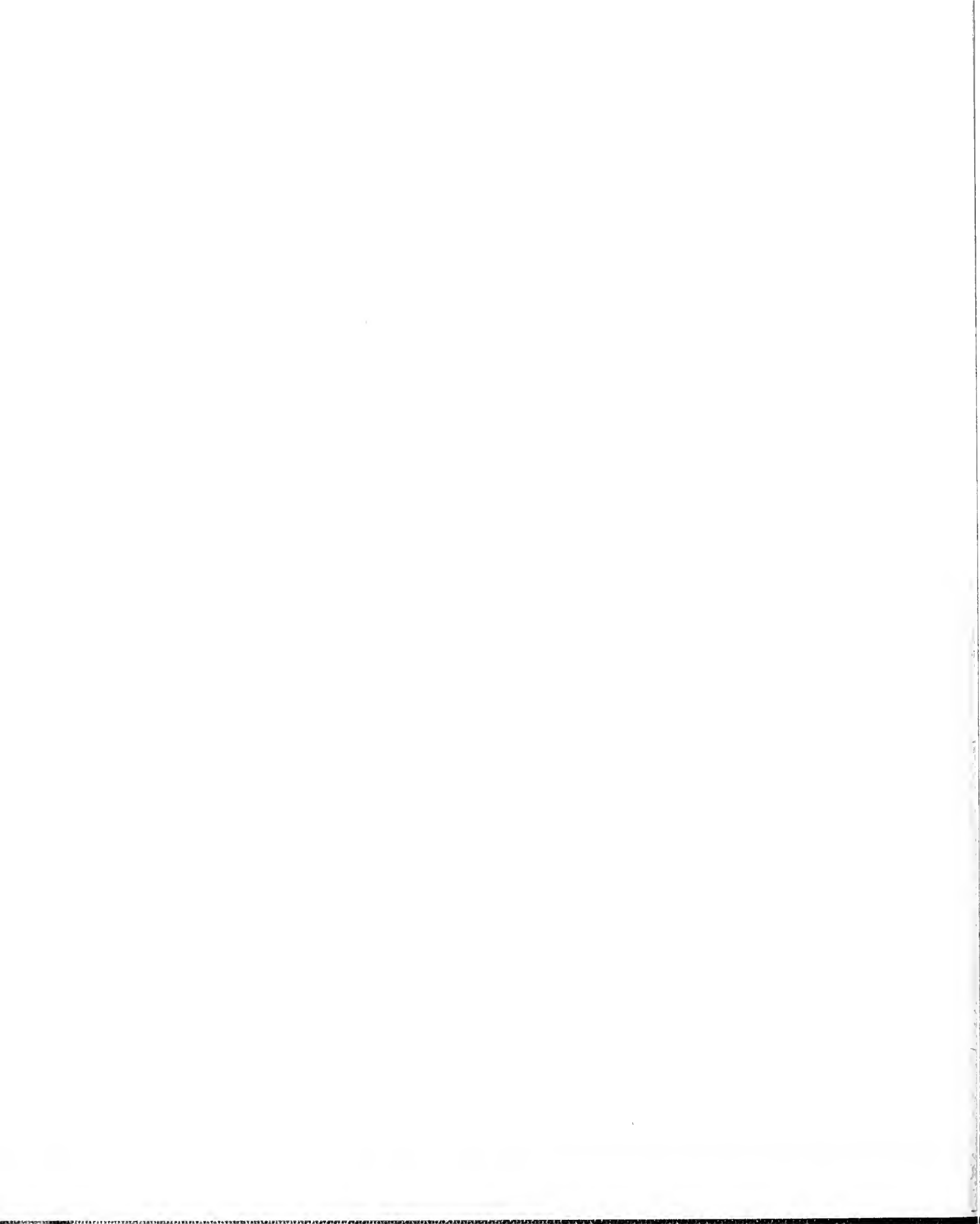
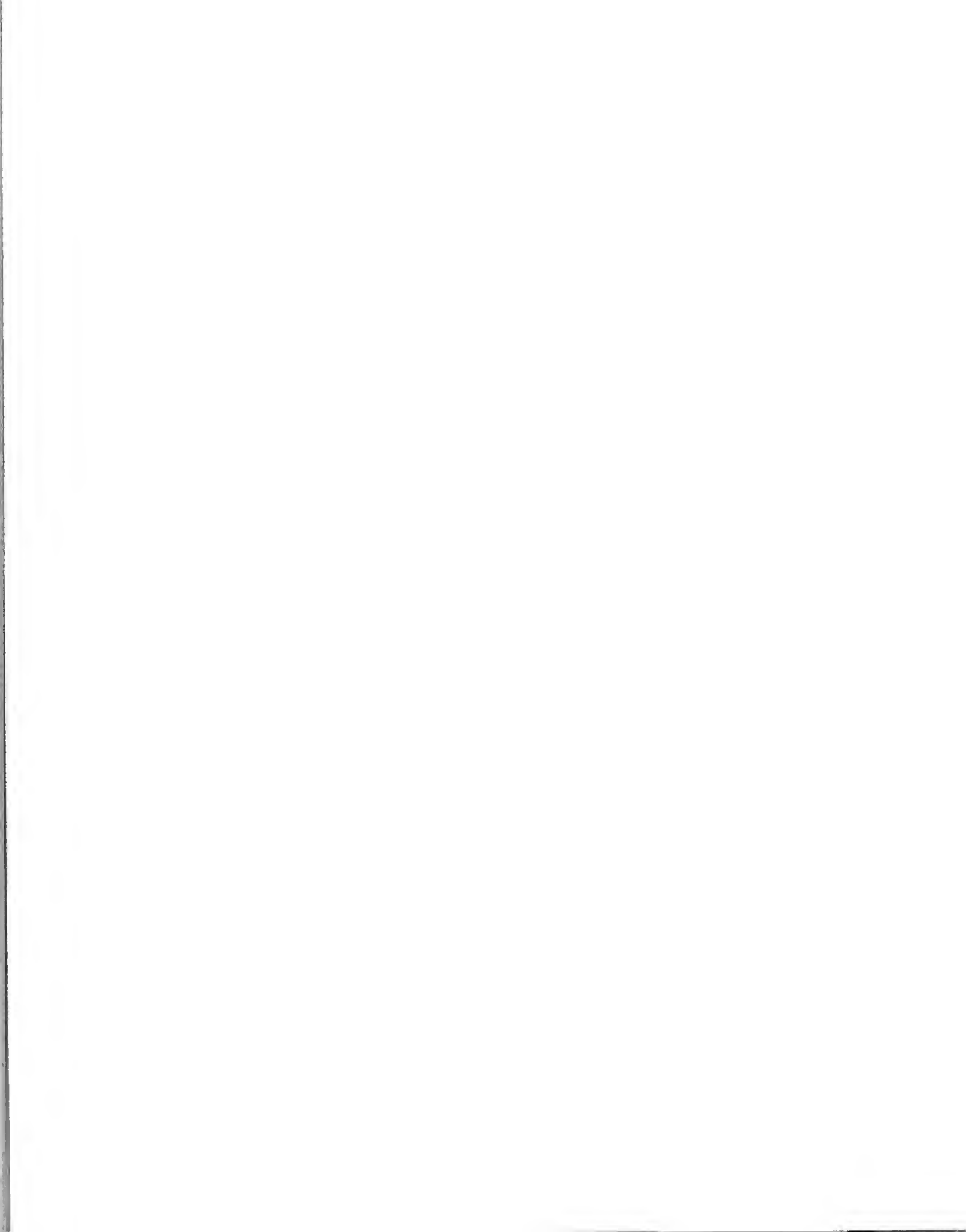


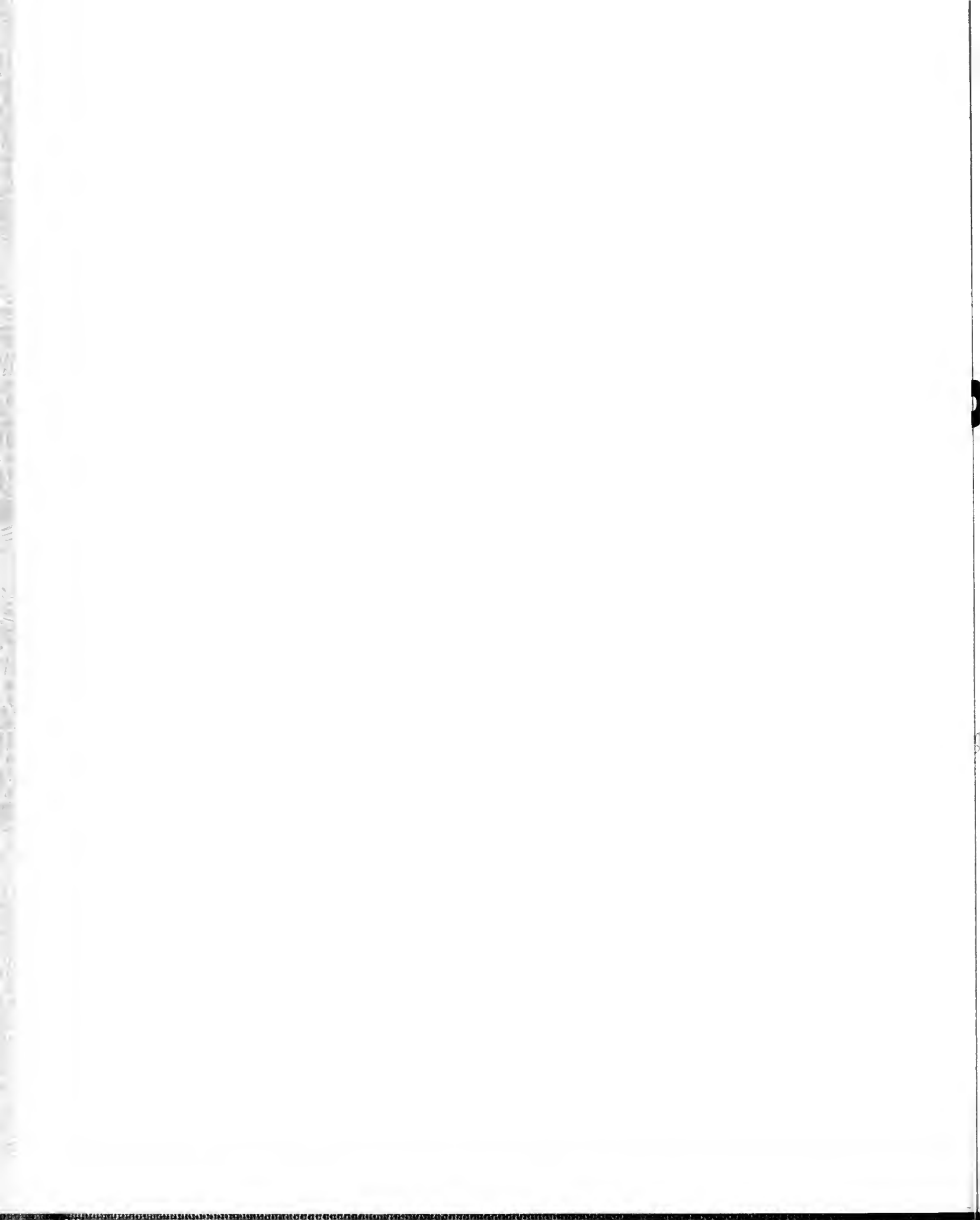
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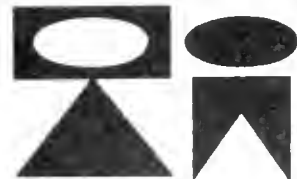


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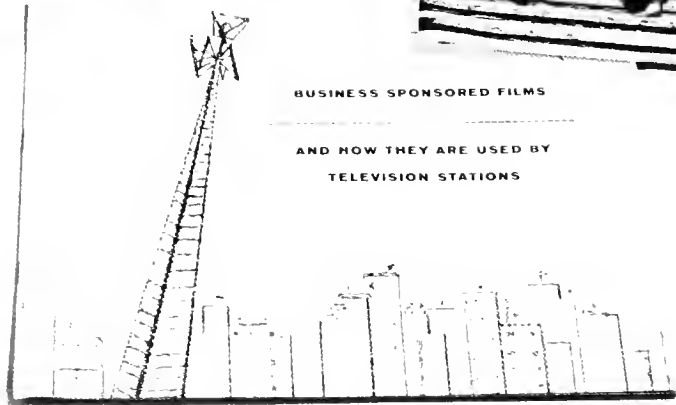
PRODUCTION

VIEW



NO. 1, VOL. 18 • TWO DOLLARS

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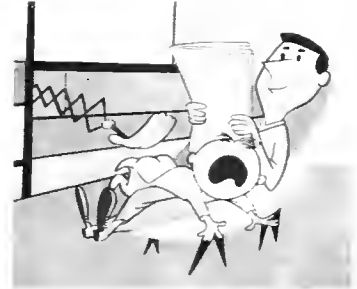
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DU PONT MOTION PICTURE FILM

FILM OF THE MONTH

Presented by Frigidaire, a division of General Motors, "Living Unlimited" is a bright and entertaining motion picture exposition of the application of GM's brand of industrial research to products especially designed for better living in the "average" American home.

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Cavalcade" tells its story in rhyming couplets and, after an amusing historical sequence has opened the film, introduces the concept of the industrial technician, which grew into "kitcheneering", a special application of industrial research to home appliances.

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selector, deliveries from outside the house direct into the refrigerator, cold-top marble kitchen range, the visible electronic oven, the sonic dishwasher and other appliances of sheer magic.

"Living Unlimited" was designed primarily for television and theatrical distribution to acquaint the public with General Motors' new Technical Center (where the American home of the future is being planned today) and with the company's vast program of research aimed solely at bringing about better living for more people.

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production review 1957

AN EDITORIAL FOREWORD

THIS SEVENTH ANNUAL review of established, experienced business and television film producers in the U. S., Canada and overseas brings the buyer of motion pictures, slidefilms, tv commercials and other audio-visual media *facts in depth and detail* about the facilities, recent productions and clientele of over 250 companies who are real leaders in this field.

"By their works" you can know the qualifications of all types of companies who make all kinds of films. The inspiring personal contributions which appear throughout the editorial pages of this issue bring additional evidence of their progressive thinking.

The year past has been another important milestone in the progress of audio-visual communications. A reflection of that progress lies in the broad scope of creative and production services, embracing many types of media, with which these companies are entrusted by large and small companies, by their governments and by trade and professional groups alert to the importance of these superb communication techniques—to the public,—as citizens, as youth groups and as workers.

As one experienced hand in this field has said, "each film stands on its own merits" but collectively, the more than a thousand recently-produced motion pictures and slidefilms listed in these pages make up a monumental contribution to man's progress through better understanding. These visualized sight and sound programs are certainly among the best created anywhere in the world, for the many special purposes they now serve.

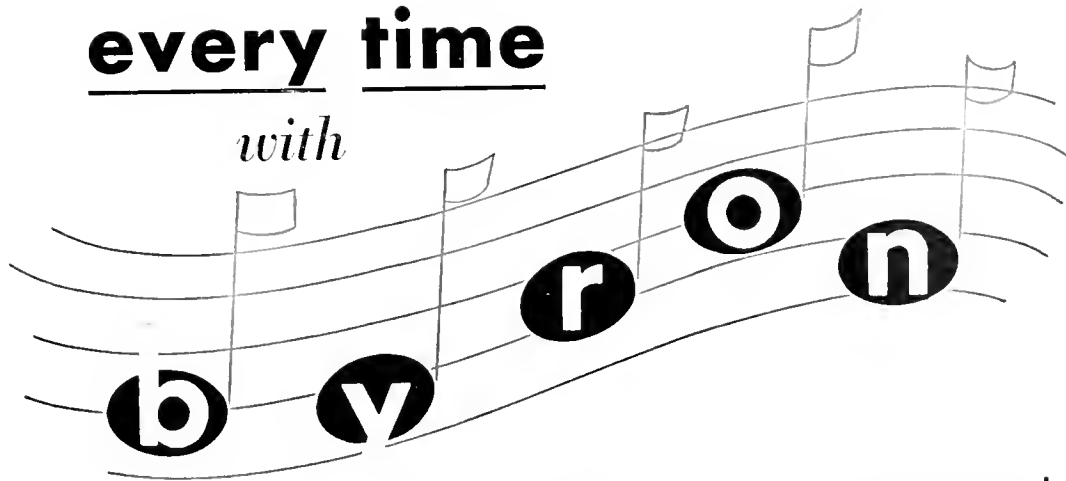
The Editors of BUSINESS SCREEN are proud of the task we have completed, with the help of these forthright suppliers. They have laid the facts squarely before you, the buyer, *and the facts speak for them.*

—OHC

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THE VIEW FROM THE BRIDGE

Viewpoints of Leading Producers of Business and Television Films
on Their Functions and the Future of Modern Audio-Visual Media



Our Basic Objective: Helping Industry Solve Its Problems

WE WHO WORK in the business of communications find ourselves in its most dynamic era. There is great need for what we can do. There is also a need to take stock of ourselves, not in terms of our equipment, facilities, or new processes, but in terms of how much we can contribute to the objectives of industry.

Our industry evolved according to the patterns of need laid out for us by the industries we serve. These patterns are constantly changing, and our greatest asset is our ability to analyze our customer's business and come up with the right answers.

We must think in terms of producing solutions to the problems of industry—in terms of resultful programs. I heard a business executive say recently, "I don't want to buy a motion picture. I want to sell tires."

Whether our tools be motion pictures, slide-films, printed materials, or staged presentations, they must be designed and developed as integrated parts of programs that help solve business problems.

If we can maintain this viewpoint in our approach to the business executives concerned with training salesmen, selling products, improving industrial relations, or shaping public thinking, we have a chance to convince them that we are vital to the successful progress of their businesses.

We believe that the most provocative challenge in our industry is directed to our creative ability to tell and prove to business leaders that we can provide the answers to their communications problems.

—C. H. Bradfield, Jr.

Professionally-Made Pictures Cost Less in the Long Run

THE "DO-IT-YOURSELF" motion picture" disease can be dangerous, and sometimes even disastrous in terms of results for many organizations in need of the help of a competent film producer. It is a "disease" that is particularly infectious to the company that has never used motion pictures in sales, public relations or training.

Company size does not necessarily enter this "do-it-yourself" situation. We helped two clients during the past year who were in this situation, one a very large manufacturer and one a relatively small one with a new product.

The small manufacturer, fortunately, decided at the outset to explore the possibilities of retaining a producer rather than having his regional salesman (an amateur camera en-

thusiast) make his picture. In this case his advertising agency had advised professional help, suggesting it would save money in the long run. It did.

Both manufacturers are convinced today that their best motion picture investment is in a professionally produced product. They can see that motion pictures are no different from other facets of their business—there is no substitute for the expert professional. In the case of films, a sponsor benefits from the years of experience of the executive producer; the ability of writers steeped in the medium of the motion picture and the problems of communicating with words and pictures; an experienced, integrated production team of directors, cinematographer, lighting technician, sound engineers, editors, etc., to translate the written script into a sharp, effective screen play.

Cost? Hardly more than most "do-it-yourself" films and usually, actually less. Results? Entirely rewarding. A symbol that represents the company on the same high professional plane as its products or services, and one requiring no apologies.

—Russell Mosser

* * *

Canadian Production Opens the Door to Foreign Markets

THE PRIME QUESTION facing the U.S. TV film producer today is: how do I realize full foreign-market profits? The unwritten quota system that governs TV films shown in England, Australia and—to some extent—Canada, paves the way for sales of products made within the British Commonwealth. Thus it seems logical for the American producer to bring his film shooting to the closest member of the Commonwealth—Canada.

The questions arise: What services and facilities are available? How do costs compare? What about the product? Can it be done in Canada as well as at home? Here, we believe, are the answers.

Toronto is the largest television, radio and film production centre in Canada and *the third largest on the continent*. The city is within two hours of New York by air. It has a large colony of talented television people—actors, announcers, dancers, technicians, film production specialists.

Naturally, Canadian studios must produce shows to American standards of quality. It's being done; this has already been proven to many American producers. They can come to Canada with a few key men; here they can get talent, technicians, equipment and service.

The trend has already begun. Leading American producers are shooting in Canada and we're going to do everything we can to

(CONTINUED ON PAGE TEN)

We Find Our Satisfaction Aiding in the Birth of Ideas

FORGIVE ME for being personal. I want to tell you about something which happened nearly thirty years ago when I first joined a company in this business of producing sponsored motion pictures.

My father, elderly even then, questioned me in detail about the work we did and the product we made. At length he summed it up in this way. "Son," he said, "it seems to me that all you do is photograph other people's babies." My father was an obstetrician.

Between obstetrics and portraiture, perhaps many of us have found a clue to our satisfaction in this field. Some of the most dedicated men I know are in this business of producing sponsored motion pictures; and the real practitioners aiding in the birth of ideas and covering the progeny with quality photography, are the successful leaders among us.

—Frank K. Speidell

* * *

1957: Another Important Year for the Audio-Visual Medium

AS WE LOOK AHEAD this new year, an appraisal of present and future conditions that affect business and industry, especially our own, is important in relation to future planning.

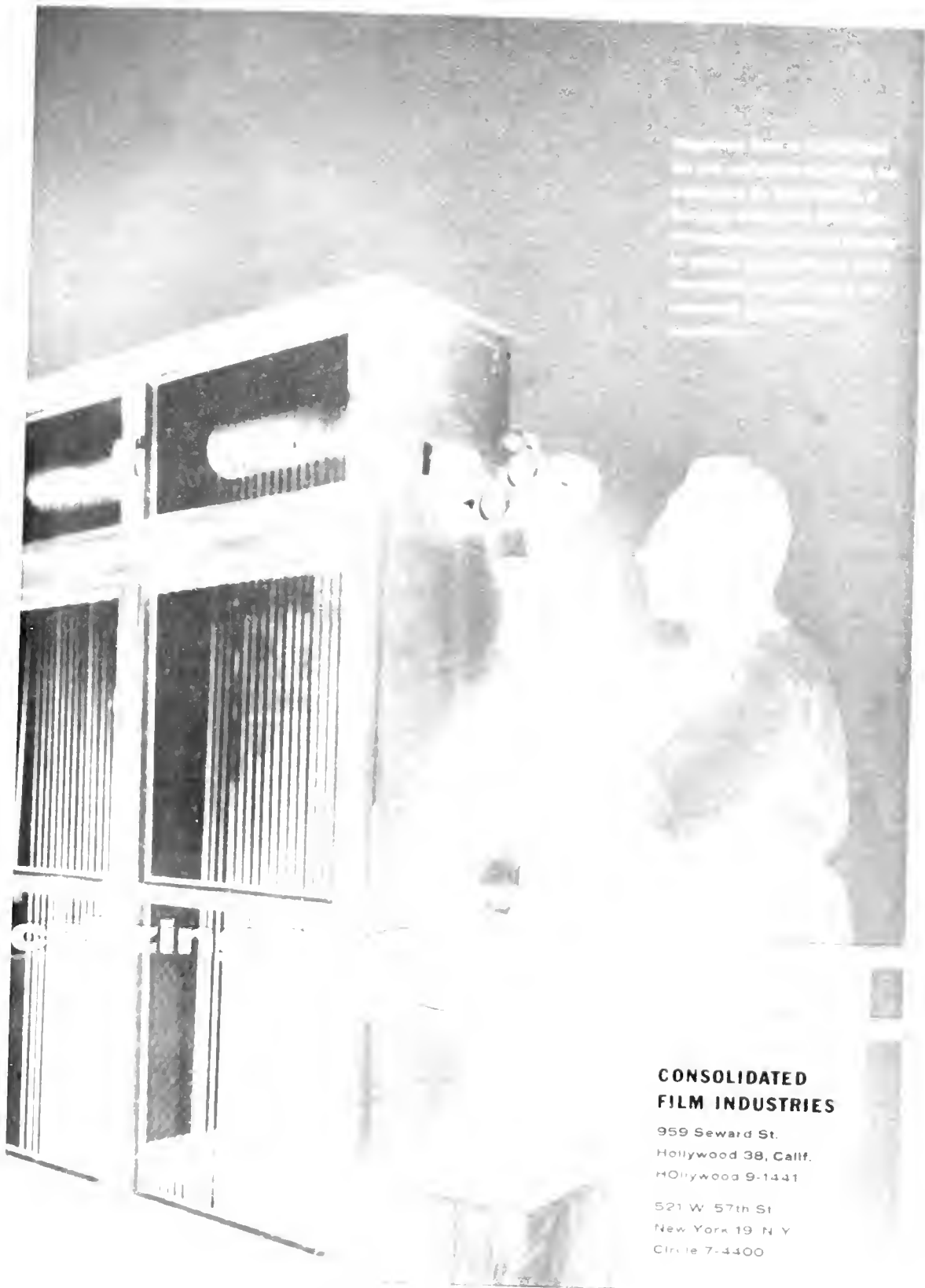
The constant advancement made in the technological phases of our industry, and constructive cooperation with clients and agencies show important progress in creative work, production and distribution.

Sound Masters, alert to this situation, is constantly developing new techniques and expanding its various services to meet the challenge of the future.

The substantially increasing investment by business and industry in our audio-visual medium, through television and screen, indicate a growing appreciation of its wider use and value for many purposes.

We have every reason to believe that this is going to be a big year for business in general, as well as for ourselves.

—Harold E. Wondsel



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THE VIEW FROM THE BRIDGE:

(CONTINUED FROM PAGE EIGHT)

encourage them. We're looking forward to the day when every major producer in the United States will see Canada as one of his biggest, richest shooting grounds.

—Spence Caldwell

* * *

We Are Challenged to Meet the Problems of a Changing World

AS THIS IS WRITTEN, the newspaper headlines the fact that "Jets Circle Globe in 45 Hours" indicating another of the daily rapidly changing developments in our present world. This decade has been characterized by lightning-like important changes in philosophy and economics which indicate a pattern to the years ahead.

The film industry is in the middle of these changes and carries on its shoulders the responsibilities for assisting in acclimation to change as well as concerning itself with its own adjustments.

If there is one constant in today's society, it is that evolutionary processes have been stepped up to a revolutionary degree. This brings with it an inability to rely conveniently on standard yardsticks for evaluation and necessitates the ability to move quickly. This requires with it the need for rapid and effective communications.

As an industry, we specialize in the most effective mass communications medium existing. The coming years will require an increasing need for our medium.

We know that in the field of industry there has been a managerial revolution brought about by the rapidly increasing requirements for management to act quickly and creatively in the changing philosophical and economic conditions in which business must operate. Our medium will be an increasingly essential tool in not only developing an informed employee body capable of accepting change with understanding; but also in the development of better equipped, more creative supervision who can communicate with their people.

With the public itself the need for developing better understanding of sponsors' goals and purposes, as well as helping to fill the audience's need for greater knowledge of the shrinking world in which they are living, will likewise continue and become more pressing. With the constantly increasing development of mass communications channels the material that goes into these channels must keep pace and preferably out-strip the physical vehicles that become available to us as film makers.

In the field of education the shortage of teachers and schools will unquestionably continue to be a major problem.

The challenge for the use of film by industry, by the educator and by the film maker himself to increase the availability of skilled teachers

and to develop completely new teaching methods will be greater than it has ever been.

In the same manner the manpower shortage can only increase, requiring faster teaching methods and greater motivation development in which the film medium can play its part.

If we as an industry are going to be of more than just "translative" service to the industrial, public and educational fields we serve, we have to continue to expand our activities in the search for better understanding of human drives, needs and motivations to an even greater degree than we now apply in the area of our own technical and production development.

Only by increasing our own expertness in the understanding of the major problems of our clients and the human characteristics of our audiences as "individuals" instead of "masses" will we be able to effectively challenge, ourselves, the challenges that lie ahead of us rather than being led by them.

—Henry Strauss

* * *

Pattern for the Ideal Sponsor

AS THE DECADES PASS, I have formed a picture of this ideal sponsor. He is a person who thinks big, and has tremendous drive for getting the most effective job well done. He expects his film producer to be stable, ethical, technically competent, creative, progressive, and dedicated to his support. He actively encourages these qualities, and he and his producer continue to grow in stature together.

—Clifford F. Potts

* * *

Today's "Program" Concept Calls for Client Services in Depth

IF WE WERE TO APPLY the crystal ball technique to the industrial film business, I wonder how many producers would see themselves as geared to cope with the expansion program that I visualize is in store for our industry.

"Changing trends" may be a trite expression, but it fits the bill in this instance. Time was when our clients came to us to produce for them a motion picture—a sound slidefilm—a widescreen presentation—or perhaps a Vu-Graph or slide presentation—or whatever other visual medium they felt suited their requirements. And we produced and delivered—and thought our job well done . . . and then worked toward getting the chance to do the next production that came along.

Then gradually our clients' thinking began to change. Sure, they still wanted media, but the realization began to creep in that "media" in itself was not a cure for all their problems. To call a meeting of the sales force—and put on a film for instance—was not enough to insure an aggressive sales force. Therefore,

the "program" concept began to crystallize—which necessitated careful planning, setting up objectives, the use of various types of visual media, proper follow-up—and the measurement of results.

This trend in industry presents a most interesting challenge to all film producers—and necessitates a sharp change in thinking. Whereas in the past we thought only of an individual film or manual, we now have to think in terms of the client's problem from start to finish. Although many of us have been deep in this trend for the past few years, I am of the firm belief that it will further accentuate and bring rich dividends to those producers who adapt themselves to the changing conditions.

—John Hans

* * *

"The Film I'd Like to Produce" Puts Measurable Results First

THE FILM I'd like to produce this year? I'm sure every film producer has wanted to do just that, but it is in the way the idea is approached that separates the real producer, one worthy of the name, from the many who may call themselves producers. Photography is not necessarily production, and in our perfect film a large budget is not really the solution to our problems.

The solution, as I visualize it, may require more technical knowledge than I have, but if I am to be worthy of the name producer, I'll find the personnel to help me who will crystallize "The Film I'd Like To Produce This Year". This film when completed should be free of alibis in that we have, by best use of the media, developed the client's idea and objective—plainly speaking, we have found the best way to give the client what he needs while satisfying what he wanted.

In meeting this objective for a good film we have worked a little harder to find the best way to accomplish the desired result, and when we didn't have as much budget as we would have liked, we worked even harder to evolve a simple but good approach.

The most difficult thing to resolve in our film, and one that we have solved with the client will be, that in good public relations the cultivation of good feeling for the company or product can be as effective in selling as hard sell. Utilizing our experience and ability we have not added or incorporated as a separate part, a hard sell sequence at the expense of the film itself.

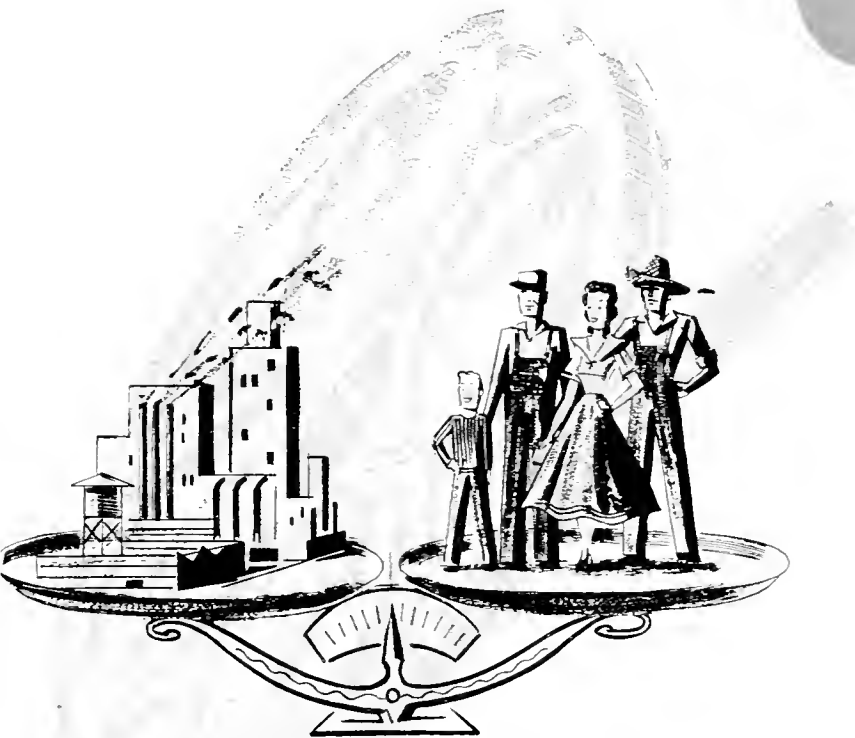
Every producer is desirous of doing THE FILM—which will bring him recognition and possibly film festival awards, but in our film we want only one thing—results for the client! We want these results to be measurable, real and substantiation of the reasons we used in selling the film.

This near to perfection film is not unobtainable. It can be done, and we as producers, individually and collectively will always work in the direction of The Film I Would Like To Produce This Year.

—Kent Lane

Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good house-keeping. You couldn't make a neighborhood relations motion picture for some families. You shouldn't make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don't remove the bushel unless you have the light.

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NUTS & BOLTS Are Bread and Butter

by Raphael G. Wolff

THESE ARE MANY of our clients for whom, over the years, we have produced public relations films—but when an industrial sales or training problem comes up, they often think it is out of our orbit. At the same time, we have other clients for whom we have made sales films and these clients question our interest in public relation subjects. I feel that any responsible producer should be fully capable in all fields. We certainly do not specialize, but try to suit the approach and treatment to the problem.

This brings up a point about industrial sales films that I think needs to be clarified. There is frequently too much emphasis on trying to inject "entertainment" into this specific type of motion picture. By "entertainment" I mean some contrived device designed to make palatable what might appear to some as a dull subject. The thing we have to remember is that to the target audience for the film, the material may not be dull in the least; it may indeed, be the most engrossing possible subject of all.

Not long ago we made a film for a producer of pressure switches. Even a great many manufacturing experts do not clearly understand the function of a pressure switch. To most people this picture would be considered pure nuts and bolts. Let me quote from a letter we received from the distributor of these pressure switches.

"... as you possibly know, one of our prime potentials is in the chemical industry. There is a terrific concentration of chemical companies along the Gulf Coast and eighteen months ago we were receiving no business from these firms. A competitor had them sewed up for years and was going on to the new installations. We had a representative in that area make appointments with several of the larger companies. For one week we showed the movie to the engineering departments of these firms. I am very pleased to report that within less than a year after showing it to these firms we have become standard equipment in everyone of them without exception. We feel that with the film we were able to

do a selling job on a whole department of sometimes as many as fifty men in a way that could not be done economically otherwise."

* * *

Here was a film made not to entertain, but to impart information. It has done a highly successful job of imparting information—although of course it was handled with taste and originality.

Such films unfortunately, are often bought and supervised by men not close to the actual manufacturing problems, and they are somehow self-conscious about the technical aspects of their industry. They feel the material needs sugar coating. I fear that many producers and writers concur with them. Yet if you are revealing new production techniques or money saving innovations to men whose bread and butter is involved, and who usually have a vital interest in their own business, the story is usually anything but dull as far as they are concerned.

I don't know why nuts and bolts are so abhorrent—when they are so important to our productive economy. I think because most of us are inculcated with the idea that motion pictures are primarily entertainment, we fail to recognize that in the sponsored film field motion pictures are more often a means of communication. If we communicate interestingly and clearly the information one industry has for another, the "conflict" and other story elements are inherent, and we don't have to fictionize the material out of all recognition.

Let us remember that while public relations or general consumer pictures have appeal, usually, to one and all—industrial sales films may have a very limited audience and be made to appeal to a special area of interest where "Nuts & Bolts" in whatever form we may be dealing with them, are one of the most vital subjects in the world. It is in this area that the real value of sponsored motion pictures can be gauged—for while public relations films may do a great (though generally unmeasurable) job over the years, the industrial sales film can, and frequently does, pay off in sales for the sponsor within a few months of its release.

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THE VIEW FROM THE BRIDGE:

A Producer's Viewpoint On Procurement of Business Films

WHO CAN FORESEE the future? . . . if we had a crystal ball, I'm sure we'd wear it out from use. I do feel, however, that the future holds forth a tremendous potential for our industry. After all, we are still in a "young," growing field, one which will see bigger and better uses of business films than ever before.

There are several things to be wary of, though. One of them is a menace that is cropping up more and more—a menace that is helping to lower the standards of industrial and documentary films—a menace that we should all be aware of and try to our utmost to overcome. It is simply this:

Frequently a prospective purchaser of a business film will call in a writer to prepare a script for a film he thinks he would like to produce. But a writer is not necessarily a motion picture producer—he needs experienced guidance in writing the script so that it will accomplish the mission for which it is designed.

He very definitely needs experienced guidance in writing so that it fits his client's budget. The prospect, after accepting the script, then starts on the round of getting estimates. After all, he has been told often enough by top management to get at least three estimates on everything.

The result? Producer A, B and C can be anywhere from 5 to 15 thousand dollars apart on the same script, if not more. When the job goes to the producer with the lowest estimate, any similarity between the script and the final picture can go out the window. The producer knows every trick in the book to bring the film in at the lowest price and still make a profit.

The result? Another poor to mediocre business film that may or may not accomplish its purpose. A picture that has had two strikes against it right from the start.

What has happened to "having confidence in your producer"? Why not select your producer because of his reputable standing in the industry, his manpower, his know-how, his experience?

Why not call in your film producer just as you would your accountant, advertising agency, attorney or doctor? Tell him frankly what you want to accomplish . . . how much money you have to do the job, if necessary.

Then he will roll up his sleeves and go to work to give you the best possible picture. He will write a script that will motivate people to action, that will deliver the message in a lasting, penetrating fashion. He will see that the client gets good value for his money.

—And the client will be far happier because he will get exactly what he wants and needs and will have far fewer problems in achieving his objective.

—William J. Ganz



Our PR Potential for Industry

THE POWER AND VALUE of the motion picture as a form of communication for public relations messages has been demonstrated time and again, and yet American industry has, to a large degree, failed to take advantage of this all important medium. While great strides have been made by alert and progressive companies who are using the Motion Picture tools available to them, a recent survey indicated that out of 10,000 large and medium size businesses in the U. S., less than 8% of this number had actually done anything at all with the motion picture as a public relations communication tool. Meantime unlimited audiences are literally starving for properly produced industrial Public Relations type films.

Organizations and institutions consisting of Kiwanis, Rotary, American Legion, Veterans of Foreign Wars, Women's Clubs, Colleges, Universities, Schools and TV audiences are constantly requesting films of this character directly or indirectly connected with the activities of particular businesses.

In this modern technological age, young and older people alike are more curious to know the methods of manufacturing, sources of materials and production techniques of the numerous and fascinating commodities which are constantly being introduced on the American scene. Around them, daily, such things as home building, home appliances, air craft, processed foods, and the like are but a few examples of the many items which give vent to their curiosities.

The materials which go into these items come from somewhere and are produced by someone. This great curiosity on the part of the American people provides a golden opportunity for American Industry to show the public their wares in a dignified manner.

To bring to these audiences the many films which they urgently want, and which will dramatically and effectively present the particular message of the sponsoring organization is a challenge to Producing and Distributing organizations for 1957 and the years ahead. The immediate future holds tremendous opportunity for American Industry to meet this demand on the part of all these audiences for the visual presentation of new ideas.

—J. M. Franey

"Message for a Waiting World"

YOU ASK ME—*what kind of film I'd like to see sponsored this year. There is a subject. The audience is everyone. The time is vital.*

A message for a waiting world.

There is no question so universally important to all mankind as our own survival. In this era of nuclear weapons, no moment passes us by without the question of nuclear destruction . . . the "when" and "how terrible?"

And yet these same nuclear elements which spell our doom can be a force for the continuation and betterment of man's existence—atomic energy for industrial power, for health and medicine, for soil nutrition and fuel . . . its uses are limitless when devoted to our well-being, our progress.

I envision one great, dramatic motion picture to compel and convey, through sight and sound and reason, a message for a waiting world; to dispel the fears in all our brothers, of every language, for every land, and inspire a peaceful progress.

For if we can tell every man, woman and child of the human and scientific good which is possible through nuclear energy . . . and the human waste from its destructive use . . . people throughout this world will never allow atomic energy to be used as a destructive force.

Such a filmed document would have infinitely greater meaning and realistic appeal than any political campaign. Sponsored by a group of companies, the budget can be enlarged to rival any Hollywood production, for it must be as good; it must be an epic.

Coming from this continent it will be a further indication of our leadership in the search for peace and progress.

Such a film could be distributed through the United Nations. And should you ask me "What would the cost per viewer be?" . . . think of the alternative cost to you, to me, to the sponsors, the audience.

—Murray Briskin

* * *

Film Production Is a Profession

I THINK THAT the business film has a greater place in industry than is realized generally. The industrial film has become a vigorous tool to carry any message anywhere.

The service of making film is a business. It is a creative business which demands a good deal from the producer.

The producer who renders a service to his client serves in a way much like the doctor, the lawyer, the income tax man. He is a practitioner to his client and he must, therefore, assume more than minimum responsibility in his dealings with him.

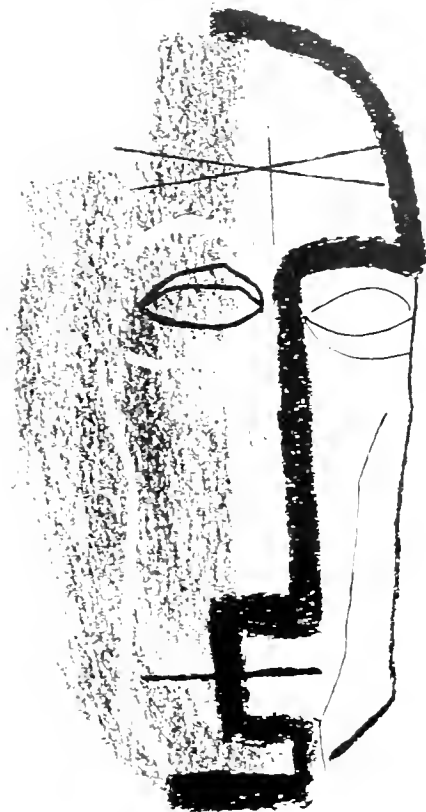
Because a motion picture is a composite of the client's product and the people who make it, the film producer has a vital role to play in blending these material and human factors in such a way that the film can do the job it is intended to do, and reflect the personality of the company for which it was made.

I know of no other medium or profession which is as challenging and offers the great areas of service as does the industrial film industry.

—William S. Yale

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Assn. of Cinema Laboratories Hears Reports on New Trends; Elect Officers, Directors at Annual Meeting

★ Confidential reports on future developments in the manufacture of motion picture film and equipment provided forward beamed "dark-room lights" at the annual meeting of the Association of Cinema Laboratories, Inc., held at the Sheraton-Astor Hotel, New York City, January 21.

Other meeting highlights were the election of a new board of directors, election of new officers, the presentation of committee reports and a reassuring summary of the Association's accomplishments to date.

Film, Equipment Experts Speak

The attending members, representing 24 laboratories, heard manufacturing trend reports presented by E. M. Stille, Motion Picture Sales Department, Eastman Kodak Company, Rochester, New York; H. T. Harding, motion picture products manager, Photo Products Department, E. I. du Pont de Nemours & Co., Inc., Wilmington, Delaware; Hans Joachim Jost, representing a German manufacturer of film equipment, and Joe Tanney, president of S. O. S. Cinema Supply Corporation, New York City.

Committee reports were presented on customer relations, preprint preparation, film storage insurance and nomenclature.

Seven New Directors Elected

Elected to the new board of directors for two-year terms were George W. Collburn, president of George W. Collburn Laboratory, Inc., Chicago, Illinois, and G. Carleton Hunt, president, General Film Laboratories, Los Angeles, California. Elected to one-year terms were: Don M. Alexander, Alexander Film Company, Colorado Springs, Colorado; James A. Barker, president, Capital Film Laboratories, Inc., Washington, D. C.; Spencer W. Caldwell, president, S. W. Caldwell Ltd., Toronto, Canada; Louis Feldman, vice-president of DuArt Film Laboratories, Inc., New York, and Kern Moyses, president, Peerless Film Processing Corporation, New York.

Directors who will complete their two-year terms in 1957 are Byron Rondalush, president, Byron, Inc., Washington, D. C., and Neal Keehn, vice-president, The Calvin Company, Kansas City, Missouri.

Reid H. Ray Is New President

The new board of directors met directly following the general meeting and elected Association officers

for 1957. Reid H. Ray, Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, was elected president; Leon C. Shelly, Shelly Films Limited, Toronto, Ontario, was chosen as vice-president; George W. Collburn was elected treasurer and James A. Barker selected as secretary.

Neal Keehn, Association president for the past four years, traced the organization's growth and summarized its major accomplishments. Keehn expressed his satisfaction at having seen the Association grow from the six founding laboratory representatives, who first met during the SMPTE semi-annual meeting in Washington, D. C. in 1952, to the present membership of 49—representing firms in all sections of the United States and Canada.

Keehn pointed to several accomplishments which have resulted from committee activities. Among these were—a set of good business recommendations, recommended standards for the preparation of A & B rolls, printing leaders and a film prepared for invisible splice printing, plus work well underway in the nomenclature committee.

Nomenclature Project In Work

The nomenclature committee is busy clarifying the meaning of certain terms commonly used by the producer in his work with the laboratory. Being defined are terms dealing with preprint materials, original film, printing methods, film preparation and the identification of sound tracks. A preliminary set of recommended definitions will be circulated to the entire membership in the near future.

The next meeting of the organization is scheduled for Thursday, May 2, in Washington, D. C. The Association holds its annual meeting in New York each January and also meets during each of the semi-annual conventions of the Society of Motion Picture and Television Engineers. Active membership in the Association of Cinema Laboratories is available to any firm engaged in printing and processing motion picture film. Associate membership is open to any interested business organization. ☐

A Note of Correction

★ In a story in the last issue of Business Screen, the title of a new film sponsored by the McLouth Steel Corporation was printed as *Broadbill Safari*. The correct title is *Billfish Safari*. ☐

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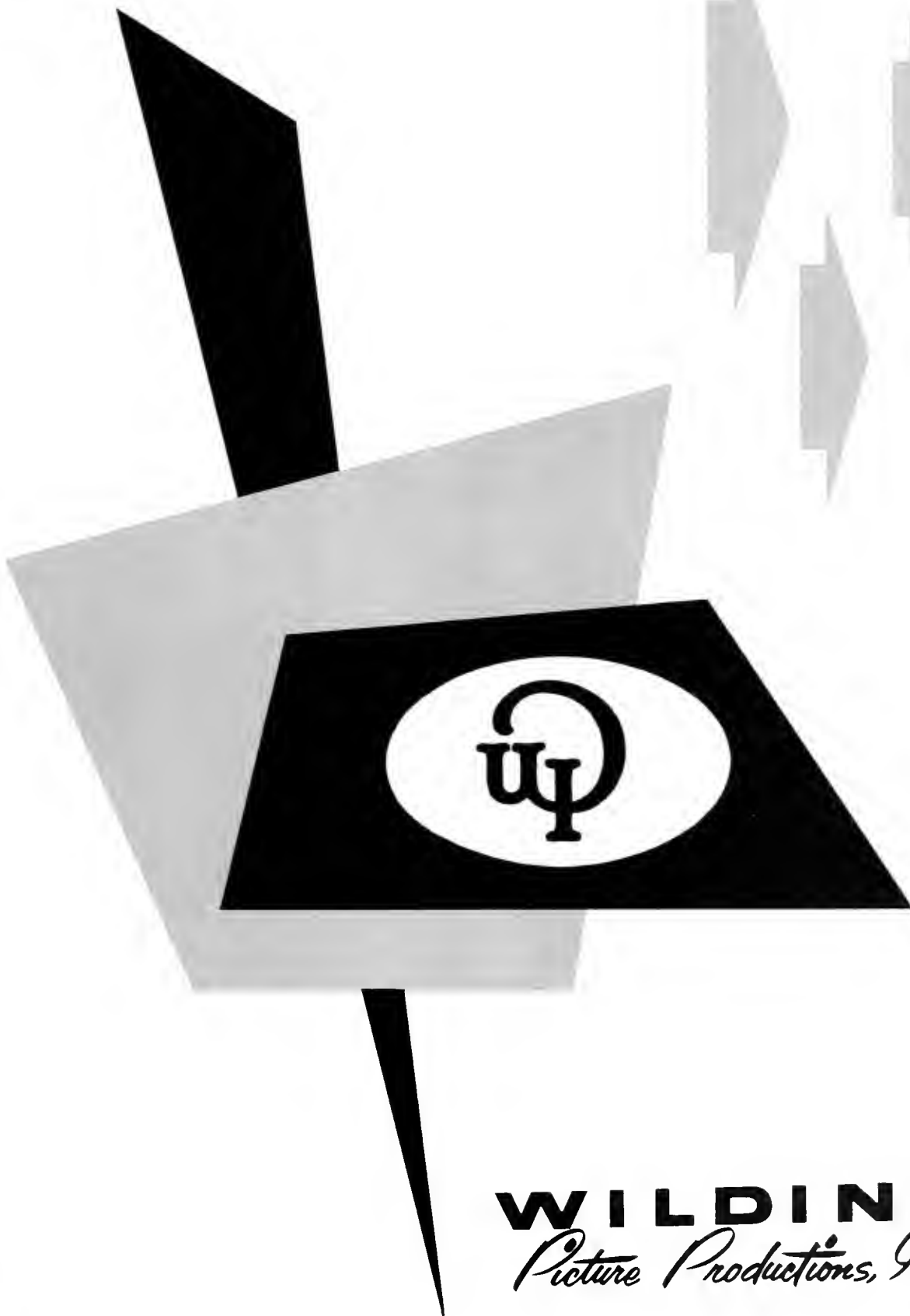
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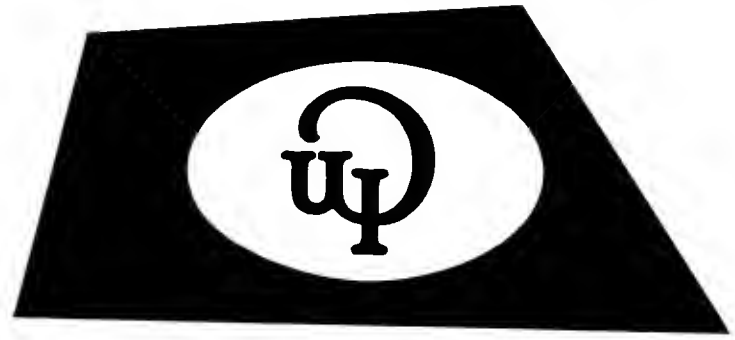
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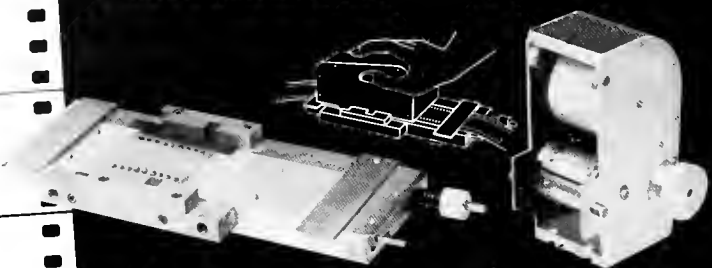


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Nashville 3, 1525 McCavock St.....ALPINE 5-6691

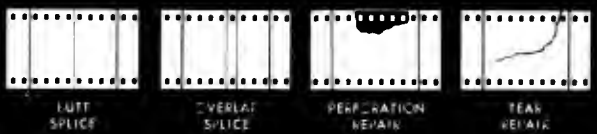
In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3800.

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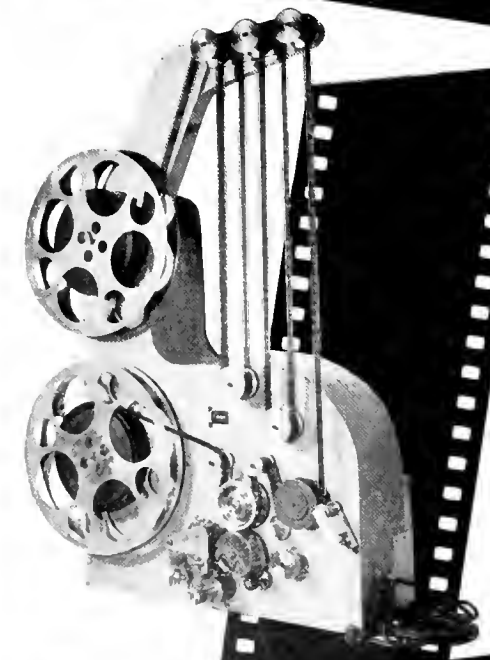
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Story of Salk Vaccine Told in "Unconditional Surrender"

★ "Salk vaccine" has become a name of hope for a polio-terrorized public. To spread knowledge of this new and effective weapon in the preventive war against paralytic poliomyelitis, the National Foundation for Infantile Paralysis is sponsoring *Unconditional Surrender*, a new 16mm motion picture being made available to national audiences in 24-minute and 16-minute versions.

Part of the Foundation's nationwide campaign to have young people and adults vaccinated, *Unconditional Surrender* tells the Salk vaccine story as a human interest and science documentary. The film features Jonas Salk who solved the vaccine problem, Leonard Scheele and other U. S. Public Health Service scientists, Randy Kerr, first youngster to receive the vaccine in 1954, President Eisenhower and his grandson David.

Mournful monkeys, men and women in white, microscopes, great glass jugs, mixing pans, rubber-tubed machinery, imperative tests, boxes marked rush, the little labeled bottle, hives of hypodermic needles and a grinning child wage the anti-polio war. How the pharmaceutical laboratory produces polio vaccine in millions of cubic centimeters, how the National Institutes of Health conduct licensing procedure is shown.

Free loan prints of *Unconditional Surrender* are available for civic and professional organizations, church and school audiences, television. Contact: The National Foundation for Infantile Paralysis, Public Education Div., 120 Broadway, New York 5, N. Y. or your local film library.

Camera Mart Adds Mitchell 35-16mm Cameras for Rental

◆ The Camera Mart, Inc., of New York City, has announced the addition of several new Mitchell 35mm NC cameras and blimps and Mitchell 16mm production cameras and blimps to their rental department. For rental information, write to: Camera Mart, Inc., 1845 Broadway, New York 23, N. Y.

HAPPY DAY FOR A DOLLAR

— see page 90

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Shown above in a pre-scene discussion are left to right: Mr. Fox, Elmer Ostermon, fire prevention coordinator for the California division of forestry, Miss Whiting, and George Walsh, actor and CBS staff announcer.

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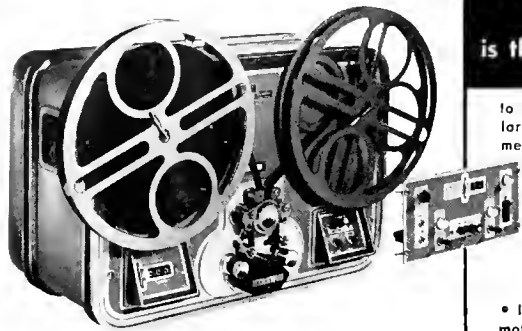
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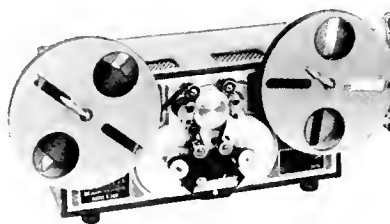
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SIGHT & SOUND

Meeting Dates and Executive Appointments Make Late News

NAVA 1957 Convention-Exhibit Set For Chicago, July 20-23

★ The 1957 National Audio-Visual Association Convention and Exhibit will be held in the Morrison Hotel in Chicago from July 20 through July 23.

William B. Birchfield of Montgomery, Alabama, first vice-president of NAVA, has been named convention chairman, according to Ainslie Davis, the organization's president.

More than 2500 audio-visual specialists from all over the nation annually attend the convention and exhibit, at which various national organizations hold their own sessions concurrently to make the convention the largest national meeting of its kind. A feature of the convention is the annual exhibit of equipment and supplies.

The 1957 convention and exhibit is expected to be the largest and best attended in the long established series of NAVA events, Birchfield said, citing an upsurge of interest in the entire audio-visual industry which serves the three markets of industry, education and the religious field.

"There has already been more evidence of interest than for any previous session," Birchfield said, "and given the program material we know is available both for NAVA sessions and those of the many groups which meet concurrently with us, we are looking forward to the best convention yet."

National Visual Presentation Assn. Announces Spring Series

★ A series of educational meetings for the rest of the season was announced in mid-February by the National Visual Presentation Association.

Meetings are set as lunch sessions at Toots Shor's restaurant, New York. Each of the gatherings will be a practical, how-to-do-it and how-to-get-it-done seminar. Five different aspects of practical problems for the user of visuals will be covered.

On March 14th, representatives of the Brewer-Cantelmo and the Sloves binderies will reveal how the presentation, sales kit, binder and catalog producing firms work.

The April 11th meeting, covering costs limitations and applications for live and animated motion pictures, will be led by the Transfilm Co., and the Wilding Co.

On May 9th, a sound program.



Worldwide interest in photography centers in Washington, D.C. from March 22 thru 31st.

presided over by representatives of RCA-Victor Custom Records, and the Nola Studio will reveal sources, scoring and legal requirements.

The June 14th session will study Slide and Printed presentation techniques—costs and procedures will be studied, guided by experts from Chartmakers, Admaster, Bebell and Bebell, and Compo Photo.

Kennan Becomes President of Society For Visual Education

◆ John C. Kennan has been selected as president of The Society for Visual Education, Inc., Chicago, following the December 31st resignation of W. H. Garvey, Jr.

Kennan has been vice-president and director of sales at S. V. E., directing sales activities since January, 1950. Garvey resigned from S. V. E. to become the executive vice-president of Hales and Hunter Co., Chicago, manufacturers of agricultural feed products.

The Society For Visual Education, Inc., founded in 1919, produces and distributes audio-visual aids for schools, churches and industry.

Wilson Nomed Westinghouse Photo Lamp Engineering Mgr.

◆ Willette R. Wilson has been appointed commercial engineering manager of the photo lamp department of the Westinghouse Lamp Division. In his new post, Wilson will be responsible for commercial engineering problems relating to all photo lamp products including projection lamps, motion picture flood lamps and flash bulbs. He will make his office at the Lamp Division headquarters in Bloomfield, New Jersey. The appointment was announced by Joseph Schlig, photo lamp department manager.



PACE

A motion picture may have every other quality that makes for successful presentation, and yet if in its development it fails to establish and hold pace, it can become tragically dull and unconvincing.

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THE BUSINESS NEWSREEL

Industry Meeting Events and Trends in Films

Autonetics Div. Sponsors Film on "Inertial Navigation"

★ "Unclassified" aspects of a new branch of science and engineering—inertial navigation—are being introduced to college students via a new 17-minute color film sponsored by Autonetics, a division of North American Aviation, Inc.

Autonetics' latest educational film, *Inertial Navigation* illustrates a subject new to college courses. In the film, the meaning and importance of inertial navigation is explained by John M. Slater, design engineer in the sponsor's Guidance Engineering department.

Inertial navigation equipment has the ability to determine a vehicle's position and velocity despite effects of wind and gravity or the whims of an automatic or human pilot. Autonetics' guidance engineering organization concentrates on the design, development and testing of inertial navigation systems.

Based on unclassified technical papers on inertial navigation, the film was produced under the direction of Jay E. Gordon, supervisor of Documentary Motion Pictures. Script and project direction were handled by Dr. Herbert Berry of the DMP group. The film was produced at the studios of Cascade Productions in Hollywood, California, where a version of Slater's office forms the scene.

The film is being presented at a series of college engineering sessions. These presentations have been scheduled so as to make use of audio-visual programming material

accompanying the film as an aid to its effective use by instructors.

Further information on the film may be obtained from Autonetics, 9150 E. Imperial Highway, Downey, California. * * *

Allendorf to Head Kodak's Exhibit at Int'l Photo Show

★ Joseph R. Allendorf, director of dealer distribution for Eastman Kodak Company, has been appointed to head the firm's activities in connection with the 1957 International Photographic Exposition.

Eastman Kodak Company will be a major exhibitor at the second biennial exposition, to be held in Washington, March 22-31. The



Kodak's J. R. Allendorf

Kodak exhibit will include sections devoted to: professional photography, emphasizing color in commercial, graphic arts, industrial and portrait work; photofinishing; and amateur still, slide and motion picture taking and viewing systems.

Design engineer Slater (at board) describes inertial navigation phases.



Industrial Photo Conference Scheduled for March 25-29

★ "Short Cuts for Industrial Film Production" and "Dramatizing Men and Machines" are two programs which should be of interest to audio-visual users in industry who attend or are represented at the National Industrial Photographic Conference, to be held at the Sheraton Park Hotel in Washington, D.C., March 25-29.

The Conference is conducted by the Photographers' Association of America and consists of programs on the use of photography in industry.

Industrial application programs to be featured during the Conference include: "The Internal Production of Pictures for Sales Purposes," "Photography as a Tool in Research," "Photography as an Engineering Tool," "Metrical Photography," "Let Graphic Reproduction Work for the Plant Layout Engineer," "Aircraft Industry Use of Photography," "Photographic Applications in the Flight Test Development of Aircraft and Components," "Hiring and Training Personnel for Industrial Photography," "Special Techniques Used in Shooting Glass and Crystal," and "House Organ and Public Relations Photography."

(Editor's note: Although "industrial photography" ordinarily denotes "internal" photo production, the developments of technique and application in this phase of pictorial "tooling" are applicable to the industrially-sponsored and commercially-produced motion picture or slide-film.) * * *

Bell & Howell Announces New Headquarters on West Coast

★ A mid-February move of Bell & Howell Company's western headquarters has been announced. In order to maintain a larger inventory, the Bell & Howell West Coast staff is relocating in a new building at 623 Rodier Drive, Glendale, California.

This location is just south of the Grand Central Air Terminal and will be close to a terminal of the



Artist's sketch of B&H center

Golden State Freeway when the freeway is completed.

Bell & Howell's new western headquarters provides 25,000 square feet of floor space for sales, service and storage areas. Office and service facilities are completely air-conditioned.

The \$500,000 structure is of reinforced concrete, with tapered steel girders and gypsum roof decking. Exterior treatment includes a modern canopied entrance of glass and stone-cement veneer, plus planters and landscaping which extends to the street. A 23,000-square-foot parking area will accommodate visitors and employees.

Bell & Howell's central plant and headquarters are in Chicago. * * *

"Mongana," Medical Film, Set for Community Audiences

★ *Mongana*, a sponsored motion picture documentary about Dr. John Ross, a medical missionary in Africa, will be made available to community audiences by Association Films, Inc., New York. The film originally was televised in color over NBC-TV on a special hour-length *March of Medicine* program. Sponsored by Smith, Kline & French Laboratories, in cooperation with the American Medical Association, the film was acclaimed by TV critic Jack Gould in the New York Times as "an absorbing documentary . . . both graphic and informative." * * *

Arthur Miller Heads Pathe East Coast Lab Operation

★ Arthur J. Miller has been elected to the new post of vice-president in charge of east coast operations of Pathe Laboratories, Inc., according to Kenneth M. Young, chairman and president of the film processing company.

Miller joined Pathe Laboratories in April, 1956, as technical director.



Yours to Command

A Texan flips a switch and millions of dollars worth of electrical facilities go to work for him . . . providing the electricity to light a home or to power the industrial equipment that is making the Gulf Coast area increasingly important in our national economy. Like most of us, however, Texans take electricity for granted.

But they'll no longer take it for granted after seeing the new motion picture "Yours to Command". Sponsored by the Houston Lighting and Power Company, it is the dynamic entertaining story of how electric service, provided by free enterprise, has been the keystone of the vital growth and welfare of a vast community—and how the company's 3,000 employees bring this service to the homes and farms and businesses of the area.

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Because of its features

TRUE MIRROR REFLEX SHUTTER

— not a beam splitting device — passes 100% of the light to film and viewing system intermittently.

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REGISTRATION PIN IN PRECISION FILM GATE

— with balanced rear pressure pad, side pressure rail, cross stages around aperture. This means rock-steady pictures, no film “breathing,” 35mm-like film quality.

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INSTANT-CHANGE LENS MOUNT

— with large-flange surface insures positive seating and precise flange focus and alignment.

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— by famous makers. From 11.5mm extreme wide angle to longest telephoto.

VARIABLE SPEED MOTOR

— electrically driven by light, compact, rechargeable batteries. Motor instantly interchangeable for other types — Governor Controlled, Synchronous and Animation.

TACHOMETER, FOOTAGE AND FRAME COUNTERS

HAND-HELD FILMING

— all these features in a camera so light (only 6½ lbs), so formfitting, with its ingenious Contour Hand Grip, that steady, hand-held filming is easy.

Because of its versatility

It is a hand camera for newsreel and fast action filming

It is a studio camera when you add the 400' Magazine and the Synchronous Motor.

It is a sound camera when you put it in the Arriflex Blimp.

It is also an animation camera, a scientific laboratory camera, a medical camera, a cine-micrographic camera.

You can start with the hand camera, and as your requirements demand, add the special purpose accessories, and yet be able to convert it back to a hand camera in a few seconds — and without the use of even a screwdriver.

Because it is rugged and reliable

Here is a precision camera that can "take a beating" and still deliver the goods.

For instance: Al Milotte, ace Disney wild-life photographer, shot over 90,000 feet for "African Lion" with one Arriflex 16, in the rough tropics.

Disney cameramen found the Arriflex 16 most reliable during the Navy North Pole Expedition in 1954.

Now eight Arriflex 16's are at the South Pole with Disney. Disney Studios has already purchased more than 30 Arriflex 16 cameras—so far.

Because of factory service in the U.S.

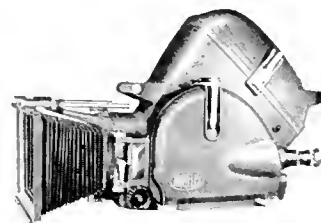
A modern, fully equipped service center is maintained in New York City, manned by factory trained technicians. A complete stock of Arriflex parts is always on hand. Because Arriflex owners derive their income through the use of their cameras, service is handled on the promptest possible basis—in most instances within 24 hours.

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You cannot buy another registration-pin 16mm camera unless you pay more than twice as much. If you "doctor up" an ordinary 16mm camera with accessories needed for professional use, it will cost you more than the Arriflex and you still won't have a professional camera, not to talk about the many exclusive Arriflex features.

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Film Carries Freedom's Story Overseas—

U. S. Information Agency Produces Foreign-Language Films in 41 Lands; Utilizes 44 U. S. Business Films

DURING 1956, the U. S. Information Agency almost doubled the total of countries abroad in which it produced foreign-language documentary films to tell America's story, according to Arthur Larson, Agency director.

In 1955, the Agency's Motion Picture Service utilized the services of native-born people in their homelands to produce documentary films in 22 countries. Comparably, in 1956, the Agency directed the production of similar films in 41 overseas countries.

Told in Idiom of Country

"These locally produced motion pictures are particularly effective in that they are directed to specific audiences, and tell their stories against a background completely familiar to those audiences," Larson said. "In these films, the direct benefits of the U. S. foreign policy to a given country and its people

are emphasized in relation to their own self-interest and national aspirations."

In addition to the films produced by the Information Agency, 44 films made by American companies for use in the United States were acquired by the Agency during 1956 for translation and distribution in the overseas information program, according to a year-end report by Turner B. Shelton, head of the Agency's Motion Picture Service.

Other highlights of the Agency's 1956 film activities were:

Production of films which carried to the world the heroic and tragic story of the Hungarian people's revolt. *Hungarian Fight for Freedom*, a film produced from the earliest motion pictures of the strife in Hungary, was quickly assembled into 27 languages and distributed in 31 countries by the Agency. Shortly thereafter, *Our Times*, the Agency's monthly news review on film, de-

voted an entire issue to the Hungarian story. This film was distributed in 32 languages to 31 countries. (A third picture, *A Nation In Torment*, showing how the revolt was ruthlessly suppressed, is being readied for early 1957 release, as are two films about Hungarian refugees.)

Sukarno Visit Is Pictured

A 40-minute color documentary film on the visit of President Sukarno of Indonesia to the United States—which met with success in Indonesia, following its Djakarta premiere, July 8. It is estimated that this film will be shown for 18 months in Indonesia and will reach the largest audience in the history of that country. The film also is being shown in Burma, India, Vietnam, Pakistan and Ceylon in native language versions.

A similar color documentary film—made on the visit of Prime Minister Nehru of India. In addition, special motion picture coverage was devoted to other visiting dignitaries, including Prime Minister U Nu of Burma, President Giovanni Gronchi (CONTINUED ON PAGE 198)

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Each meeting presents clear solutions to everyday sales problems. They apply equally to any product, service or idea—regardless of price—regardless of prospect.

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8 meetings with **BLACK AND WHITE**
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"CREATIVE SELLING"—Shows that the common denominator of all successful selling—whether product or service—is *people*. Shows how to increase effectiveness by understanding of people.

"THE ATTITUDE THAT GETS BUSINESS"—Shows how a salesman's attitude often gains or loses the sale . . . Impresses the fact that desire to *serve* should outweigh desire to *get business*.

"WHAT DO YOU SELL?"—Shows how to close more sales by answering, "What will it do for me?" . . . points out how to sell benefits, advantages, and values.

"BY-PASSING SALES RESISTANCE"—Analyzes *why* and *how* prospects build artificial walls of sales resistance . . . Reveals techniques for by-passing them.

"ARE PROSPECTS DIFFERENT?"—Shows that *all types of prospects* have one basic motive in common. Teaches how to increase sales by *appealing* to this motive.

"PRIDE IN PRICE"—Shows that price is relative to value. Demonstrates techniques for overcoming price resistance.

"CLOSE ISN'T CLOSED"—Proves how closing starts at the very beginning of the interview. Illustrates how it's possible to ask for the order again and again.

"HUMAN RELATIONS IN SELLING"
—Stresses the importance of getting along with people. Shows that dependability, honesty and sincerity in customer relations bring success.

"SELLING IS MENTAL" SERIES
6 **SOUND STRIPFILMS IN COLOR**
—material for 18 meetings

"THE POWER OF MENTAL ATTITUDE IN SELLING"—Explains the importance of a positive attitude and tells how to generate it. Points out how you mentally boost or hurt sales volume.

"SELLING THE END RESULT FIRST"—Shows salesmen how to apply the strongest of all selling strategies . . . selling advantages and benefits first.

"TURNING A DEAF EAR TO SALES RESISTANCE"—Explains why prospects build a wall of sales resistance. Teaches salesmen to dispel fear of such resistance and keep selling effectively.

"DEVELOPING THE RIGHT ATTITUDE TOWARD PRICE"—Demonstrates that forceful selling can overcome price resistance. Proves the salesman's own attitude toward price has great influence over the customer's attitude.

"CLOSING THE SALE"—Gives recourse for refusal to sign. Gives examples of how to pursue prospect for order.

"DEVELOPING THE RIGHT ATTITUDE ON A CALL-BACK"—Explains why a call-back is necessary to close more sales. Explains why it should not be for decision.

*here's what you get in every
meeting . . .*



COMPREHENSIVE MEETING PLAN—a detailed "blueprint" of the meeting. Contains step-by-step instructions, complete text, questions to reveal individual salesman weaknesses, sales problems to stimulate discussion, and summary of the meeting's highlights.

STRIPFILM—dramatic visual presentation makes sales lessons vivid and lasting. Realistic sales situations drive home the message. Film can be used over and over.

SOUND RECORDING—it never tires, never omits, never forgets. Narration by such outstanding personalities as Harlow Wilcox puts the stripfilm's message across clearly and convincingly.

FOLLOW UP MATERIAL—text for a personalized letter to be sent to the salesman at his home after the meeting. It underscores the lessons of the meeting—makes the salesman and his family aware of management's personal interest.

The complete series of "Agressive Selling" meetings with 8 sound stripfilms in Black and White, is available for \$175. Individual meetings are \$22.50. The "Selling is Mental" series, with 6 sound stripfilms in **COLOR**, is \$190. Individual meetings for \$32.50. If the material ordered does not meet your need, you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

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Government, Business Leaders Help Kick Off National "Tele-Sell" TV Program to 40,000 Guests in 35 Cities

SOME 40,000 of the nation's small business men, merchants and salesmen have been afforded the opportunity to see how super-salesmen apply themselves. This opportunity to study sales genius in motion came in the shape of two spectacular "Tele-Sell" sales meetings involving live and filmed demonstrations televised, closed-circuit-wise, to 35 U. S. and Canadian cities.

The Tele-Sell meetings, staged during National Salesman's Week as a cooperative venture by 35 local sales executive clubs and Chambers of Commerce, were scheduled for large screen closed-circuit tv-cast February 26 and March 5.

Nixon, Weeks to Appear

The Tele-Sell meetings were designed to relay demonstrations and talks by 12 nationally known sales executives and talks by Vice-President Richard M. Nixon and Commerce Secretary Sinclair Weeks. The Tele-Sell meeting in New York City was arranged in Manhattan Center to accommodate some 3,000 persons.

The programs, featuring actual demonstrations rather than speeches, developed two themes: how the salesman should handle himself and how he should handle his customer.

The Tele-Sell programs were produced in a joint effort by The Jam Handy Organization, Inc., Detroit. Arthur H. Motley, president of Tele-Clinics, Inc., and former chairman of the board of National Sales

Executives, and the Tele Prompter organization, which is handling all transmission arrangements.

75 JHO Staffers on Job

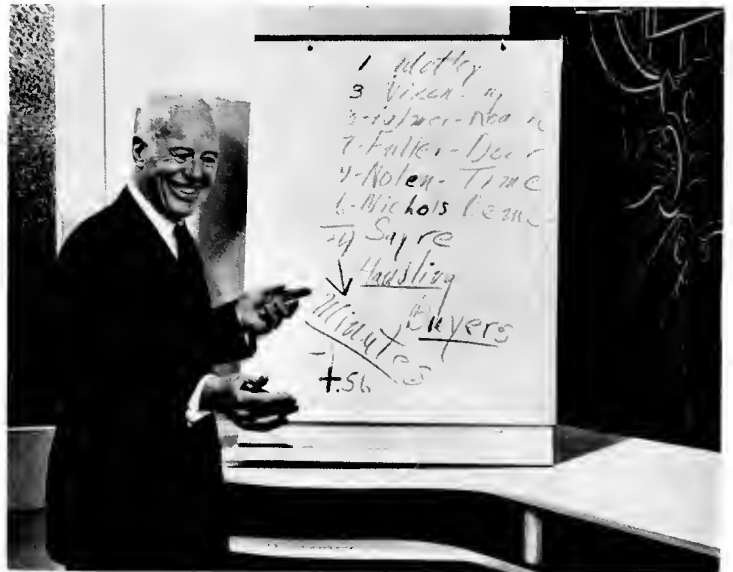
The Jam Handy Organization employed the services of more than 75 staff members for the writing and production of the programs. This was in addition to the 74 actors and the large crews of technicians required for the big show. Both timed to 90 minutes, each program incorporated live dramatizations with professional actors on the "do's and don'ts of selling." Film techniques of selling as they apply to various industries also were featured. Camera crews have been filming these sequences on location in cities for the past six months.

Second Program on March 5

Scheduled to open the second program, March 5, was Commerce Secretary Weeks in a talk on the new Office of Distribution in the U. S. Department of Commerce and the Government's attitude toward salesmen as essential factors in the nation's economy.

Also scheduled in this program were: John M. Fox, president of Minute Maid Corporation, talking on "Persistence Pays Off"; R. S. Wilson, executive vice-president of Goodyear Tire & Rubber Company, on "The Professional Approach to Salesmanship"; John M. Wilson, sales vice-president of National Cash Register Co., on "Reaching (CONTINUED ON PAGE 30)

Below: Jamison Handy, president of The Jam Handy Organization, shown discussing "Tele-Sell" program timing, preparatory to TV meetings.



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CECO Aluminum Split Apart Reels are a fast and inexpensive method of winding film from reels to cores, or core to core and can be used for projection reels without the necessity of having the film put on solid reels. The core is threaded for quick locking, and a grip is pressed into the flange wall to hold the plastic core.

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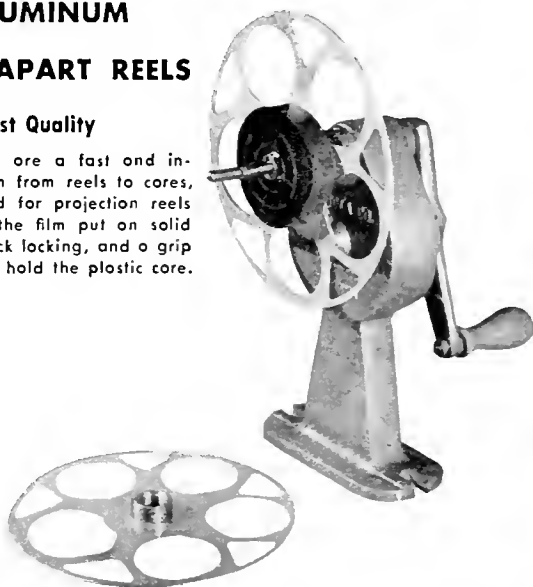
Size	Price
400'	\$4.20
1200'	7.00

35MM ALUMINUM SPLIT REELS

Size	Price
1000'	\$6.90

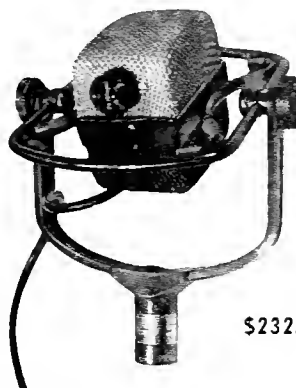
17-1/2MM

Size	Price
400'	\$4.70
1200'	7.50



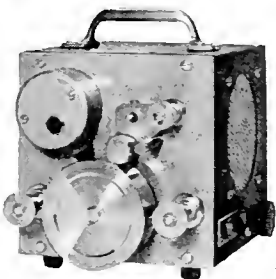
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SR4-PRECISION LABORATORIES OPTICAL AND MAGNETIC SOUND READER accepts both 16mm and 35mm optical or magnetic film. Consists of amplifier, head assembly and film transport. SR5-Set of collapsible rollers for use with 17.5mm and 1/4" tape. SR6-Similar, but without magnetic head mount. Available with either Optical or Magnetic sound only.



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E100-CECO DOUBLE ZIPPER CHANGING BAG is light-proof, large enough to accommodate 1000' 35mm magazines or 1200' 16mm magazine. 34" x 48" black sateen outer bag. Inner bag of heavy rubber fabric provided with roomy sleeves having elastic light-tight wristlets.

CECO OUTDOOR REFLECTORS for reflection of sunlight. Surfaced with silvered reflection papers. In sizes 24" x 24", 30" x 30", 36" x 36", and 48" x 48" for use with yoke & stand. Scrims & Dots available.



SR4-ECCO "1500" SPEEDROLL APPLICATOR permits cleaning and inspection of roll, strip or movie film in one easy operation. Consists of bakelite cleaning unit, woolfelt cleaning wicks, teflon idler rollers; also 10 oz. glass fluid unit guaranteed against leakage. Valve controls flow of cleaning fluid which is always visible. 16mm or 5mm model. \$29.50



\$350.00

X101-CECO VARIABLE SPEED MOTOR with tachometer for CINE-KODAK SPECIAL. Speeds from 16 to 64 frames per second. Quick mounting, no tools required. 12-volt or 110-volt operation. Also available 110-volt Synch Motors for Bolex, Mitchell, Bell & Howell & Eastman Cine Kodak K-100 Cameras. Variable speed motors with Tach for Mitchell & Bell & Howell cameras.



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CECO SLATES. E67-MASONITE, 11" x 14", with clapstick. E68-12" high, 11" wide, metal sliding numbers, with clapstick. E69-13 1/2" x 13 1/2", made of fiberboard with metal border, flip numbers, clapstick.

ADDITIONAL PRODUCTS—Ace Clear Vision Splicers • Editing Barrels • Editing Racks • Electric Footage Timers • Exposure Meters • Silent & Sound Projectors • Screens • Film Processing Equipment • Film Shipping Cases • Film Editors Gloves • Marking Pencils • Retractable Grease Pencils • Ropidograph Pens • Flomaster Pen Sets • Kum Kleens Labels • Bleeping Tape • Bleeping Ink • Dulling Spray • Alpha Roy Plutonium Lipstick Brushes • Filters • Lumber & Letter Punches • Camera & Projector Oil • Magnasynch Magnaphonic Sound Recorders.

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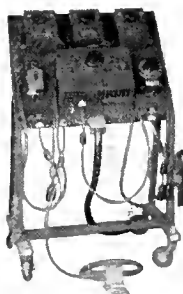
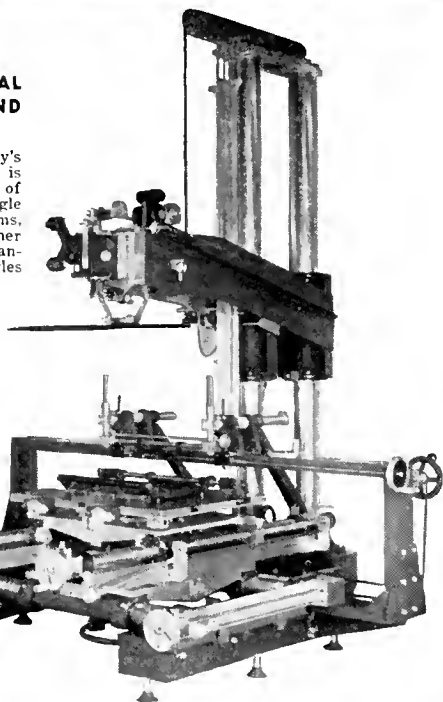


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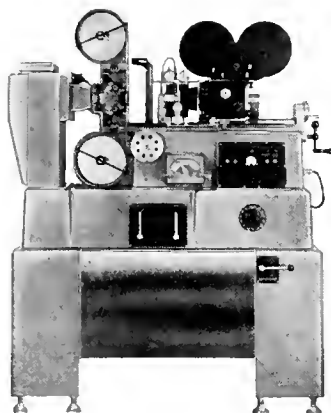
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An intelligent approach to today's problems of TV commercials. It is made to serve the multiple tasks of the animation field to take angle shots and zooms, matching zooms, spinning, as well as countless other photographic requirements. We manufacture a complete range of styles and sizes.



OPTICAL PRINTER FOR SPECIAL EFFECTS WORK

Will print 4 times reduction to 4 times enlargement in one continuous zoom. Complete automatic focus. Many combinations of movement and optical effects available.



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40,000 TO VIEW "TELE-SELL" TV MEETINGS:

(CONTINUED FROM PAGE 28)

the Buyer's Self-Interest": Mrs. Brownie Wise, vice-president of Tupperware Home Parties, Inc., talking on "Right Attitudes in Selling."

Additionally scheduled were: Joseph Kolodny, manager-director of the National Association of Tobacco Distributors, speaking on "Know Your Facts," and Philip M. Talbott, senior vice-president, secretary and director of Woodward & Lothrop, Washington department store, in a talk on "Selling at Wholesale."

Nixon's Tribute to Selling

Opened by Vice-President Nixon, the first, February 26, program featured a tribute to selling by the Vice-President and his comments on the Government's recognition of the importance of salesmen and distribution to the national prosperity.

Talks by sales authorities were amplified by dramatic skits in offices, stores, homes and outdoor locations. The sales mentors featured included: Judson Sayre, president of Norge Division of Borg-

the Tele-Sell closed-circuit tv sales meeting include: Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Dayton, Detroit, Erie, Ft. Lauderdale, Indianapolis, Jacksonville, Kansas City, Miami, Milwaukee, Minneapolis, Montreal, New York, Newark, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Providence, Rochester, St. Louis, Syracuse, Toledo, Washington, Wichita and Wilmington.



A face he ought to recognize greets Alan Bunce in another scene from the JHO Tele-Sell sequence.

Photo Products Build Sales for Kodak in Fourth Quarter

◆ Preliminary estimates indicate that Eastman Kodak Company's fourth quarter business was above that of a year ago, according to Archbold H. Robinson, Kodak treasurer.

Good results in the fourth quarter were principally attributable to sales gains in Kodak's photographic products as well as to high level sales for plastics and chemicals, Robinson said. One of the important factors in the good sales during the fourth quarter and the year as a whole was the introduction of new products.

During the fourth quarter, the year in general, Kodak's sales of special military products were lower, Robinson said. Reduced business with the Government and defense contractors, however, was more than offset by gains in the company's regular product lines.



Alan Bunce starts a typical salesman's day in a JHO sequence for the Tele-Sell Spectacular.

Warner Corporation, talking on "Know Your Prospect": H. C. Nolen, president of McKesson & Robbins, Inc., on "How to Use Your Time"; H. Bruce Palmer, president of the Mutual Benefit Life Insurance Co., on "Guiding the Buyer to the Sale"; Alfred C. Fuller, board chairman of Fuller Brush Company, on "Meeting Sales Resistance," and Byron J. Nichols, general manager of group marketing of Chrysler Corporation, speaking on "Proving Your Point."

Sales Stars Are Featured

Other sales stars featured in the programs were Harry Abram, Detroit, who sold 655 Chevrolet cars and trucks, one at a time, last year; Rita Breithut, of Gimbel's Department Store, New York, and Wade McCargo, president of McCargo-Baldwin Store, Richmond, Virginia. Cities linked electronically for

Protect Film the New Safe Way ..ask for "POLY-CONS"

"Poly-Cons"—made of Polyethylene, the miracle plastic. Practically indestructible—no scratching of film. Moisture-proof. No lost or mixed-up lids. Six standard colors. Retail—\$1.50 box of 12. Bulk prices on request.

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Documentary films for business

CURRENT RELEASES:

"GREAT BIG BIRTHDAY"—a special-occasion film to feature the employees' parties inaugurating The Borden Company's Centennial Year, featuring Elsie in the boardroom. Written-directed by George Stoney.

"THE NEXT TEN"—the story of an American business and the 5 men who built it from zero to greatness in 10 exciting years. 53 & 32 minutes, color. Kaiser Aluminum.

"A HOTEL IS BORN"—the very human story of a great hotelman . . . for Hilton Hotels: 30 minutes, color.

"TOOLS OF TELEPHONY"—A film report on Western Electric, to employees of the Bell System . . . 30 minutes, 35 and 16mm. Technicolor.

"MAN WITH A THOUSAND HANDS"—multiple award-winner. Story of the great machines which are opening hitherto forbidden areas of the earth to human use . . . for International Harvester, with Raymond Massey.

Kent Mackenzie's "BUNKER HILL" wins 1956 Medallion of Screen Producers' Guild-Look Magazine Intercollegiate Competition.

"HOLIDAY FOR BANDS"—musical-documentary theatrical featurette, with James Stewart.

"THE LIFETIME LOOK"—Group Insurance and Retirement benefits from the Employer's angle; a salesman's tool for agents and brokers. 44 minutes, color. For Conn. Gen. Life Insurance Co.

The company makes no TV series, no TV commercials: Parthenon's business-film schedule is held to the half-dozen projects a year which can be handled personally and with quality by its key group.

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PARTHENON PICTURES

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Worm, Human Tale of Cooperation at Work—

Hungarian Refugees See Clear Picture of Aid Plans as Eastern Filmmakers Complete Slidefilm Overnight

ON SATURDAY NOON, the 29th of December, Frank Beckwith was sitting in his office at Knickerbocker Productions in New York, preparing to knock off work after a hard week. The week-end before New Year's seemed like a good time to get some rest and see more of his family for a change. Just before he started to leave the office, the telephone rang, and immediately the restful holiday he'd planned was off and Beckwith started on one of the most hectic, and rewarding, week-ends of his life.

The call was from Leo C. Beebe, Vice-Chairman of the President's Committee for Hungarian Refugee Relief at Camp Kilmer, New Jersey. It seemed that the reception team at Kilmer had been managing to greet and take care of the increasing number of refugees that had been arriving up until that time. But with 1781 Hungarians scheduled to arrive by ship the following Monday morning, the program of communicating with them seemed to be more and more difficult.

Beebe explained that these people, uprooted from their country, tired, and confused in their new surroundings, needed quick reassurance when they arrived that they were among friends, that they would be taken care of. They needed to know what was going to happen to them, and what they could look forward to.

With only a short time to prepare for the ship's arrival, Beebe, who was formerly Manager of the Mo-

tion Picture Department of the Ford Motor Company, and is now on leave of absence from his job as Ford's Director of Public Relations Projects and Services, had envisioned that if a film could be prepared for showing to the refugees as soon as they arrived, it might solve the difficult problem of communicating with them and reassuring them. Beebe asked Beckwith to take on the job, in New York, and the long week-end began.

Beebe thought that a sound slidefilm, with Hungarian narration and music, would be the best solution to the problem. But it had to be ready to be shown in exactly 46 hours—10:00 a.m. Monday—the arrival time of the shipload of refugees.

Plans were quickly made. Beebe would put a team of photographers to work immediately, keep his still lab open all night, and deliver 8 x 10 photographs to Knickerbocker's offices at noon on Sunday. He had secured Allen Stern of N.B.C. to write the script, and Stern was to work through the night, relying on Leo Beebe's descriptive powers to supply the basis for the visual and narrative material. An emergency call was sent to Washington to get a Hungarian translator-narrator sent up from the United States Information Agency headquarters.

Meanwhile, Frank Beckwith, and Howard Lesser, Knickerbocker's president, went to work lining up the various film services that would

Hungarian refugees arrive at Kilmer, their first home in the new land. Their urgent need was for reassurance—of aid preparations made for them.



PARTHENON PICTURES
-Hollywood-

STAFF PERSONNEL

CHARLES (CAP) PALMER—executive producer-writer, grew up in New England, graduated Dartmouth 1923. After newspaper reporting worked as comptroller and sales-manager in building-materials manufacturing and construction until mid-Thirties, when moved to Los Angeles to write full time—*Collier's* short stories at first, then books (a dozen), then radio (*Bob Burns, Burns & Allen, Silver Theater*), and into pictures—5 years with *Disney*, then *Louis DeRochemont, Jesse L. Lasky, MGM*.

JOHN E. R. McDOUGALL—associate producer and director (*McGill '34*), began as a writer with Associated Screen News in Montreal went into editing and finally director-writer on top bracket Canadian business films, and documentary productions for the National Film Board. In 1941 he organized Canadian Army Film Unit, commanded the overseas operation, supervising hundreds of training, technical, and battle newsreel films, and returned to ASN as senior industrial film producer. Became associated with Cap Palmer as director-editor of Canada-located *Man With a Thousand Hands*; moved to Hollywood in 1953 and joined in founding Parthenon the next year.

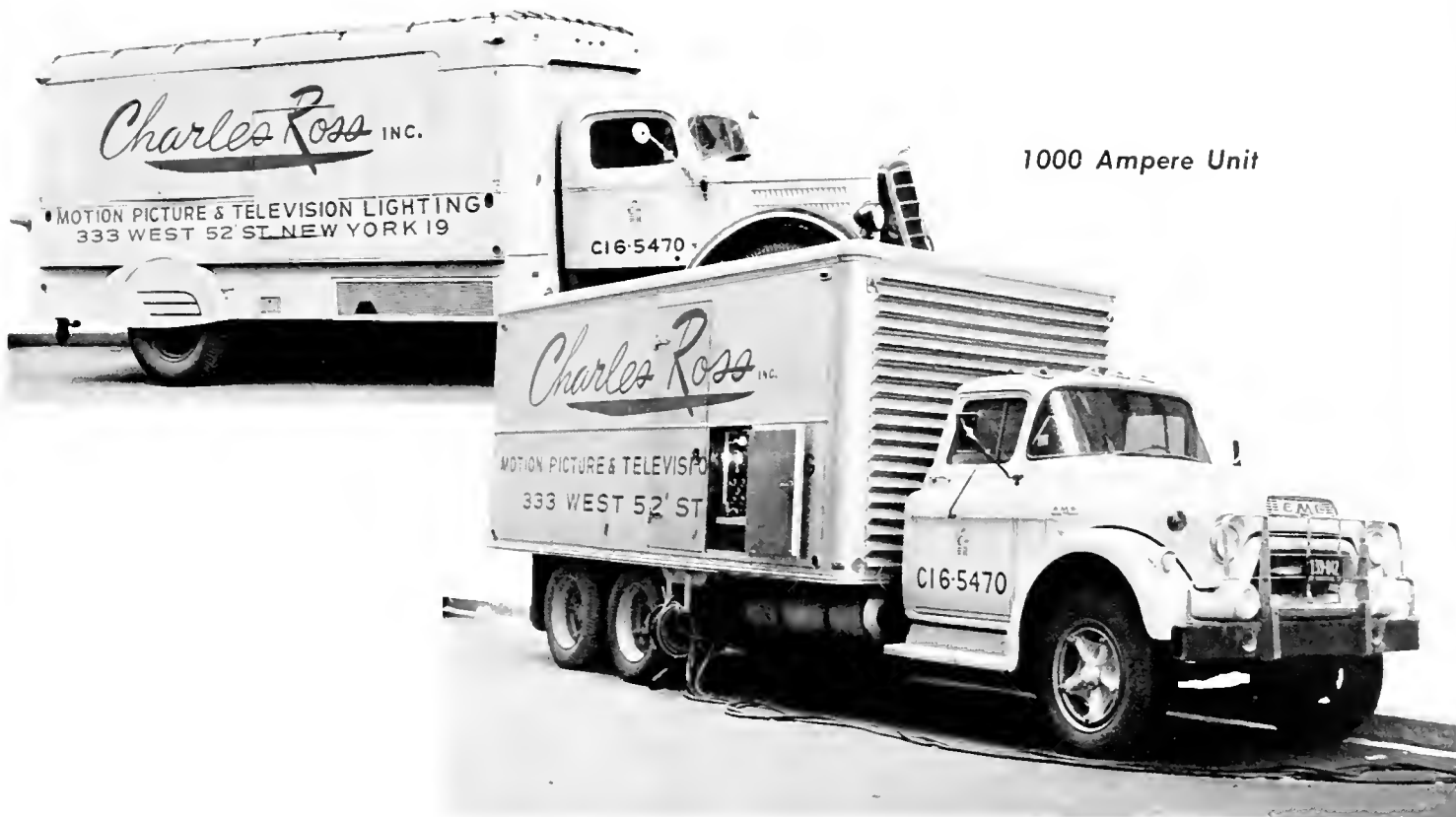
JACK MEAKIN—associate producer and Parthenon's musical director (*Stanford '28*) spent two years with finance firms before moving into radio in San Francisco, then New York for parallel careers as show producer (*Lucky Strike Hit Parade, Kay Kyser, etc.* for FC&B, Wm. Esty, NBC) and musical director (*Eddie Duchin, Silver Theater, etc.*) Hollywood since 1945; musical director (*Great Gildersleeve, Joan Davis, Arch Obler Series*) and TV producer (*Hollywood Studio Party, The Meakins*). Currently handles the music on the Groucho Marx show. Composer-conductor or musical director on many movies, including 30 business pictures, often with Cap Palmer.

TED (W. T.) PALMER—Gen. Manager: Since 1929 associated in Cap Palmer activities as business and production manager.

ROBERT J. MARTIN—Head cameraman, stage and location; with ASN in Canada (photographed "Man" for Palmer-McDougall) until joining Parthenon as head of Camera Department.

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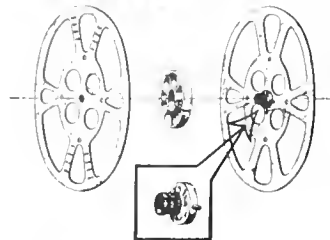
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(CONTINUED FROM PAGE 32)

be needed to do the job the following day—Sunday. Ben Bloom, at Moviablab Film Laboratories, joined the task force by scheduling a stand-by crew to process the film, either at midnight Sunday, or at 6:00 a.m. Monday. Herbie Grodewald said he would stay on constant call to photograph the stills which were to come from Kilmer. Elmer Wilschke, of Fine Sound, Inc., would go on standby at 9:00 a.m. Monday, ready to pick up both narration and score. And Gene Forrell, a top-notch music composer and director, signed on to provide the score.

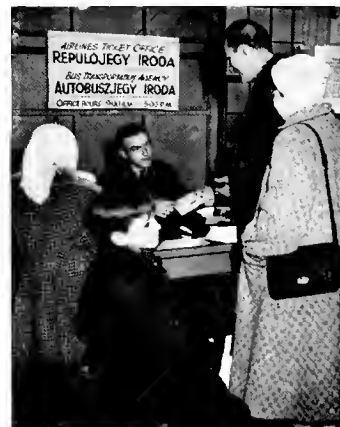
It had looked like the job would go through on time, but at 10:00 p.m. Saturday, bad news came from Kilmer—it had been sleeting all day, and some of the photographs that were required could not be obtained until morning, thus putting the whole schedule back several hours.

All day Sunday, the Knickerbocker staff labored to tie-up all the loose ends which might cause trouble at the last minute. For one sequence in the film, pictures were needed to illustrate "America the Beautiful." And in cudgeling his brains to think of where to get them, writer-director Howard Turner thought of Time-Life. And Time's Mike Phillips thus joined the *This Is Kilmer* production staff. Working through the afternoon, Phillips came up with Time's best scenes of beautiful America to donate to the film project.

With the hours ticking off rapidly, chances of meeting the deadline seemed slimmer and slimmer. Not until 2:30 a.m. Monday did the final batch of pictures arrive from Camp Kilmer, but Herbie Grodewald was waiting, and through the night 86 stills were photographed on a negative eight feet long.

Frank Beckwith recognizes the usual feeling of producers for their laboratories — "however quick the service, it's never quick enough; we all find it easy to grouse at the lab." But Beckwith says he will never forget arriving at Moviablab at six o'clock that morning. The crew was not only ready, they were waiting at the elevator when he got off. They took that little strip of film, and ran down the hall with it. A batch of prints were ready to go at 3:30 a.m. Moviablab's bill?—Over-time Costs plus the regular minimum charge—four dollars.

While the visual elements of the film were being printed before dawn Monday morning, Gene Forrell, who was responsible for the score, had decided not to use stock



Refugees at Camp Kilmer receive a ticket to a place of infinite promise.

music. He brought to the studio an accordionist, Anthony Mecca, whom Beckwith thinks must be the all-time chief of accordionists. Within an hour, Forrell and Mecca had devised a music plan, composed of folk music, mazurkas, church music, Hungarian tunes, American tunes, and Lord knows what other off-the-cuff improvisations. It went on the track so quickly and smoothly that recording engineers, Bill Macy and Aaron Nathanson, at Fine Sound, commented "It would never have been as good as this—if we'd had time to do it."

Discs were quickly cut, and the film was finished, almost at the time it had originally been deadlined for. Actually, the ship had been delayed by fog, and did not land until New Year's Day—Tuesday, but the first thing the refugees saw at Camp Kilmer was the film, *This Is Kilmer*. And all the work was justified. Leo Beebe said that after the film, the Hungarians burst into applause. They understood.

Since then, the film has been in constant use at Camp Kilmer. It is not at all considered as a last-minute substitute for a long range job. Despite the fuel of midnight oil which fired it, Leo Beebe, today, thinks it is wonderfully comprehensive, and the film has helped the President's Committee for Hungarian Refugee Relief in its job immeasurably.

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*File - but
don't forget*

Dear Ott Coelln:

Here's news, just in time for the 1957 Production Review.

Robert Lawrence Productions Inc., announces a major expansion of its facilities with the acquisition of Loucks & Norling Studios. Each company will retain its identity, with no change in personnel, name or address.

Call it growth, if you wish, but place the emphasis on specialization. It provides the answer to the sponsor's four basic considerations in selecting a producer.

1. Experience: Established in 1952, Robert Lawrence Productions has built up a voluminous business in television film commercials and has also produced films for industry. Loucks and Norling Studios has produced over one thousand motion pictures for industry and government since 1924.
2. Financial Stability: The pooling of technical knowledge and equipment, under a single administrative set-up will be of sound economic advantage to us -- and our customers.
3. Creative Ability: From script to screen, specialized manpower of proven creative ability is available to serve the particular needs of the client.
4. Physical Facilities: With facilities in Hollywood, New York and Toronto, we are now, more than ever, in a position to produce every phase of industrial films and television commercials within our completely integrated organization.

These are our answers to the client who demands quality.

Yours sincerely,

Robert L. Lawrence

Robert L. Lawrence
President.

RLL:bt

P.S. Jack Norling will handle technical matters - Hans Tiesler is in charge of industrial films. Both send their regards.

14 Million Saw Sponsored Pix in Bureau of Mines '56 Program

★ More than 14 million persons in 1956 saw motion pictures sponsored by American industries in cooperation with the Bureau of Mines, according to the U. S. Department of the Interior.

This record, achieved in group showings, exceeds the 1955 attendance by nearly two million and establishes an all-time high for the Bureau's industry-government film program which is in its 37th year. Estimates from television stations throughout the United States indicate that 23½ million others saw noncommercial telecasts of the films, the Bureau reported.

226,000 Showings in '56

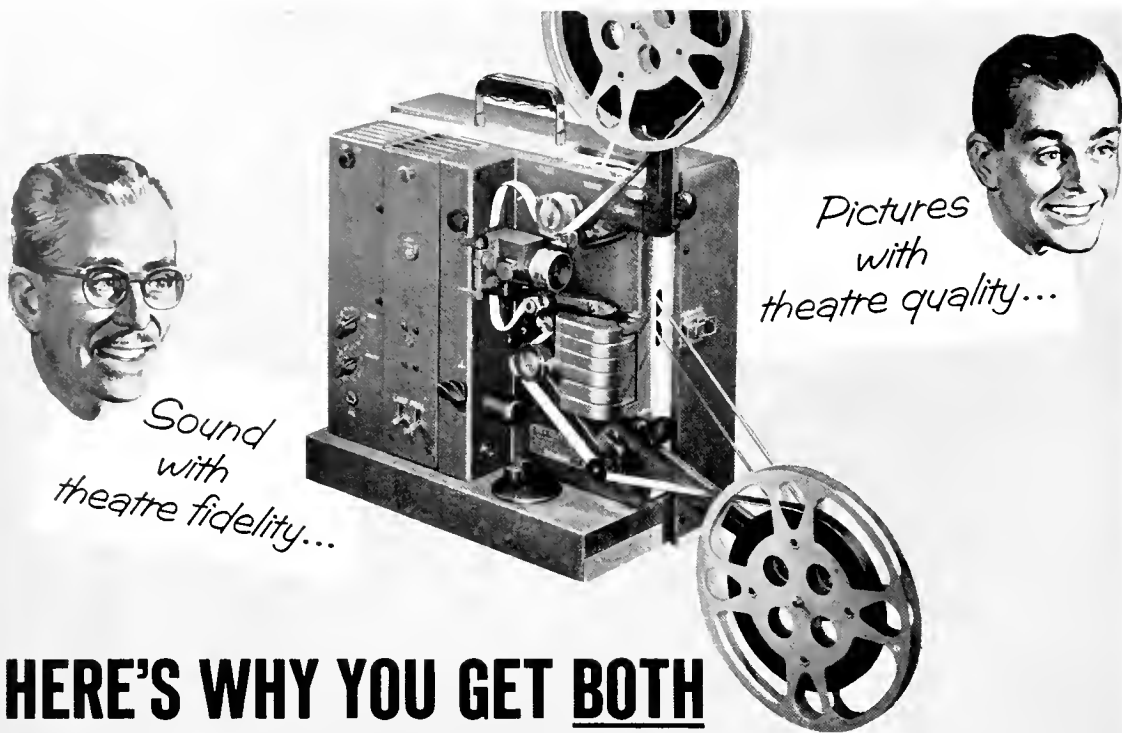
Group showings of these motion pictures totaled 226,851, nearly 7,000 showings above the previous record attained in 1955. The films, dealing with the nation's various mineral resources, are distributed by the Bureau on a free-loan basis to universities and other educational institutions, industrial firms, business and civic clubs, scientific societies and other organizations.

Films telling the stories of copper, steel, lead, oil, gasoline, and coal were in greater demand than ever before, surpassing all earlier records for attendance and number of times shown. As a group, productions dealing with the natural resources of individual states remained the most popular. Four of these, describing resources of Arizona, Texas, Washington and West Virginia, were used in classrooms and at group meetings more often than in any previous year.

Two new motion pictures were added to the Bureau's extensive library of film subjects during 1956. These were *The Petrified River—The Story of Uranium*, produced in cooperation with the Union Carbide and Carbon Corporation, and *Idaho and Its Natural Resources*, sponsored by the Richfield Oil Corporation. The Bureau notes that both of these films were immediately popular and appeared headed for even wider utilization during 1957.

Sponsored by Industrial Firms

Private firms or industrial organizations pay all costs of producing these motion pictures and providing the Bureau of Mines with copies for distribution. The Bureau's motion picture library now has more than 6,400 prints of 61 film subjects, all in 16mm sound, and most of them in color. The films are distributed from the Bureau's Central Experiment Station at Pittsburgh, Pennsylvania and through voluntary subdistributing



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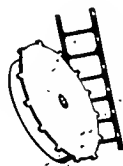
Your RCA 400 16mm Sound Projector puts on shows that look and sound the same as the ones you pay to see at first-run theatres. This is because 400 design is an achievement of RCA motion picture and sound engineers who have lived with projector engineering since film began to "talk." Here are some of the RCA features they've developed for you.



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Large diameter 16-tooth sprockets. Their rotation is slower, quieter. Self-lubricating "Oilite" bushings and silent belt drive also cut mechanical operating noise to a minimum.



Speakers custom-designed by RCA engineers. You hear sound with less than 5% distortion through entire 16mm recording range. Special sound drum assembly keeps possible vibration or mechanical noise from sound track reproduction.



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(CONTINUED FROM FACING PAGE)
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The motion pictures are produced by commercial film companies selected by the industrial sponsor. An agreement between the sponsor and the Bureau of Mines permits credit lines in the beginning and end titles of a film, but prohibits the use of trade names or any other material in the motion picture that might be construed as advertising. The films are designed to acquaint Americans with their mineral heritage and to encourage conservation and effective utilization of mineral commodities.

List "Most Popular" Films

Bureau attendance records show that the five most popular "state resources" films during 1956 were: *California and Its Natural Resources*, sponsored by Richfield Oil Corporation; *Arizona and Its Natural Resources*, sponsored by Phelps Dodge Corporation; *Texas and Its Natural Resources*, sponsored by Texas Gulf Sulphur Company, Inc.; *Washington and Its Natural Resources* and *Oregon and Its Natural Resources*, both sponsored by Richfield Oil Corporation.

The five most popular "mineral commodity" films as reported by the Bureau were: *A Story of Copper*, sponsored by Phelps Dodge Corporation; *Sulphur*, sponsored by Texas Gulf Sulphur Company, Inc.; *The Drama of Steel*, sponsored by Inland Steel Company; *The Story of Gasoline*, sponsored by Standard Oil Company (Indiana); *Evolution of the Oil Industry*, sponsored by Sinclair Refining Company.

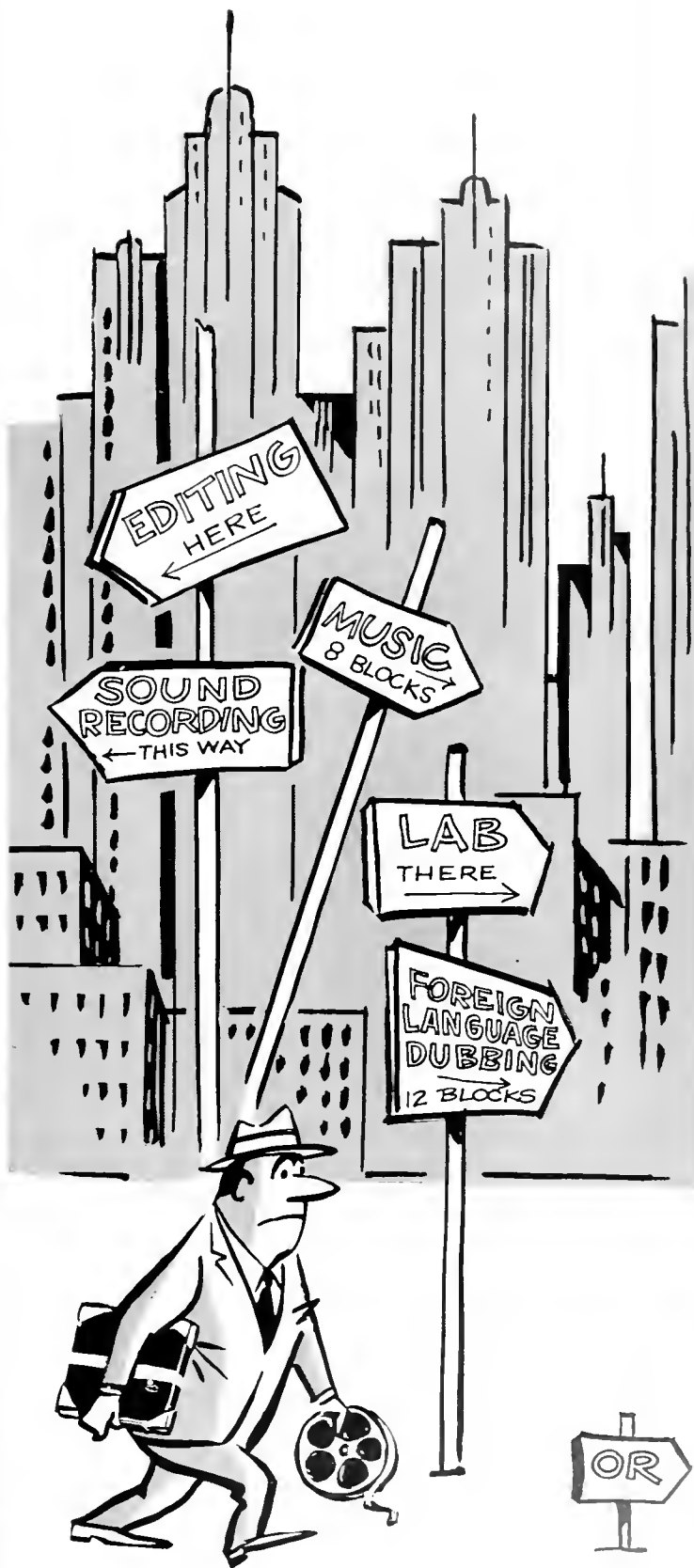
"Petrified River" in Demand

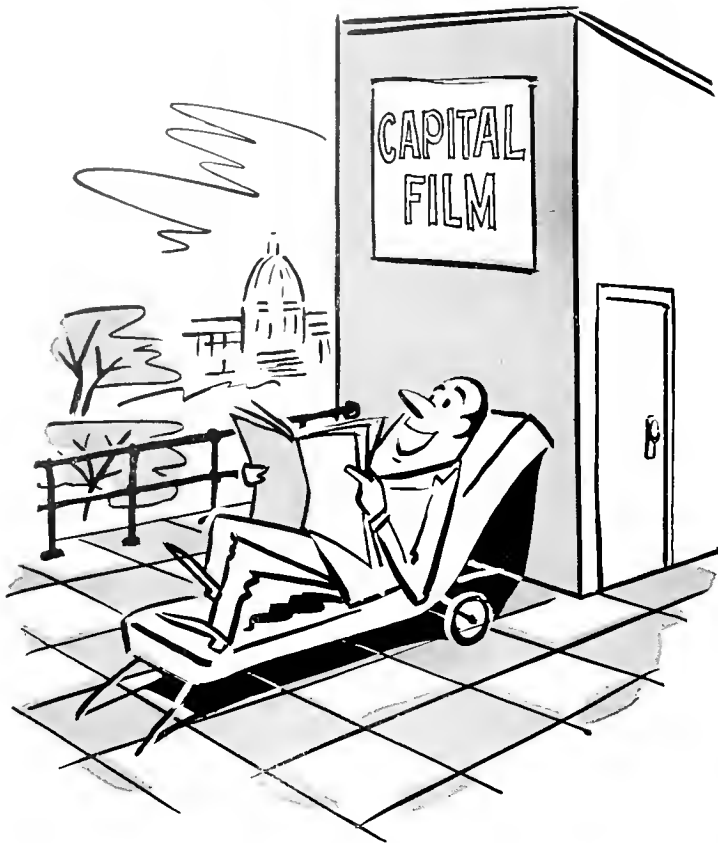
The Petrified River, though in circulation only four months last year, actually ranked second in popularity among commodity films on the basis of a projected yearly average of showings. Each of the 10 most popular films was shown at least 6,000 times last year.

Producers of these films were: Frederick K. Rockett Company, Hollywood, California; Jamieson Film Company, Dallas, Texas; Jerry Fairbanks, Inc., Hollywood, California; Wilding Picture Productions, Chicago, Illinois; Atlas Film Corporation, Oak Park, Illinois, and MPO Productions, Inc., New York, New York.

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◆ Nat Liebeskind has been elected to the Board of Directors of Sterling Television Company, Inc.





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How Trite Can You Get?

by Bruce Henry

AN AWFUL LOT OF PEOPLE in American business and industry loathe the motion picture as a medium. The term "awful" is used advisedly.

There are many reasons why. They range from a gypping by a fly-by-night producer to bitter experiences in the do-it-yourself jungle.

But a majority—a very large majority—detest films as such because they have had one made with a Formula treatment.

The Formula is almost as old as the medium. ITEM: An old employe tells a young employe how wonderful the Company is. ITEM: A reporter is assigned by his Managing Editor (Sure!) to learn how gored fidoodles are made. He carries a camera. ITEM: A group of eager school students hear a wise and kindly old professor declaim on Their Future. He uses the Company as a shining example of The Free Enterprise System. ITEM: Open with a daguerreotype shot of Our First Factory. Dissolve to Our Leader, at desk, making a speech with the aid of an idiot board. Go on an endless, gobbledegook Trip Through the Plant. End with glorified close shot of Architect's Plans for the Future. Note: this picture must always have "Horizons" in its title. ITEM: Open with a cute analogy, then forget it. Ad nauseum.

This is not to say that the Formula film is without honor. The very fact that it has survived from the beginning and thrives even today (the above ITEMS were culled from 1956 productions) entitles it to a certain amount of respect on the basis of sheer hoariness. And that *may* be a homonym.

But, what does this sort of filing-cabinet inspirational writing do? Well, it may please the Sponsor, the first time he sees His Movie. It may please the Sponsor's family, the first time they see it. It certainly pleases the Producer, provided it has come in well under budget. And it certainly will please the Writer, since it cost him no more creative effort than copying an old script left behind by a previous hack who is now a big name in television.

The only people it doesn't please, and may well sicken, is that faceless mass called Audience. They recognize it for exactly



what it is, clotted nonsense, self-aggrandizing claptrap, the same old bilge they've seen dozens of times before with somebody else's name on the Presents Title. Audience, believe it or not, is real perspicacious.

So, the picture does nothing for the Sponsor. And he, in time, shrewdly noting that it is putting even his captive audiences to sleep, arrives at the justifiable conclusion that motion pictures stink, generally, and he'd do better by buying six half page ads in "Modern Bolts and Nuts" Magazine.

This may not bother the Producer, especially if he is a quick-take, in-and-outer, for he still has 847 pages of names of prospects to go in The Standard Advertising Register.

But it sure raises hob with the future of the sponsored film business.

Suggested solution: a large IBM-type inspirational sign, to be posted near the desk of every script writer:

"Stay out of the cornfield, Buster!"



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Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only
original
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TRADE
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Another Big Reason Why United's Distribution Is Better For Your Sponsored Films...



Advance Booking Notices For Use In Local Sales Promotion...

As soon as the film booking is made, United supplies an Advance Booking Notice. This is an indispensable aid in planning local PR and or sales promotion tie-ins, etc.

UNITED WORLD KEEPS ITS CLIENTS WELL INFORMED!

Certified Exhibition Record and Audience Reaction for Each Booking...



As United World Films' nationwide distribution network delivers increasing thousands of new sponsored film audiences, a most significant factor is the Certified Record of Exhibition provided for each booking. This form comes to the sponsor complete with the actual audience reaction; these original reports give the unbiased opinion of the viewing public and detailed reactions on the film. A sample of United World's exclusive Record of Exhibition is shown at right.

Booking playdates and shipping prints isn't all there is to sponsored film distribution. True, United can give your film the widest possible audience because of its vast nationwide volume in theatrical and non-theatrical markets. More than that, however, United provides a unique information service to sponsors that keeps you informed of your film's every move.

Complete Monthly Reports With Important Statistical Breakdowns...



Every month, each United World Films' sponsor receives a full report of showings. Complete cumulative statistical information on your sponsored film's progress in the field is thus provided as another of United World's complete and exclusive nationwide distribution services.

From the Advance Booking Notice to the Complete Monthly Report you have at your fingertips the kind of analytical and statistical information. (types of audiences, group age levels, all are supplied by United), to make your job easier.

This is the kind of plus service you would expect from the only MAJOR film company in the sponsored field (United is a wholly owned subsidiary of Universal Pictures Company, Inc.). Another big reason why sponsors are switching to United World!

Write today for your personal copy of United's latest distribution brochure which contains valuable information for you.

Now Serving: B. F. Goodrich Company, National Live Stock and Meat Board, U. S. Department of Defense, Association of American Railroads, Armour & Company, Port of New York Authority, U. S. Atomic Energy Commission, Natural Rubber Bureau, Westinghouse Air Brake Company, U. S. Public Health Service, Eastern Airlines, American Mutual Alliance, Lenox China Company, American Stock Exchange, Seaboard Airline Railroad.

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CAMERA EYE

Company-Wide Retirement Plan Initiated by Audio

★ Audio Productions, Inc., has inaugurated a company-wide retirement income program which will guarantee all employees \$100 monthly income at retirement age.

The program is planned to dovetail with social security benefits so that all Audio employees with twenty years service may look forward to a minimum of \$250 per month income upon retirement, at age 65 for men, and 62 for women. At the present time, two-thirds of Audio employees are participating in the plan, and it is expected that almost 100% of Audio people will be covered in a year or two. To qualify, employees must have been with the company three years and be at least 25 years old.

The plan, which was set up for Audio by the Prudential Insurance Company, provides the widest possible coverage, and is particularly valuable in that coverage is not limited because of age. For instance, a man 55 years old may be hired, and be covered by the plan, so that after ten years his lifetime monthly income would be \$50. Other options provide for a lifetime income for the employee's wife, as well.

The retirement income program is a participating plan, and it is set up so that all employees regardless of salary receive the same benefits. Employees earning up to \$125 per week pay \$1 per week; from \$125.01 to \$250 per week the employee pays \$2; and over that the payment is \$3 per week. While the employee pays part of the cost of the plan, Audio Productions pays 80% as its share of the program.

Audio's president, Frank E. Speidell, and the stockholders of the company, have established the retirement income in recognition of the outstanding loyalty of Audio employees. One of the most stable firms in the industry film business. Audio's average employee has been with the company ten years, with some up to 23 years.

Audio's retirement income program is believed to be one of the first in the industrial film industry.

Florez, Inc. Names Helser and Kleene Vice-Presidents

◆ Two new vice-presidential appointments have been announced by Florez, Inc., Detroit. The new vice-presidents are Ray Helser, di-

rector of Client Service, and Jack Kleene, editorial manager and creative director.

Helser joined Florez nine years ago. Besides his client service activities, Helser has worked on training programs at the studio. His background includes sales and merchandising experience.

With Florez for 11 years, Kleene built his business career at the studio as a creative writer, specializing in sales training programs. ☐

Metropolitan Sound Studios Acquires RKO-Pathe Facilities

★ A newly organized company, Metropolitan Sound Service, Inc., has acquired the New York facilities of RKO Pathe, Inc., at Park Avenue and 106th Street.

Principals in the new concern are T. A. Rosen, of Langlois Filmisc, Inc.; Norman Kasow, of Film-sounds, Inc.; and Al Gramaglia, formerly of Dichter Sound Studio.

The service facilities in the big building on upper Park Avenue have long been considered as among the finest and most complete in the East. Metropolitan Sound Service will occupy five floors, offering just about every service required for film producers. The sound stage measures 95 x 80 x 32 feet high. All four walls and ceiling are covered with two inch rock wool sound proofing. Carpenter shop, dressing rooms and cosmetician's rooms are adjacent.

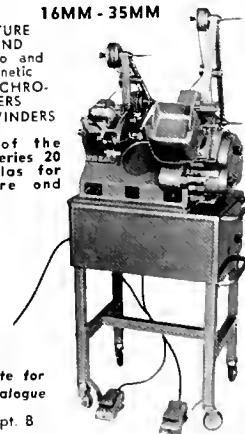
Other floors contain more sound stages, completely equipped editing rooms, preview rooms (two, with a capacity of 50 each), a complete music and sound effects library, and facilities for post synchronous dubbing, interlock screening, mixing, transferring and sound editorial service. ☐

MOVIOLA

FILM EDITING EQUIPMENT
16MM - 35MM

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



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MOVIOLA MANUFACTURING CO.
1451 Gordon St. • Hollywood 28, Calif.

What makes a movie MOVE . . .

move your products, move your ideas?

We believe the answer is *people*.

PEOPLE *with original concepts . . .*

and the ability to present them dramatically.

PEOPLE *with creative talents . . .*

and the skill to employ them in the medium of film.

PEOPLE *with pride of craft . . .*

*and the awareness that every project
is a lasting yardstick of their talents.*

That is why we cast our writers and directors, cameramen and crews, as carefully as our players — matching special talents with the special requirements of each production.

That is why we give each film personal attention — “custom-tailoring” it through all stages, from first treatment to screening print.

That is why we believe there is no place for mass production in the making of a moving picture.

Knickerbocker Productions, Incorporated

1600 Broadway, New York 19, N.Y.

Circle 5-6710

Now—a fully prepared

SUPERVISOR TRAINING MEETING

—ready to put on!



Title "MAINTAINING DISCIPLINE"

Here's a complete package developed by instruction specialists, and guaranteed to produce effective training meetings. Modern audio-visual techniques drive home important Human Relations lessons for lasting impression . . . and 10 minutes' organizing time is all you need! Proved in major companies the nation over. Effective in any type of business.

ALL FOR JUST \$22.50!

LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improvise upon.



STRIPFILM—dramatic visual presentation . . . teaches your supervisors to recognize and handle the two distinct types of discipline and explains proper techniques in reprimanding subordinates.



SOUND RECORDING—a teacher that never tires, never omits, never forgets. Narration by Harlow Wilcox puts the stripfilm's message across clearly and convincingly.



FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.



ORDER NOW

Send us your check for \$22.50 now (or we'll bill you if you prefer) and we'll immediately ship your packaged supervisor training meeting, "Maintaining Discipline." We'll also enclose free information on other meetings in the series.

YOU'LL LIKE IT
OR YOUR MONEY BACK

ROCKET PICTURES INC.

6108-A Santa Monica Boulevard
Los Angeles 38, Calif.

PRODUCTION LINES

Wilding Acquires New Studio in New York for TV Films

◆ A new studio to handle increased television film production has been acquired in New York City by Wilding Picture Productions, Inc. The new studio is at 157 East 69th Street in New York.

Wilding's eastern television production facilities and personnel will be housed in the new studio. The set-up provides for photography, sound recording, cutting and projection. The new location's accessibility to the street level permits large pieces of equipment, such as automobiles, trucks, appliances and other products to be brought in without difficulty.

William Morris, New York production manager, will make his headquarters at the new studio. ☐

New York Film Producers' Committee Meets Lab Heads

★ A special committee of New York's Film Producers Association met recently with the heads of twelve New York film laboratories in order to solve some of the mutual problems relative to providing the best possible film quality for FPA industrial, governmental and TV commercials clients.

Having scheduled an ambitious seminar on methods of obtaining the best film quality for presentation to buyers of film and their ad agencies early this year, FPA is holding a series of meetings with the various film crafts by way of developing a better understanding of what makes for superior film production through use of New York's film facilities.

FPA's committee members include: Robert Lawrence, president of Robert Lawrence Productions; Walter Lowendahl, executive vice president of Transfilm; Peter J. Mooney, secretary-treasurer of Audio Productions; David Pincus, president of Caravel Films; and Walter Kullberg, treasurer of Sound Masters.

A committee of the laboratories created to work with the FPA group is headed by Robert Crane, of Color Service Labs. It includes Arthur Miller of Pathe, Sam Schlein of De Luxe, Doc Feldman of DuArt, Ben Bloom of Movielab, Douglas Yates of Consolidated and Paul Guffanti of Guffanti Labs. ☐

W. S. Edwards Elected EBF's Distribution Vice-President

◆ Election of Wilbur S. Edwards as vice-president of distribution for Encyclopaedia Britannica Films,

*Quality Control
is only half
the Fordel story.
Dependable Service
is the other half.*

*Helping to get
the Fordel story across
is an advertising job
that we enjoy.
Perhaps you have
a story you'd like
to get across —
creatively and effectively.
If so, we can help you.*

*For information,
phone or write —*

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new york 17
new york

advertising marketing

oxford 7-5983

Inc., has been announced by Maurice B. Mitchell, president of the educational films production-distribution organization.

Edwards joined EBF in July of 1956 as director of distribution. His background is in radio and television. A radio account executive in New York from 1940 to 1945, Edwards subsequently served in managerial capacities for CBS Radio in Chicago, WEEL, Boston, KNX and CBS Pacific Radio Network in Los Angeles. While on the west coast, he became general manager of KNX-T and of CBS-TV's Pacific network.

Returning to New York in 1953, Edwards was general sales manager of CBS TV Film Sales, Inc. ☐

Corelli-Jacobs, Inc. Moves to Larger Quarters in New York

◆ Corelli-Jacobs Film Music, Inc., has moved to new and larger quarters—at 723 Seventh Avenue, New York City.

By writing to Corelli-Jacobs at the new address, film producers may obtain a free catalog describing background music recorded on film, tape and discs furnished by the firm. Corelli-Jacobs also creates complete music scores for films

from the company's music library.

Corelli-Jacobs' phone number in New York is Judson 6-6673. ☐

Companies to Show Wares at "Chicagoland" Summer Fair

◆ The Chicagoland Fair, a "business, industrial and cultural exposition" will be held at Navy Pier, Chicago, June 28-July 14.

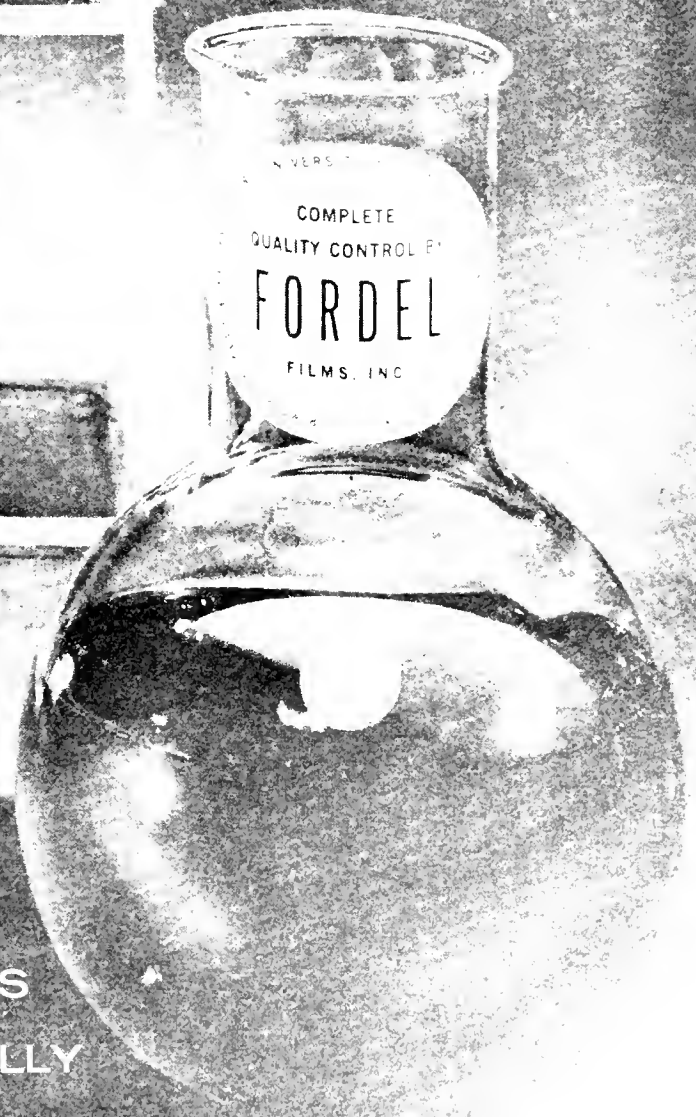
Sponsored by the Association of Commerce and Industry, the Chicagoland Fair will feature five miles of colorful visual displays and exhibits extolling Chicago as a "land of opportunity" and saluting the city's progress.

Hundreds of companies are expected to display their products and services at the exposition. The Chicagoland Fair, Inc., headquarters are at 3 S. Michigan, Chicago. ☐

HAPPY DAY FOR A DOLLAR

— see page 90

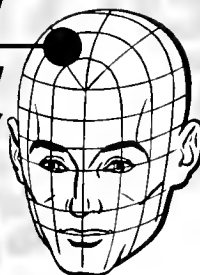
Formula for Successful Films...



CREATIVE
BUSINESS FILMS
THAT GET RESULTS
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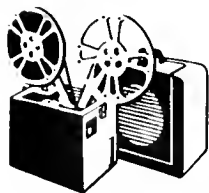
....developing your
greatest resource of all



Rapid advances in technology add growing importance to the role of employee training in industry and business. For indoctrination courses, sales meetings and technical training programs, leading industries in the United States and many foreign countries rely on Victor 16mm Projectors and audio-visual equipment. The same qualities that have made Victor a valuable tool in employee education have made Victor equipment a favorite with time and motion study engineers. Let the specially trained Victor Distributor tell you how Victor equipment can help you keep your employees abreast of modern developments.

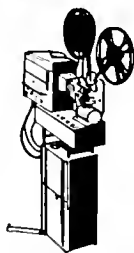
VICTOR AUDIO-VISUAL AIDS

VICTOR SOUND PROJECTORS



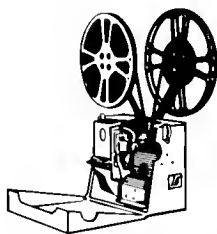
Available in three standard models: the Classmate 4, Assembly 10 and Sovereign 25.

VICTOR ARC PROJECTOR



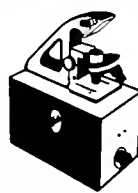
A portable arc projector that meets the needs of your largest assemblies. Supplies 1600 lumens on the screen, up to 25 watts speaker output.

VICTOR SILENT 16

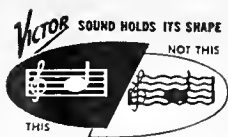


Rheostat speed control, 2000-foot reel capacity, and single switch reverse standard equipment. Takes any wide screen lens.

VICTOR MAGNASCOPE V200T



A professional laboratory instrument that enlarges, projects microscopic specimens on wall screen or tabletop. Two classroom models available.



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VICTOR Animatograph Corporation
Dept. L-27, Davenport, Iowa, U. S. A.
NEW YORK, CHICAGO



Quality Motion Picture Equipment Since 1910

Robert Lawrence Productions Acquires Loucks & Norling

★ Robert Lawrence Productions, Inc., New York, has announced the acquisition of Loucks and Norling Studios, Inc., New York.

With this major expansion, Robert Lawrence Productions will have complete facilities for every phase and every kind of production, in New York, Hollywood and Canada.

In addition to rounding out the coast-to-coast production plant, the acquisition brings to the Lawrence organization experienced personnel at the planning, creative and production levels.

Firm to Retain Identity

Loucks and Norling will retain its identity and operate as a division of Robert Lawrence Productions with no change in personnel planned. Since its organization in 1924, Loucks and Norling has gained a reputation for its specialized technical skills and has produced over one thousand motion pictures for industry and the government.

Commenting on the acquisition, Robert Lawrence, president of the parent company, stated, "Today's industrial and commercial films require specialized production abilities. The quality of films is only as good as the people, facilities and equipment available to produce them. We are expanding in the belief that the more integrated and the better the collection of creative talent and technical facilities, the higher will be the quality of our finished product."

Robert Lawrence Productions was formed in 1952 and since then has established successful studios in Hollywood and in Toronto, Canada. Its rapid rise to prominence in the industry within five years is grounded on a steadily growing volume of television film commercials and films for industry. In 1950, The Lawrence organization produced five times the number of films produced in its first year.

45 on Lawrence N.Y. Staff

With headquarters at 418 West 54th Street, New York, the Lawrence staff of 45 full-time employees in New York alone work on 12,000 square feet of the firm's own production space, including sound stage, screening and editing rooms and carpenter shop. They have made film commercials for 67 nationally-known advertisers.

Other Robert Lawrence Productions service offices and subsidiaries include Grantray-Lawrence Animation in Hollywood and Robert Lawrence Productions (Canada) Ltd.—Toronto.

FREDERICK K. ROCKETT *Company*

Business film producers since 1925.

Seventeen national and international
film festival awards since 1949.

Hollywood Studio:
6063 Sunset Boulevard
Hollywood 28, California
HOLlywood 4-3183

Eastern Office:
1022 Forbes Street
Pittsburgh 19, Pennsylvania
EXpress 1-1816

Detroit Educators Map A-V Industrial Relations Project

◆ In Detroit, Michigan, plans are under way to develop a specialized collection of audio-visual resources relating to all phases of industrial relations and to the other areas of industry, such as business, labor, safety, materials management and industrial medicine.

The Institute of Industrial Relations of Wayne State University, directed by Ronald W. Haughton, is initiating a cooperative audio-visual project with the Audio-Visual Education Department of the College of Education and the Visual-Auditory Utilization Center Film Library.

Drawing on the industrial, labor and educational resources unique to the Detroit community, the project will endeavor to make available, through professional publications, reviews of films and audio-visual materials. Those which are evaluated will be considered for inclusion in the Wayne State University Film Library, under the direction of Tom Roberts. Coordination of the project is under the general direction of Dr. Albert L. Goldberg, assistant professor, College of Education.

Producers of films, filmstrips, recordings or other a-v materials pertaining to industrial relations are being invited to get in touch with either Mr. Roberts or Dr. Goldberg so that the Institute may plan to schedule a review of their media. □

* * *

Info Agency Films Ike's Inauguration for 81 Lands

★ President Eisenhower's second inauguration will be brought to 81 countries abroad via a two-reel documentary motion picture in color produced by the U. S. Information Agency, according to an announcement by Arthur Larson, Agency director.

Twelve cameras were used to record the inaugural highlights. The film will show the departure of the Presidential party from the White House to the Capitol, the arrival of other dignitaries, the swearing-in ceremonies of President Eisenhower and Vice-President Nixon, the inaugural address, parade scenes and views of the inaugural celebrations.

The President's inaugural address and the commentaries in the film will be translated into 32 languages for overseas showing in theatres and to other audiences in the 81 countries. □

* * *

◆ Rae Hargrave has been appointed to the post of publicity director of the Society of Motion Picture and Television Engineers left vacant by the resignation of Sue Grotta. □

Announcing

THE NEW BELL & HOWELL ADDITIVE COLOR PRINTER!

This totally new color printer offers seven advanced features . . . sets new standards for technical precision and operating convenience.

The Bell & Howell Additive Color Printer is the result of intensive research and close collaboration with film laboratory specialists throughout the world. In addition to the features shown here, it incorporates the latest innovations of Bell & Howell's Continuous Film Printers which today print nearly all of the world's commercial film.

1. Controlled Color Density—Available light is separated into the three primary colors: red, green and blue. A system of dichroics is used to produce only pure, narrow color beams. Color intensity is controlled by adjustable vanes which act as light modulators, permitting more or less of each color to pass. The three modified color beams are recombined at the aperture to produce the density and color required for correct printing.

2. Increased Illumination—Equipped with 1,000 watt, high-intensity, pre-aligned printing lamp. An electrical interlock prevents the lamp from burning unless blower is in operation. Illumination can be reduced for black and white printing.

3. Variable Speeds—60, 90 and 120 feet per minute.

4. Integral Fader—Built into the lamphouse. Adjustable to produce the desired fade length. Fade

lengths of 20, 36 and 48 frames are available on 16mm printers, and 16, 32 and 48 frames on 35mm printers. Fade adjustments may be changed during the printing run to produce any of the three lengths.

5. Visual Circuit Inspection—Five pilot lights (with doublers) are mounted on each of the three color banks to permit visual inspection of the electrical circuitry for ease of maintenance. Electronic components are replaced as units, virtually eliminating lost production due to maintenance down time.

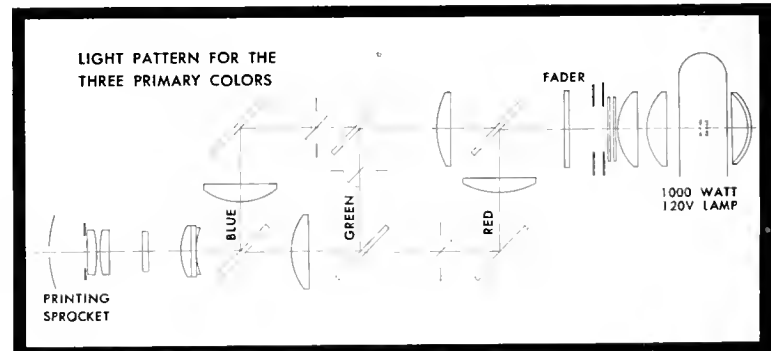
6. Automatic Operation—Color and illumination cue controls are actuated by a perforated control tape which is pre-punched on the program perforator. The tape passes through a reader built into the console base of the printer and controls all necessary printing functions with the exception of the fade.

7. Easily Accessible Controls—Mounted on a panel above the printer lamphouse. The *film footage counter* registers up to 10,000 feet of film and can be reset at the start of each film run. The *automatic fader counter* permits the operator to keep count of fades if they are to be varied in length during printing. Both counters are illuminated for easy viewing.

AVAILABLE ACCESSORIES

- Program perforator for producing control tape
- 1000 watt rectifier for DC
- Margin printing kit for light printing edge numbers (16mm)
- Sensitized patch cueing kit to eliminate notching

For further information, write Bell & Howell, Professional Equipment Division, 7108 McCormick Road, Chicago 45, Illinois.



Life Insurance Institute Film Shows Family Security Ideas

★ What is the measure of a man? This question is considered in *Measure of a Man*, a new 27½-minute, black-white motion picture sponsored by the Institute of Life Insurance as part of its promotional effort. The film is available for showing to adult audiences and high school groups and is regarded as a useful item for family living courses.

Measure of a Man points to the security which life insurance contributes to family living:

A young engineer visits an old friend from army days. The engineer is a trouble-shooter who completes one job, picks up his musette bag and moves on to the next problem spot. Obviously successful in his work, he lives for his job. But he has been unable to make a go of his marriage. If he should put down the deep roots of family life, he believes, they would interfere with the job he likes so much.

The engineer's old army friend is of a different measure. The friend is a solid citizen with a wife and family firmly settled in an attractive home. What's more, he has become part owner of the local newspaper. With the accomplishments of both men clearly drawn, the picture spots the issue: what is there in life for someone who has no family ties, and who lives only for the present?

The young engineer, observing his friend's happy family, recognizes that he has been missing a great deal. He comes to realize that it is possible to enjoy the present, to keep working at an enjoyable job - and to build with his family for their future. Insurance. The engineer, his outlook broadened, his measure increased, goes hopefully to telephone the family from which he has become estranged.

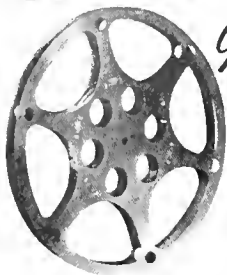
Produced by Wilding Picture Productions, Inc., *Measure of a Man* has been cleared for television and prints are available from regional tv exchanges of Association Films, Inc. Community organizations and schools may borrow the film either from Association Films or from Modern Talking Picture Service, Inc. exchanges.

Film on National Shrine Produced in Third Version

◆ A third and completely new version of the motion picture *Beaumont Shrine of America* (1956) is being sponsored by the Bell & Ohio Railroad. In view of the success of its predecessor, the film is expected to have a wide

 FINEST PRODUCTS THROUGH IMAGINATION
Bell & Howell

Extra Quality



Guarantees

no warping
no binding
no rubbing
in...

Compco

professional reels & cans

Compco reels are sturdily constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compco reels and cans are finished in scratch-resistant special *baked-on* enamel. You are assured a lifetime of protection with these extra quality products... available in 600 ft. to 2500 ft. sizes.

Write today for Illustrated Circular on Reels and Cans

Compco CORPORATION
2275 W. St. Paul Ave., Chicago 47, Ill.

A Sponsor to Serve

by Dick Westen

THE SPONSOR I could do most for is one who looks upon the audio-visual medium as a method of *communications* — rather than a vehicle to be equipped with overload springs and filled beyond capacity with product or service information.

Basically, I feel that he would be a person who shares our own enthusiasm for audio-visual tools as an effective means of conveying ideas, knowledge, philosophies, understanding and motivation. He would recognize it as a powerful way of reaching the minds and emotions of people. Such a sponsor would want his message to be built around: "less of how it came to be, and more of what it means to *me*."

This same Utopian-sponsor would approach the commissioning of our services with an open, receptive mind as to suggestions, rather than expecting someone else to parrot his preconceived, and — often — ill-founded notions. He would want and expect, indeed, demand — new ideas, thoughts and innovations that would turn vital training, merchandising or personnel development *challenges* into rich *opportunities*. He would be able to recognize objective thinking when presented with it.

The sponsor I could do most for is a com-

posite of all these forward-thinking individuals — plus many more.

He would not arbitrarily or blindly stumble over prices, when *end results* are the prime factors. He would think in terms of long-range benefits of his production. He would consider his producers as consultants, and would weigh their recommendations with sincerity — much the same as those from a tax expert when called for the solution to a complicated point of law.

He would *not* consider his producer as just another *supplier*.

The sponsor I could do most for is the one who has a definite problem — large in scope, and continuing in nature. But, most of all, he would have the foresight to establish realistic goals, then present reasonable latitudes for development of sound, sensible, effective means to reach them.

The sponsor I could do the most for would permit the cultivation of the most gratifying feeling anyone can experience—the knowledge and appreciation brought about by a good job, original from conception to integration; as perfect and effective as humanly possible.

Perhaps by this time you are asking yourself, "Does such a sponsor really exist?"

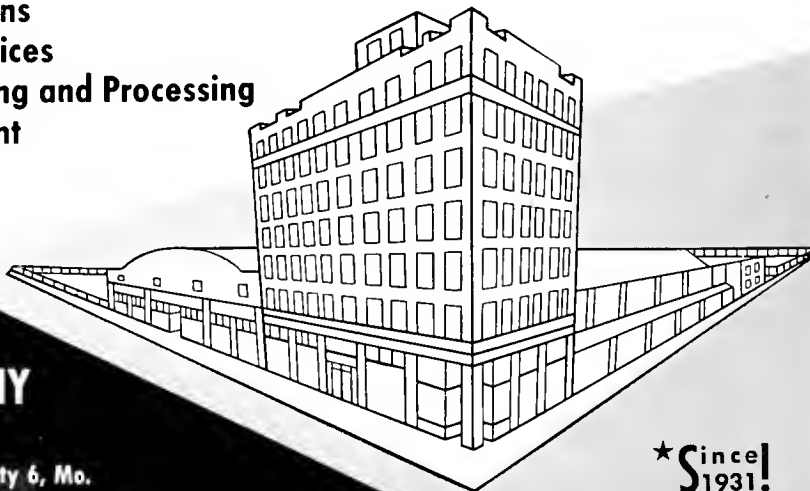
Yes, of course he does — and, fortunately, I have had in the past... and *still* have such sponsors to render these services to now.

They are stimulating people, whom I work *with* — not *for*!

Sometimes We Overlook The Obvious!

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

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



THE CALVIN COMPANY

1105 Truman Road



Kansas City 6, Mo.

★ Since!
1931!

PEERLESS TREATMENT

After 24 years, still the best protection for release prints . . . and the most widely used.
"Peerless Treatment makes prints last longer."

PEERLESS NCO

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

PEERLESS FCP

For Continuous Projection

PEERLESS FS

For Slidefilm

PEERLESS MIC

For Microfilm

PEERLESS RECONDITIONING

Avoids unnecessary print replacements and saves irreplaceable originals.

PEER-RENU

Shrunken pre-print material restored to printing tolerance and focus.

PEERLESS LIBRARY SERVICE

To relieve Sponsors of Film Libraries of all operational burdens.

Inventory Control — Shipments to play dates — Follow-up —
Inspection — Reconditioning — Storage.

Prints always in ready condition for next booking.

PEERLESS SERVICE FOR TV SHOWS

To relieve Distributors and Syndicators
of film operational burdens. Assurance that prints
will always be in ready condition for next air dates . . .
with commercials properly cut-in.

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

Licensed Installations for **PEERLESS TREATMENT** at:

ATHENS, GA. • CHICAGO • DAYTON • DETROIT • GARY • HOLLYWOOD • KANSAS CITY
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Berne • Brussels • London & Denham • Madrid • Mexico City • Sydney • The Hague • Toronto

AWARD COMPETITIONS FOR BUSINESS FILMS

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November 11, 1957

CATEGORIES: Consideration is given to all films produced or released during 1957, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1958.

TO NOMINATE: Nomination forms are available from Freedoms Foundation at Valley Forge, Valley Forge, Pennsylvania. 景

NATIONAL COMMITTEE ON FILMS FOR SAFETY 15TH ANNUAL CONTEST Entries Close February, 1958

PURPOSE: To stimulate production and the use of films on accident prevention and to encourage higher quality by making awards through this annual contest.

CATEGORIES: Theatrical and 16mm nontheatrical motion pictures and slidefilms dealing with safety in four fields — *Occupational, Home, Traffic and Transportation, and General*. Film must have been produced or released during past calendar year.

AWARDS: Bronze plaques will be awarded to top winners. Award of Merit certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to contest objectives. Awards may be given for "Instruction-teaching" and "Inspirational" purpose films. No charge is made for contest entries or awards to sponsors. Separate awards for sound slide-films.

ENTRIES: Will only be accepted for those films which are delivered all charges prepaid to Committee headquarters. All films will be returned charges collect as soon as possible after final judging in March. Further information can be obtained from: William Englander, Secretary, National Committee on Films for Safety, 524 North Michigan Ave., Chicago 11, Ill. 景

CLEVELAND FILM FESTIVAL

★ The 10th Annual Cleveland Film Festival is under consideration and may be held sometime in the fall of 1957. The Festival is sponsored by the Cleveland Film Council. Further information may be obtained from Ralph E. McGeorge, executive secretary of the Council, at its headquarters: 400 Union Commerce Bldg., Cleveland 14, Ohio. 景

National and International Events Exhibiting Outstanding New Films

1957 GOLDEN REEL

FILM FESTIVAL A feature of the

AMERICAN FILM ASSEMBLY

Sponsored by the Film Council of America
April 22-26, 1957
Statler Hotel, New York City
(Entries closed in January)

Festival Chairman: Warren Sturgis, president of the New York Film Council; He may be contacted at: Sturgis-Grant Productions, Inc., 322 East 44th Street, New York 17, N.Y.

CATEGORIES: *Citizenship and Government; Education; Junior and Senior High School (Natural Science, Science, Social Science, Technology); Safety; Recreation; Industrial Processes; Avant Garde and Experimental; Feature Length Fictional; Human Relations; International Understanding; Literary, Musical and Theatrical Arts; Religion and Ethics; Visual Arts; Health and Hygiene; Medical Sciences.*

AWARDS: Golden Reel Awards are presented to the winning film in each category. Silver Reel Awards are presented to one or more films of exceptional merit in each category. A Certificate of Participation is presented to every film selected for screening in the competition. The jurors are instructed to judge the films according to the entrant's stated purpose.

ENTRY: 1957 entries are closed. Information on entering future film competitions and further 1957 program information may be obtained from Gus Giordano, director of the American Film Assembly, Film Council of America, 614 Davis Street, Evanston, Ill. 景

SECOND FILM FESTIVAL OF THE SEATTLE FILM ASSOCIATES

April 29, 1957
(Locale to be announced)

★ The first film festival held by the Seattle Film Associates, in 1956, was limited to the Pacific Northwest. This year, the festival will include films from national sources. (The Seattle Film Associates is composed of representatives from schools and universities, film distributors, producers, libraries, business firms and industries who meet monthly at a luncheon meeting to discuss and view new films.)

NO AWARDS: No attempt will be made to judge the films; no awards will be given.

ADDITIONAL INFORMATION: Can be obtained from Mrs. Jessie Wilson, Program Chairman, University of Washington Film Center, Seattle 5, Washington. 景

SEVENTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE

Sponsored by the
International Milan Samples Fair, Milan, Italy
April 12-27, 1957

CATEGORIES: *Publicity Films* — advertising products, services, etc.; *Industrial and Technique Documentary Films* — showing the achievements of industry, manufacturing operations and applications.

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

DISPLAY JURY: Will consist of a film producer, two publicity technicians, a cinematography critic, one of the Milan Fair exhibitors, a private citizen, representing the public.

AWARDS: Prizes will be awarded according to the film's purpose. 景

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

The Lido, Venice, Italy

August 1957

Closing Date for Entries: May 31, 1957

CATEGORIES: Films for Children, Documentary and Short Films (*Scientific, Informational, Teaching, Films on the Arts, Television, Short Features, Cartoon and Puppet Films*).

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

ENTRY: All nongovernmental American entries are submitted through the Film Council of America. For information write the FCA at 614 Davis Street, Evanston, Illinois. 景

EDINBURGH FILM FESTIVAL

Sponsored by the Edinburgh Film Festival
Edinburgh, Scotland
August 1957

Closing Date for Entries: May 31, 1957

CATEGORIES: *Features, Documentary, Cultural, Art, Experimental, Cartoon, Children's Films, Television Films.*

AWARDS: Diplomas of Merit are presented to films most highly rated by a selection board. Certificates are presented to the producers of all films selected for exhibition.

ENTRY: All nongovernmental American entries are submitted through the Film Council of America. For information, write the FCA at 614 Davis Street, Evanston, Illinois. 景

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Looking for a Place to Set Up Your Projector?

★ A 56% jump in new public school building expenditures by 1966 was predicted recently by Architectural Forum magazine. Current construction expenditures of \$2.5 billion will rise over the next 10 years to an annual rate of \$3.9 billion in 1966, at which time "schools will probably just be starting on another round of expansion," the prediction said.

Private school building, which accounts for about 17 per cent of the educational total, will show a 10-year gain of better than 45 per cent, from this year's \$550 million to \$800 million in 1966, it was predicted.

The projections are based on a 1966 population estimate of 197 million people, and a projected gross national product in that year of \$575 billion (in 1956 dollars). Almost every building type from farm house to factory will share in the boom, according to the prognosis, and total new construction of all types is likely to be running at a rate of nearly \$64 billion a year, or 45 per cent above this year's record volume of \$44 billion.

Assuming that school building expenditure and construction rises according to this expectation, here are some things for sponsors and producers and audio-visual users to think about:

Gathering into these new buildings will be a greatly increased potential audience for a-v educational tools. What *kind* of tools will these a-v tools need to be?


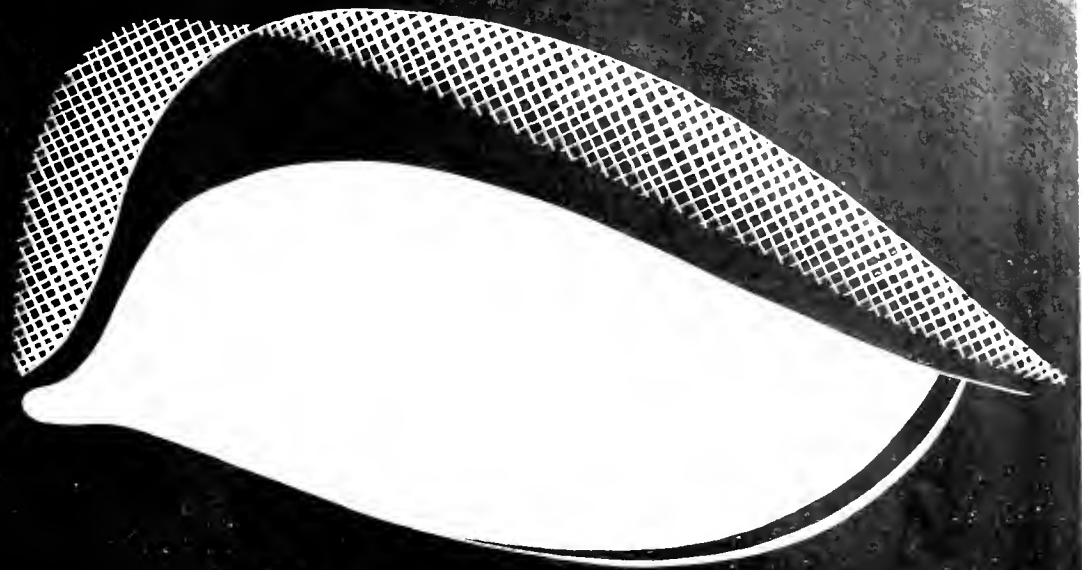
What *kind* of buildings are these new school expansions going to be? Shadeless, glass-dome jobs? Will they be "a-v architecture" or strictly for book larnin'?

The general building boom, if it materializes to the extent predicted, makes quite an a-v audience and customer opportunity, too. And not just for the industries directly providing the "new construction of all types"—"likely to be running at a rate of nearly \$64 billion a year."

* * *

Association Films Connects Offices Via Teletypewriter

◆ Association Films has installed Bell System Teletypewriter Service in its four exchange centers to simplify and speed-up the ordering and booking of public service film programs. Television stations may now order films by sending a teletyped message to the nearest Association Films exchange and receive by return message an immediate typed confirmation of the booking date or the first availability. 景



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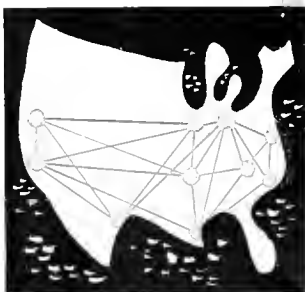


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THE VALUE of Film Content

by Oeveste Granducci

A MOST SIGNIFICANT trend of the past ten years in the industrial audio-visual field is the growing recognition — especially among sponsors — of the value of film content.

In fact, everywhere in our accelerated competitive economy, this growing awareness of the value of *ideas* is evident. *Good ideas* — ideas that can be turned into effective *results* — are at a premium as never before.

Yet, in the industrial audio-visual field, the "supply" of capable film writers is being allowed to dwindle, the source of ideas is being allowed to dry up!

Capable *young* people are not being lured into the profession.

The men who make their living either buying or selling audio-visual materials — whose very jobs depend on raising the standards of the industry — owe to their *own* futures a concerted, industry-wide effort to prime the idea pump.

What is needed?

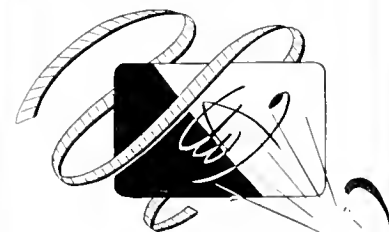
First, a new state of mind, an active awareness that "*good* writers are hard to find" because there are so *few* writers — and an active awareness that the profession has not been made attractive for *young* writers.

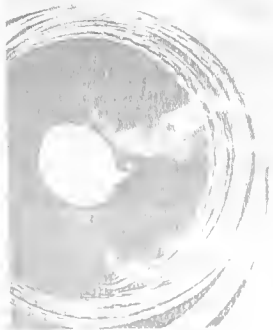
Second, an active recruiting program, comparable to current recruitment of technical writers for other fields.

Third, promotion of sound basic training *in writing*, in the structure of our economy, and in accurate reporting of facts and ideas and their translation into the audio-visual media.

Fourth, a sound "apprentice writer" program among *producers* of audio-visual media — on the set and on location, the only places the student can learn to be a "pro."

If some such program isn't soon instituted and vigorously prosecuted, our industry's market will dwindle, simply because we can't supply it effectively.





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PRODUCTION OF AUDIO-VISUAL programs for public distribution for both mass media and community groups has been consolidated at the National Association of Manufacturers into a single Radio, TV and Film Department.

The reorganization was undertaken by Edward Maher, former assistant to the managing director, upon his appointment to the position of Vice President in Charge of Public Relations, G. W. (Johnny) Johnstone, former director of the Radio and Television Department and widely-known radio pioneer, has been named Director of the new department. L. Robert Oaks, formerly director of the Motion Picture Department and Motion Picture Editor, is assistant; Roger Young, former editor of *Industry on Parade*, is television producer, and Miss Janet Wilkins, producer of filmstrips, flannelboards, and exhibits.

Outlook on New Audio-Visuals

Currently, the NAM's audio-visual activities include continuation of many established programs and the preliminary work on a number of new ones not yet announced. The Department also provides industrial spokesmen for forums and public service programs in both radio and television and specific audio-visuals for other Departments' programs as called upon.

Latest motion picture is *Industrious Georgia*, pilot film in a contemplated series of films about individual states which are making industrial history. The pilot film reviews in news fashion Georgia's spectacular industrialization of recent years, covering some of the highlights, its geographical distribution and the effects of this growth on the people of Georgia. The motion picture is being released through the NAM's Atlanta office for television, school and community showings in Georgia only. Arthur Lodge Productions, Inc., is producer of the series.

Americade Exhibit in Chicago

"The Americade," after a year's travels in middle and eastern United States, has settled down for a year's stand at the Chicago Museum of Science and Industry. This exhibit on the nature of American freedoms and opportunities attracted capacity audiences in most cities during its two- and three-day exhibitions. It will complete its run at the Chicago Museum in August.

For several years, the NAM has been using a new live-and-sound filmstrip technique developed for use at its membership meetings.

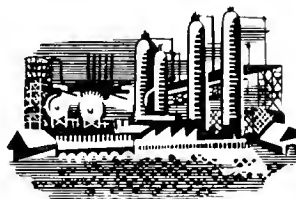
NAM Utilizes Radio, TV and Films

Consolidate Communications Media Under Public Relations

During the past year it launched the first such program for public groups. *Something Can Be Done About Tax Discrimination*. Presented by staff members from a reading script, with projected art by Chartmakers, Inc., and live color photography, the slidefilm uses recorded inserts for contrast in voices. The film provides the basis for community leadership meetings on tax problems and describes the NAM's proposal for reducing Federal surtaxes without loss of government revenue.

Radio Series' Eleventh Year

In radio, NAM's current "It's YOUR Business!" series (ABC Radio Network public service time, Saturdays 8:45 to 9:00 p.m.) also



concerns taxes. Ted Malone, NAM's roving reporter for this series, is interviewing people in many walks of life to reveal how the present tax system is killing the incentive of businessmen and laborers alike. The taped interviews are played by some radio stations on other than network hours. "It's YOUR Business!" is now in its eleventh year.

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Two 13-week series have been sponsored each year.

On television, the NAM continues *Industry on Parade*, the much-honored film feature-newsreel, now in its seventh year of uninterrupted weekly releases. Currently, it appears on 270 stations in the United States, and under U. S. Information Agency sponsorship, on 19 stations abroad. It is also used widely on Armed Service television stations. Each release contains four stories about business and industry, each of continuing, rather than transitory interest. It is released on an exclusive contract basis in each television market and is made available widely to schools following withdrawal from television use.

HOBSON Flannel Board Program

HOBSON, the popular flannel-board discussion program, continues to grow in popularity under the sponsorship of NAM's Education Department. Institutes are held periodically for instructing teachers and industrial training directors in its use. For small classroom groups, the Department has issued a suitcase size flannel-board (4 feet by 3 feet) with symbols of similar proportion. It has also issued a manual for HOBSON discussion leaders.

More correctly entitled "How Our Business System Operates," this program was originally developed by DuPont and other companies for employee communication on their own company operations. Adapted for wider use by the NAM, the program enables the leader to let his audience sit in the seat of management, customers, workers and investors and make decisions based on historical and hypothetical situations. By this means, the employee or student learns how economic forces such as competition, profits and prices govern productivity and gear it to market demand.

Currently, HOBSON is used in more than 500 companies and in 482 schools in 31 states. It has been used in some colleges and in demonstration sessions on television.

Socony-Mobil Speedboat Film Nominated for Academy Award

★ *Crashing the Water Barrier*, a ten-minute film on Donald Campbell's record-breaking speedboat run last year, has been nominated for an award in the short subject category by the Academy of Motion Picture Arts and Sciences.

The film was produced by Marathon Newsreel, Inc. with the cooperation of Socony Mobil Oil Co. It was released by Warner Brothers for theatrical distribution.

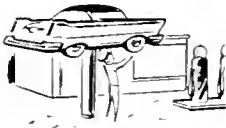
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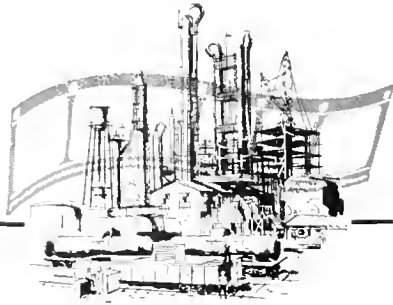


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Good Films Serve Audiences First

by Alfred L. Fredrick

FREQUENTLY, we in the field of film distribution are asked: "What makes a *good* sponsored film?" And in effect, we must answer: "The film that serves the audience needs *first*, and the sponsor's desires *second*."

This may, at first glance, seem to be a reversal of standard operating procedure. From our experience, it isn't. And significantly there is really a mutuality of accomplishment. *If* a film serves the public well, it is a film that will gain wide distribution, reach many millions of people, and create a favorable impression for a sponsor, his product or service.

Each Film Is On Its Own

There is no such thing as *the* sponsored film. Fortunately, our industry has set up no rigid rule-of-thumb measurement or yardstick of film values. Instead each film is evaluated on its own and not as it stacks up with film X, Y or Z. Thus films are not turned out by the yard, so to speak, but each is, or should be, a careful, creative endeavor that offers the user something of real value and returns to the sponsor a keen audience appreciation and understanding of his particular mission.

After 40 years in this business I can say with complete candor that I am constantly excited and impressed with the kind of films the sponsor-and-producer teams are turning out.

Many years ago a pioneer of the theatrical industry, Adolph Zukor said: "I don't watch pictures, I watch audiences." This has particular pertinency in our field. What does the audience think? Is the film offering viewers that certain "something of value?"

Clues in Audience Comments

We appraise very carefully the audience comments we get back from our exhibitors. These are passed along to the sponsor each month, for his own evaluation. Because in these comments—recorded by teachers, community leaders, clergymen, TV program directors and others—may be found the clues, the keys to the next production.

I think sponsors and producers should more and more in the future seek out the opinions of educators and community leaders, find out what areas are lacking in good film material. Then in partnership with creative producers,

there should emerge films that are not "educational" in the pedagogical sense, but bring to the viewer an *educational experience*, that utilizes to the fullest the advantages and exciting possibilities of the motion picture medium.

Films should not become *illustrated lectures* or graphics set to motion. The sponsored film should be an educational experience that cuts across all boundaries. In other words, a sponsored film should be as much "at home" in the classroom as it is in the club room or living room (via TV).

We, at Association Films concentrate our energies on *film distribution* exclusively. We do not make films or involve ourselves in print procurement, quality control or any phases of production or printing that inherently belong to the producers or technicians.

Great Challenge Lies Ahead

We are happy to read scripts, review suggested treatments, suggest titles and otherwise be of assistance at the pre-production level. We have at our disposal many source books to help sponsors and/or producers avoid areas where there might be a duplication of effort.

I personally think that the field of sponsored films has a great challenge ahead: to create the kind of films that will meet the informational needs of the nation. We all know there is a great and growing competition for audience time today, what with television entertainment, do-it-yourself activities, more home-centered projects and the many other interests that increasing leisure hours bring about.

Sponsored films should be so compelling in nature that the program leader, or TV director, or educator looks to them *first* as a source of informational material. I envision the day when the sponsored-film will be *the* means of community information and enlightenment.

We are constantly engaged in

HAPPY DAY FOR A DOLLAR

— see page 90

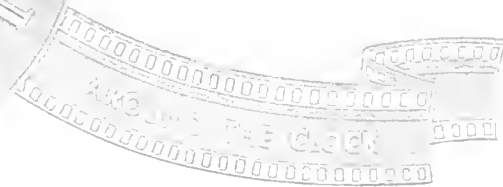
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"missionary work." to acquaint community leaders with the program advantages of sponsored motion pictures. A new booklet we have just issued can almost be considered a sponsored film primer, as it goes to the heart of the matter "what is a free film?"

TV: "A Second Mighty Arm"

All distributors should be engaged in continuing missionary activities to explore new audience possibilities for their sponsors. Just ten years ago we began TV distribution, when there were a handful of stations and a few thousand sets. We regarded TV then, as we do today, as the second mighty arm of sponsored-film communications.

But in the final analysis the community showing will always reign supreme from the impact standpoint, offering sponsors the dual advantage of non-competitive viewer attention and large screen presentation of their message. Perhaps even more important is the use many groups make of the film itself: using it as a discussion springboard, a supplement to a live lecture, and the means for directing community action along given lines.

Community distribution over-

comes the problems of time zones, because each showing is a "prime time" showing, to a specially-selected, highly-desirable audience group. No other medium of communications offers this high degree of selectivity, permitting a sponsor to go not only into regions and states but into particular counties, cities, even specific organizations.

Do audiences appreciate sponsored films? Yes, perhaps more than we think. A letter we just received from a principal in Colorado, sums up the opinion of many: "Your free films have been consistently of top value education and entertainment-wise. We owe, too, an expression of gratitude to the many corporations which created the films. It is always obvious when seeing one of the films that a great deal of thought, time, and money have gone into their creation"—to which we at Association Films heartily concur!



REPORT FROM CANADA

by Graeme Fraser

THE REMARKABLE GROWTH of business film production in the United States, film production has been accelerating at an even faster pace in Canada where films are rapidly becoming an important medium for advertising and public relations.

Five years ago as TV became a reality, Canadian producers were worried that its coming would cut deeply into the traditional use of non-theatrical films.

Five years later—what has happened?

We find that TV has been added *unto*—and that the production and use of non-theatrical films have increased side by side with the brisk new business of producing half-hour TV films and TV commercials.

Three times as many non-theatrical pictures are being made than five years ago—and only half of them are for television. The production of slide-films has more than doubled. The number of producers has increased by 50%—

their dollar volume is more than twice that of five years ago.

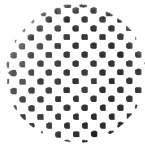
And the distribution and use of non-theatrical films has grown steadily during those five years of television. Just look at these non-theatrical figures of the distribution service of the National Film Board:

	Total showings per Year	Total attendance per Year
1951-52	151,196	11,610,232
1955-56	205,985	14,469,686

Another interesting clue comes from Canada's Film Councils—mainly composed of representatives of a group of organizations in a community who band together to screen 16mm films and make selections for their programs. As TV grew, we expected the number of film councils to decrease—instead they have grown in the last two years from 419 (with 10,478 member organizations) to 496 councils with 11,791 member organizations.

Finally, the number of 16mm

(CONTINUED ON NEXT PAGE)



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Canada Reports

(CONTINUED FROM PRECEDING PAGE)

bookings from the Canadian Film Institute for the past six months are up an amazing 25% over the corresponding period of last year.

And so the production and distribution and utilization of films for advertising, public relations, education and training are booming in Canada as never before.

And added unto is film for TV—miles and miles of it—commercials, news stories, half-hour series, sponsored films for TV.

Television has made agency men acutely aware of the film medium and there is a growing trend for a larger proportion of sponsored films to come through agencies rather than direct from the client.

Another interesting trend is for the Canadian affiliates of U.S. corporations to use Canadian producers. Canada's acknowledged know-how in the field of short film production is rapidly spreading from the larger centres to the smaller, and thus it is rare indeed these days for a U.S. camera crew to cross the border. Indeed, Canadian business films are consistently winning awards at festivals and competitions in the U.S. and Europe.

Many Canadian TV commercials are still being made in New York but even this is slowly changing and most of them are now being produced at home.

Slowly emerging from the Canadian industry are signs of a brisk export trade in business and educational films. For instance, in the last few years crews from our own company alone have shot different sponsored films in Brazil,

Colombia, British Guiana, Jamaica, Trinidad, England, France and Sweden. In addition, such leading U.S. distributors of educational films as McGraw-Hill, Encyclopaedia Britannica, International Film Bureau and Coronet have all purchased Canadian product.

The 34 producers from Newfoundland to Vancouver, who belong to the Association of Motion Picture Producers and Laboratories of Canada, have been showing a new maturity and a deep concern about the results of their productions. Last year the Association employed Gruneau Research to "interview in depth" the key men in advertising and public relations. The 60-page document which resulted has provided invaluable information, direct from our customers, for the improvement of quality and service. Too, it was heartening to read that of the 119 films reported on, their sponsors called 113 satisfactory, five partly satisfactory and only one unsatisfactory.

In this success story of the industry, full measure of credit must be given to the excellent relations with and co-operation of the film and business press, the Association of Canadian Advertisers, the National Film Board, the Canadian Broadcasting Corporation and leading American producers, with whom we frequently exchange footage and ideas.

As films for "non-TV" purposes continue to be made in larger numbers and better quality than ever before, and as TV commercials and filmed shows are added on the top, the future of the medium looks extremely bright in this "Neighbour to the North".

The Film I'd Like to Make

by Jack Glenn

OCCASIONALLY the viewer of sponsored films sees a title card reading: "Presented by Koming Products, Inc., as a Public Service".

The picture I'd like to make takes its cue from those last two words: "Public Service".

There is a truly important public service waiting to be performed by some company of vision willing to invest in prestige advertising in the ultimate meaning of the phrase. For if it be true that "prestige" can derive from a business firm's preoccupation with the public welfare, then a film devoted ex-

clusively to that welfare would seem to be a motion picture of real prestige-giving qualities.

I don't mean a film that combines a mission of public service with information about the specific products of the sponsoring firm. There is, of course, nothing wrong with such films—I have made a number of them, and may there be many more!—but the picture I refer to would go a step further. It would in no direct way benefit the sponsor but would indirectly promote his interests because it would benefit industry and

(CONTINUED ON PAGE SIXTY-FOUR)



Donald A. Davis, Director of Sales and Engineering at Cannon Electric Company, filmed during Professional Speech-Training at C. C. Mullin & Associates.



C. C. Mullin, (extreme right) and his associate, Sidney A. Jones, join Don Davis of Cannon Electric in reviewing Speech-Training "Talking-Picture" film.



Cannon's Donald A. Davis, (left) being congratulated by C. C. Mullin on completion of the Mullin Executive Speech-Training.



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We thought you would be interested in a unique Speech-Training technique made possible by the Auricon 16 mm Sound-On-Film Camera.

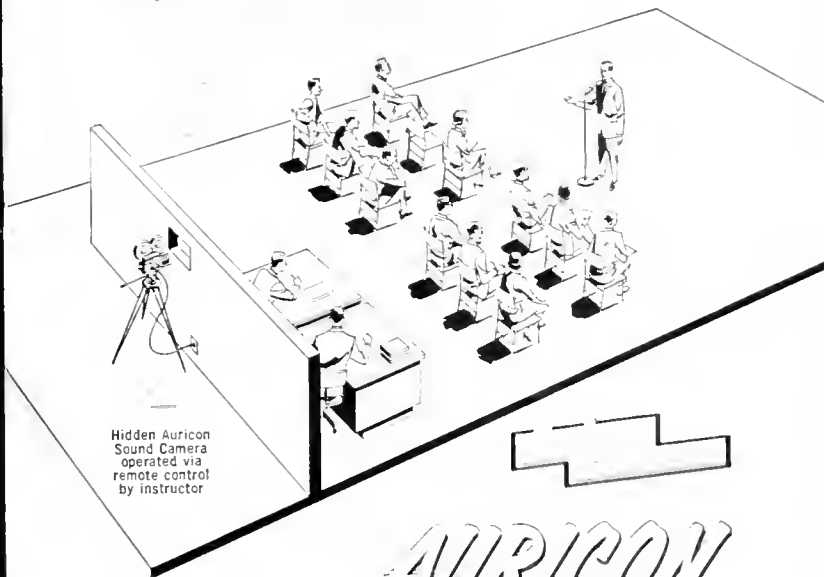
Your fine Camera is proving to be an extremely valuable Executive Speech-Training "mirror". We film our people "before" and "after", and the poise and self-assurance your Sound Camera helps them develop, is truly remarkable.

We are very pleased with our Auricon Equipment because of its complete dependability and silent operation. The well-designed controls make filming so easy, the Camera seems to "think for itself". Our Auricon is the most valuable tool we have discovered for our Professional Speech-Training.

Sincerely,

C. C. Mullin

"Mend thy speech, lest it mar thy fortune."—SHAKESPEARE



Hidden Auricon Sound Camera operated via remote control by instructor

AURICON

16 mm Sound-On-Film is

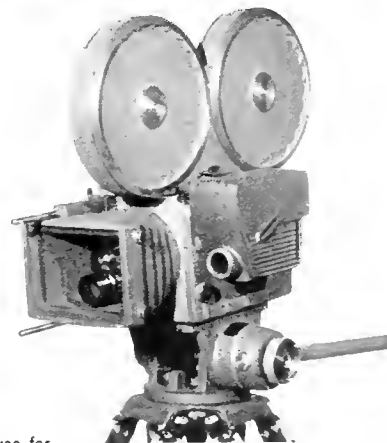
Speech-Training "Mirror"

for C. C. Mullin & Associates

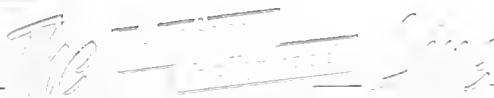
report that the Auricon 16 mm Sound-On-Film Camera is a unique and valuable "Mirror" for Speech-Training students to see and hear themselves, as others see and hear them.

This new C. C. Mullin filming technique enables the business executive to advance rapidly in professional Speech-Training. Voice, appearance and gestures are faithfully recorded via Talking Pictures filmed under normal room-lighting conditions, with a hidden Auricon Sound Camera! Self-assurance, poise and ability to think on one's feet, develop quickly and more surely with private viewings of "before" and "after" films.

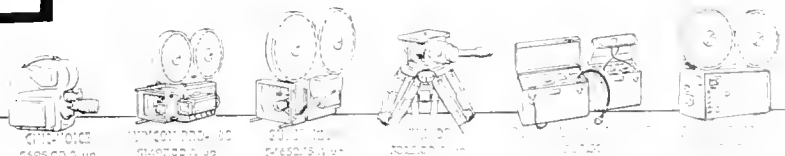
Perhaps you also have a unique and valuable use for an Auricon 16 mm Sound-On-Film Camera? Auricon Equipment is sold with a 30-day money-back guarantee. You must be satisfied!



A PRODUCT OF



MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1937



The Film I'd Like to Make:

(CONTINUED FROM PAGE SIXTY)

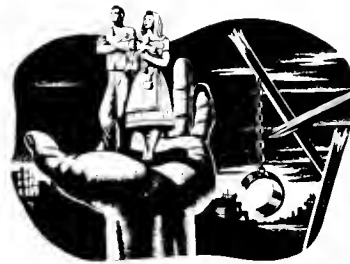
the nation as a whole. Its only reference to the sponsoring firm would be in the presentation titles.

To many an advertising man such a proposal no doubt sounds like the naive mouthing of a visionary or a beginner in the highly competitive business of film production. Now, while I will confess to having visions, I can hardly be classed as a beginner in the film business. After thirty years of movie-making I am convinced that too many routines are followed by too many routine-minded sponsors. Today, of course, the public is saturated with advertising as it has never been before. It has learned to love advertising, to hate advertising, to praise advertising, to curse advertising, to be led by advertising, to revolt from advertising, to criticize advertising and to learn from advertising. Some advertising affords delightful entertainment, some of it inspires, some of it irritates (and many an advertising executive will tell you that this "irritation advertising" is the most effective in planting the product firmly in the public

mind). Every approach, it seems, has been used to capture the public's custom. And yet, when one surveys the whole scene, it is apparent that far too few films have been made by large firms interested in promoting the health of business as a whole through the promotion of public understanding of the nation and of the nation's economy as related to everything from daily living to international politics.

Tell the People the Facts

For example, in this anomalous day of booming business and "tight money", it would be healthy for the citizenry to know the background of both the blessings and the difficulties of the situation. It would be helpful if the average American knew the relationship and the interdependence between small business and big business and the umbilical importance of both to the life of the nation. A logical development of this notion on film would help us to understand the facts of America's position in today's world and the economic processes involved in the cold war. The average American is used to the phrase "cold war" but is not always sure of what it actually means. "War" to him



normally conjures up visions of horrible lethal weapons, bombed cities and dying humans, both military and civilian. "War" means atom bombs and hydrogen bombs and the end of the world. Too many know too little about the creeping economic war that has enslaved nation after nation and could eventually result in the destruction of our own cherished American Way. Today's confused and confusing world needs an enlightened citizenry if the will of free men is ultimately to prevail.

A Film Enlarges Understanding

A motion picture, of course, affords one of the most immediate and effective ways in which to enlarge the understanding of the average citizen. A film designed to promote the American's understanding of his country, his country's economy and its place

in the world could be approached with wisdom, humour and compassion in an objective, non-partisan way, with no drum-beating for anyone except the free man and his dream of a free, warless world. It could examine the true meaning of the instruments of our government, and it could observe the functioning of those instruments in the economy of the nation and of the world. It could look closely and with affection at the terms we apply to people and to concepts—the "liberal", the "conservative", the "Democrat", the "Republican", "Democracy", "Republican form of Government", "freedom", "tolerance", "free enterprise" and so on.

Take It From Everyday Life

If this sounds like a large order, it can be pointed out that it is a large subject, but expressed with the eloquence of effective film properly put together, a lot could be said in a very few words and a very few scenes. Such a film need not be didactic in any sense, nor even "documentary" in the more limited meaning of this much-abused term. It could be straight fiction, with "documentary" flavor, meaning simply that its characters and situations should appear to come actually from every day life as we know it—a rule I religiously followed for twenty years as Senior Director of the March of Time. It could follow a story format and make its points in the words and actions of its characters. It should aim for the presentation of truth with a minimum of opinion or conclusion. It should be factual even while fictional in format. It should avoid flag-waving, yet leave a free man with a feeling of pride and thankfulness that he is a free man. And, by leaving this free man with a clearer understanding of how his freedom works, it would do its bit toward guaranteeing the perpetuation of that freedom.

Of Boundless Value to All

A pipe dream? Hardly. It may become a reality very soon, and when it does, the sponsoring company will have presented a film that can be shown in a widespread market for a long time to come and that will have continuing value as a public service, to the unbounded credit of its sponsor.

—Jack Glenn

Extra Copies of This Issue

★ Seventh Annual Production Review copies are available, while supply lasts, at only \$2.00 postpaid.



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CHIQUITA GETS AROUND THESE DAYS!

Chiquita Banana is the star of the new United Fruit Company film, "Bonanos? Si, Señor!", a melodious merger of live-action and animation, that has played to more than 14 million persons—in less than 8 months! (3,739 community showings; 207 telecasts.)

Created by John Sutherland productions, this 13½-minute Eastman Color film tells about United Fruit's concept of *industrial integration* and what it means to the peoples and economies of the Central American republics.

In addition to "Bonanos? Si, Señor!" United Fruit produced a companion film which dramatizes the record of American industry in promoting the interdependence of the Americas. "The Living Circle" is a major film accomplishment and is considered to be a highly-effective

weapon for blunting Communist propaganda claims in Latin America. (To date 17 million people have seen "The Living Circle.")

Both films tell a big and important story and deserve the widest possible circulation.

To do this job United Fruit engaged the nationwide distribution services of Association Films—premier distributor of industry-sponsored special-purpose films. A carefully-coordinated promotion campaign has launched both films most successfully.

For an example of the kind of promotion we put behind our films, send for "Central America Today," a film-bulletin devoted to "Bonanos? Si, Señor!" and "The Living Circle."



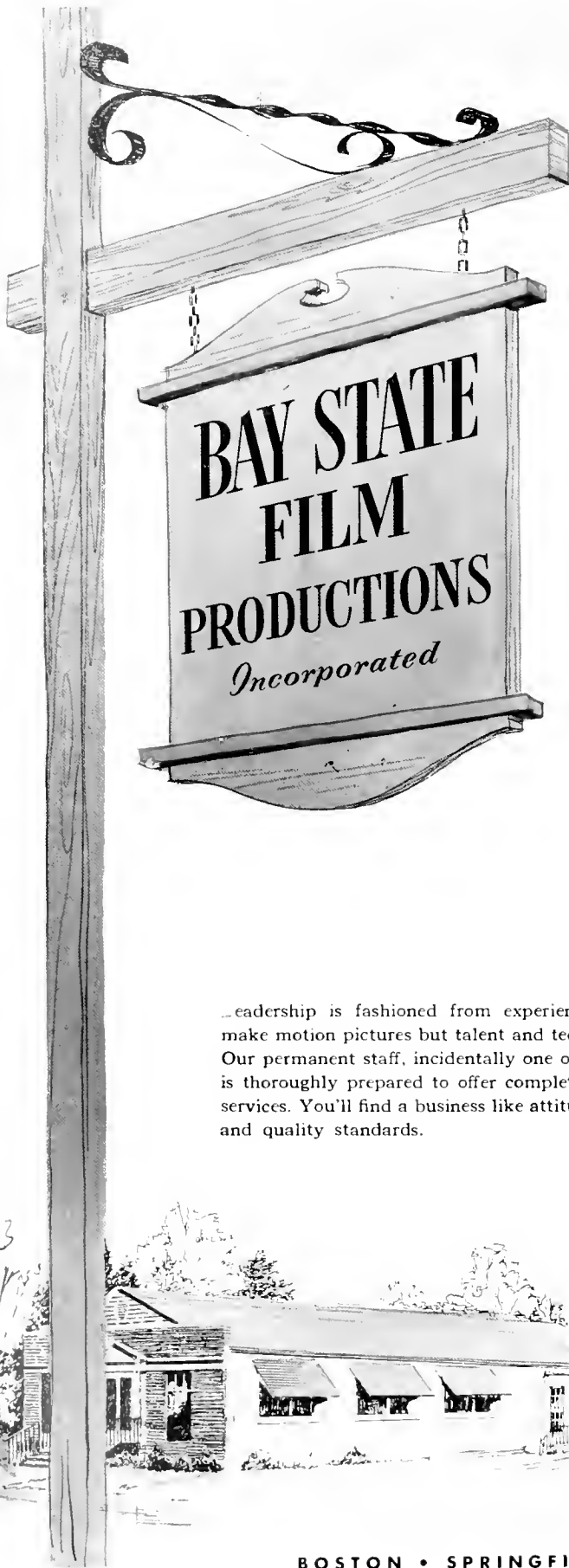
"America's First Distributor
of Films from Industry"



ASSOCIATION FILMS, INC.

Executive Offices: 347 Madison Ave., New York 17, N.Y.
MUrray Hill 5-8573

Regional Offices: Ridgefield, N.J., La Grange, Ill.,
San Francisco, Calif., Dallas, Texas



The tradition of the New England Yankee is to give, and receive, a quality dollar value for a dollar. We have never seen fit to depart from this principle in the film business. Perhaps this is why a list of our distinguished clients looks like this:

- American Brass Company
- American Optical Company
- Commonwealth of Massachusetts, Division of Employment Security
- Consolidated Cigar Corporation
- Electric Companies of the Connecticut Valley
- Emhart Manufacturing Company
- The Fuller Brush Company
- General Electric Company
- International Silver Company
- Jones & Lamson Machine Company
- Kaman Aircraft Corporation
- Massachusetts Department of Commerce
- Monsanto Chemical Company
- New Departure Division, General Motors Corporation
- New England Confectionery Company
- New England Mutual Life Insurance Co.
- Pratt & Whitney Company, Inc.
- Raybestos-Manhattan, Inc.
- Rust Craft Publishers
- Simplex Time Recorder Company
- Sylvania Electric Products, Inc.
- Trans-Sonics, Inc.
- Vermont State Development Commission
- United Church of Canada
- Congregational Christian Churches

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

BOSTON • SPRINGFIELD • MASS.

**AUDIO-VISUAL SERVICE COMMITTEE
OF THE ASSOCIATION OF NATIONAL
ADVERTISERS, INC.
AUDIO-VISUAL GROUP**

OFFICE: 155 East 44th Street, New York 17, N.Y.

OFFICERS: Paul B. West, *president*; Lowell McElroy, *vice-president*; William W. Mee, *administrative secretary*, *Audio-Visual Service Committee*.

MEMBERSHIP: Willis H. Pratt, Jr. (American Telephone & Telegraph Company), *chairman*; W. M. Bastable (Swift & Company); F. G. Beach (Remington Rand Division, Sperry Rand Corporation); Leo Beebe (Ford Motor Company); Eyre Branch (Standard Oil Company of New Jersey); George J. Dorman (United States Steel Corporation); John J. Dostal (Radio Corporation of America); Harold F. Driscoll (Bell & Howell Company); Agnew Fisher (Trans World Airlines, Inc.); John Flory (Eastman Kodak Company); John Ford (General Motors Corporation); William Hazel (Standard Brands Incorporated); J. W. King (American Can Company); John T. Madden, Jr. (Seagram-Distillers Company); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company (Indiana)); H. A. Richmond (Metropolitan Life Insurance Company); Frank Rollins (E. R. Squibb & Sons Division, Olin Mathieson Chemical Corporation); Virgil Simpson (E. I. du Pont de Nemours & Co., Inc.); Stanley F. Withe (Aetna Casualty & Surety Company).

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

The Committee has recently completed and distributed two reports available to A. N. A. members only: the first is "Magnetic Sound Recording on 16mm Film," which presents an understandable explanation and appraisal of magnetic sound recording on 16mm film; the second is "Import and Export of Business Films — Time and Cost Saving Procedures," which outlines ways to short-cut complicated procedures in exporting and importing business films—including the use of UNESCO film coupons and certification by the United States Information Agency.

A third publication will soon be made available for general distribution: "Responsibilities of the Film Producer and Sponsor." This report, which presents a comprehensive analysis of sponsor and producer responsibilities in the planning and production of non-theatrical films, is designed to assist both the producer and sponsor to reach a better understanding and to secure a more satisfactory product.

NEXT COMMITTEE MEETING: April, 1957. ☐



**NATIONAL ORGANIZATIONS
IN THE AUDIO-VISUAL FIELD**

Business, professional and consumer groups with audio-visual interests.

**INDUSTRIAL AUDIO-VISUAL
ASSOCIATION**

Founded: 1946

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

OFFICERS: William B. Cox (Santa Fe Railway), *president*; Frank S. Rollins (E. R. Squibb & Sons), *first vice-president*; Frank B. Greenleaf (U. S. Steel Corp. Subsidiaries), *second vice-president*; John T. Hawkinson (Illinois Central Railroad Company), *treasurer*; Alan W. Morrison (Socony Mobil Oil Company, Inc.), *secretary*; Robert C. McCaslin (Caterpillar Tractor Company), *asst. secretary*.

MEMBERSHIP: Stanley W. Puddiford (Michigan Bell Telephone Company), *chairman*; James Craig and E. Purrington (Ford Motor Company), *program chairmen — western*; Alden H. Livingston (E. I. du Pont de Nemours & Co., Inc.), *program chairman — eastern*; Ray W. Bonta (General Electric Co.), *publicity chairman*; R. W. Roth (U. S. Steel Corp.), *project chairman*; Walter A. Burton (Minneapolis-Honeywell Regulator Co.), *technical chairman*; Kenneth W. Penney (Minnesota Mining & Manufacturing Co.), *constitution chairman*; James Craig (Ford Motor Co.), *historian*; Frederick G. Beach (Remington Rand Div. of Sperry Rand Corp.), *past presidents chairman*.

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

ANNUAL NATIONAL MEETING: April 16-18, 1957, Detroit, Michigan. (Members only but qualified guests from sponsoring companies may apply to the Secretary for admission.) ☐

**NATIONAL VISUAL PRESENTATION
ASSOCIATION, INC.**

FOR INFORMATION: Write to Norman Bebell, *secretary-treasurer*, or Lou Kaye, *publicity chairman*, at: Post Office Box 14, Old Chelsea Station, New York 11, N.Y.

OFFICERS: Jacques Megroz (Life Magazine), *president*; Ferd Ziegler (Sales Development Dept. V. P., McCann-Erickson, Inc.), *vice-president (user)*; Charles Behmyer (H. D. Rose & Company), *vice-president (trade)*; Norman Bebell (Bebell & Bebell Color Lab.), *secretary-treasurer*.

COMMITTEE CHAIRMEN: Charles Corn (Admaster Prints, Inc.), *membership chairman*;

Joe Dunford (Pelican Films), *program chairman*; Porter Henry (Porter Henry & Co., Inc.), *Day of Visual Presentation chairman*; Charles Behmyer (H. D. Rose & Co.), *awards chairman*; Lou Kaye (Sloves Mechanical Binding Co.), *publicity chairman*.

BOARD OF DIRECTORS: Walter E. Brunauer (Lily-Tulip Cup Corp.); Charles Corn (Admaster Prints, Inc.); Lou Kaye (Sloves Mechanical Binding Co.); Ray Bonta (General Electric Company); Dr. Robert Cantor (Ronson Corporation); Miss Renita Johnson (Design Lab.); Phil Patterson (Sales Management); Porter Henry (Porter Henry & Co., Inc.); Charles Behmyer (H. D. Rose & Co.); Joe Dunford (Pelican Films); Sidney Edlund (Sidney Edlund & Co.); C. C. Shephard (Worthington Corporation).

PURPOSE: To encourage better selling through better methods.

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

ANNUAL AWARDS COMPETITION; DAY OF VISUAL PRESENTATION: The dates for these events are to be announced.

NEW PROGRAMS: A series of programs are being held this year, each one representing a segment of the Day of Visual Presentation. The first meeting, February 15, at Toots Shor's Restaurant, featured members of E. J. Barnes and Crawford, Immig & Landis who explained a display of audio-visual equipment in relation to availability, application and cost; Programs for Subsequent Meetings: March 14—a run-down on bindery products, applications, costs; April 11—discussion of various phases of film production, covering animation and live production including costs, limitations and applications; May 9—an all sound program, explaining sources, scoring, techniques, legal requirements and costs; June 14—a consideration of slides and printed presentations, techniques and costs. ☐

**AUDIO-VISUAL CONFERENCE OF
MEDICAL AND ALLIED SCIENCE**

OFFICERS: J. Edwin Foster, Ed.D. (Director, Medical Audio-Visual Institute), *chairman*; Miss Helaine S. Levin (Film Librarian, American Dental Association), *vice-chairman*; Daryl Miller (Assistant Director of Motion Pictures and Medical Television, American Medical Association, 535 N. Dearborn Street, Chicago, Ill.), *secretary-treasurer*.

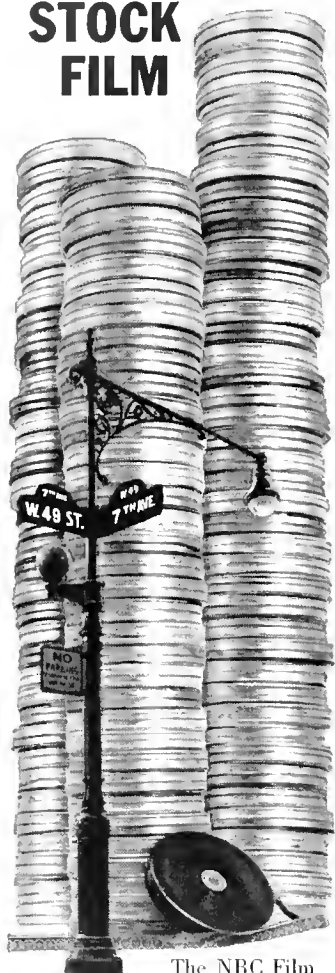
MEMBERSHIP: Medical, dental and allied agencies.

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

ANNUAL CONFERENCE: Held during the National Audio-Visual Association Convention in Chicago. ☐

OTHER GROUPS ON PAGES 66, 68, 71, 196

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PRODUCER • LABORATORY TRADE ORGANIZATIONS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 333 N. Michigan Ave., Chicago, Illinois.

OFFICERS: Lawrence P. Mominee (Atlas Film Corporation), *president*; Lang S. Thompson (Wilding Picture Productions, Inc.), *vice-president*; James E. Holmes, *secretary*; Jack Lieb (Producers Film Studios), *treasurer*; Jane Ware, *administrative assistant*.

PURPOSE: By mutual cooperation to educate business, government and education to the advantages and values of industrial, business and educational films and other audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and their clients.

ANNUAL MEETING: May, 1957. Locale to be announced.

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE: 39 Broadway, New York 6, N.Y. (Whitehall 3-7376).

PUBLIC RELATIONS: Wallace A. Ross, 15 East 48th Street, New York 17, N. Y. (PLaza 1-1920).

OFFICERS: Harold E. Wondsel (Sound Masters, Inc.), *president*; Nathan Zucker (Dynamic Films, Inc.), *vice-president*; Mrs. Elda Hartley (Hartley Productions, Inc.), *secretary*; Edward J. Lamm (Pathescope Company of America, Inc.), *treasurer*.

DIRECTORS: Officers, plus — Robert L. Lawrence (Robert L. Lawrence Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Peter J. Mooney (Audio Productions, Inc.); Henry Strauss (Henry Strauss & Co., Inc.); Mrs. Maxine Culhane (Shamus Culhane Productions, Inc.).

PAST PRESIDENTS: Peter J. Mooney (Audio Productions, Inc.); David I. Pincus (Caravel Films, Inc.); Walter Lowendahl (Transfilm, Inc.); Robert L. Lawrence (Robert Lawrence Productions, Inc.); Leslie Roush (Leslie Roush Productions, Inc.).

* * *

MEMBERS (As of Jan. 1, 1957): Academy Productions, Inc.; Audio Productions, Inc.; George Blake Enterprises, Inc.; John Bransby Productions; Caravel Films, Inc.; Shamus Culhane Productions, Inc.; Dynamic Films, Inc.; Fordel Films, Inc.; Gray-O'Reilly Studio; Hartley Productions, Inc.; Herbert Kerkow, Inc.; Robert Lawrence Productions, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Pathescope Company of America, Inc.; Leslie Roush Productions, Inc.; Sarra, Inc.; Sound Masters, Inc.; Henry Strauss & Company, Inc.; Bill Sturm Studios, Inc.; Television & Film Graphics, Inc.; Transfilm, Inc.; UPA Pictures, Inc.; Video Pictures, Inc.

* * *

PURPOSE: At monthly meetings and through

active committees, this organization works to advance the nontheatrical motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers and clients; to distribute accurate information in regard to the production of and improvement in techniques; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

ACTIVITIES: 1957 undertakings include a seminar for advertising agencies and their clients on standards for obtaining superior television film quality; operation of a speakers bureau; frequent screenings made by members for industry, education and government; development of a code of ethics and fair practice to apply in client relationships and labor relationships, open meetings on important film developments, liaison with trade associations in other fields.

ASSOCIATION OF CINEMA LABORATORIES

OFFICE (of the Secretary): James A. Barker, Capital Film Laboratories, Inc., 1905 Fairview Ave., N. E., Washington, D. C.

OFFICERS: Reid H. Ray (Reid H. Ray Film Industries, Inc.), *president*; Leon C. Shelly (Shelly Films Limited), *vice-president*; George W. Colburn (George W. Colburn Laboratory), *treasurer*; James A. Barker (Capital Film Laboratories, Inc.), *secretary*.

PURPOSE: The development of uniform methods and practices to aid the producer in working with his laboratory, the clarification of terminology and business practice, the publication of technical information of interest to the motion picture laboratory industry, the promotion of better understanding among laboratories and between laboratory and producer.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

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

OFFICE (of the Secretary-Treasurer): 2121 Knightsbridge Rd., Ottawa 3, Ontario.


OFFICERS: Arthur Chetwynd (Chetwynd Films Limited, Toronto), *president*; Spence Caldwell (S. W. Caldwell Limited, Toronto), *vice-president*; Graeme Fraser (Crawley Films Limited, Ottawa), *past president*; D. M. McClymont (2121 Knightsbridge Rd., Ottawa 3).

BOARD OF DIRECTORS: G. S. Kedey (Motion Picture Centre, Toronto); A. Jekste (Atlantic Films & Electronics Ltd., St. John's, Nfld.); Murray Briskin (Associated Screen News, Montreal, Quebec); Harry Gutkin (Phillips-Gutkin & Assoc. Ltd., Winnipeg, Manitoba).

MEMBERSHIP: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work. Membership 35.

PURPOSE: To promote and conserve the com-

(CONTINUED ON PAGE SIXTY-EIGHT)

UNITED  STATES
PRODUCTIONS

Science Pictures and Information Productions

*announce their merger and through it the formation of
United States Productions, Incorporated*

In the mathematics of modern business, the merger of one company plus one company does not equal two companies. Frequently the combined strength of the new organization represents an equation more like "one plus one equal four." We believe this to be the case in the merger of Science Pictures and Information Productions.

United States Productions represents a combination of nearly two decades of integrity in the production of motion pictures of quality that entertain, inform, sell.



5 East 57th Street, New York 22, N. Y.
Production Center
108 West 50th Street, New York 22, N. Y.



(CONTINUED FROM PAGE SIXTY-SIX)

mon interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions; encourage cooperation in the industry and with other associations.

1957 ACTIVITIES: 1. To continue to promote the ideals and purposes of the Association. 2. Special Activities: (a) Meet and come to an agreement on rates of working conditions with the Canadian Council of Authors and Artists representing the main body of acting talent in Canada, in cooperation with the National Film Board and the Canadian Broadcasting Corporation; (b) To further acquainting industry, advertising agencies, television networks and other potential sponsors of the work of Canadian film producers; (c) To make every effort to gain relief from current duty on motion picture production equipment which must be imported from the United States and other countries. ☐

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, N.Y.
OFFICERS: Barton Kreuzer (Director, Product

PROFESSIONAL FILM AND TELEVISION GROUPS

Planning, Radio Corporation of America), *president*; Norwood L. Simmons (Eastman Kodak Company), *executive vice-president*; Dr. John G. Frayne (Westrex Corporation), *past president*; Axel G. Jensen (Bell Telephone Laboratories), *engineering vice-president*; Glenn E. Matthews (Eastman Kodak Company), *editorial vice-president*; John W. Services (National Theatre Supply), *financial vice-president*; G. Carleton Hunt (General Film Laboratories), *convention vice-president*; Ethan M. Stifle (Eastman Kodak Company), *sections vice-president*; Wilton R. Holm (E. I. du Pont de Nemours & Co., Inc.), *secretary*; George W. Colburn (Geo. W. Colburn Laboratory, Inc.), *treasurer*; Charles S. Stodter, *executive secretary*.

LOCAL SECTION CHAIRMEN (for contact): Atlanta — Charles W. Wood (Eastman Kodak Company), 4729 Miller Dr., Chamblee, Georgia; Chicago — Kenneth M. Mason (Eastman Kodak Company), 130 E. Randolph St., Chicago 1, Illinois; Dallas-Ft. Worth — Bruce S. Jamieson, 6521 Danbury Lane, Dallas, Texas; Hollywood — John W. DuVall, 4829 Cartwright, North Hollywood, California; New York — George H. Gordon (Eastman Kodak Company), 342 Madison Ave., New

York, N.Y.; Rochester — Walter I. Kisner, 123 Browncroft Rd., Rochester 9, N.Y.; San Francisco — R. A. Isberg (Ampex Corp.), 860 Charter, Redwood City, California; Washington, D. C. — Keith B. Lewis (Eastman Kodak Company), 444 Shoreham Bldg., Washington 5, D. C.

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

CONVENTIONS: 81st Semi-Annual Convention, April 29-May 3, Hotel Shoreham, Washington, D. C.; 82nd Semi-Annual Convention, October 4-9, Hotel Sheraton, Philadelphia, Pa. ☐

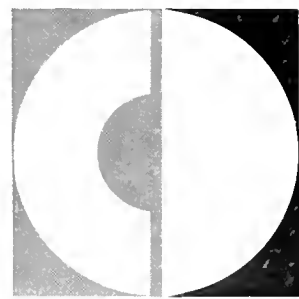
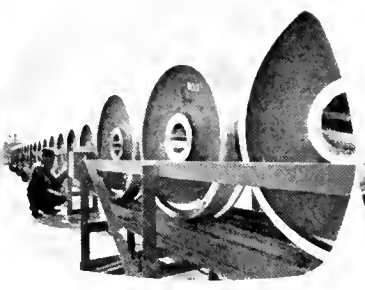
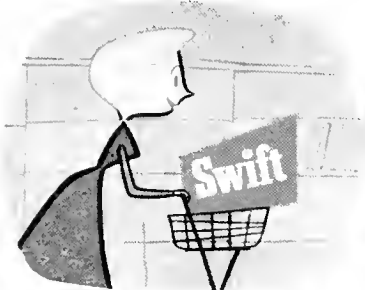
NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

OFFICE: 1639 Broadway, New York 19, N.Y. PHONE: JUDson 6-5444.

CHIEF OFFICER: Dr. Alfred N. Goldsmith (Consulting Engineer in Radio, Television and Electronics), *president*.

EXECUTIVE SECRETARY: Sydney A. Mayers (Regent Productions, Inc.).

MEETINGS: The Council meets on the fourth (CONTINUED ON PAGE SEVENTY)



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of serving industry

SCRIPTS BY *Oreste Granducci*

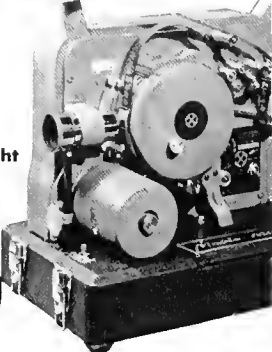
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STORY GETS TOLD...

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- Theater Quality
- Easiest to Use
- Lowest in Cost
- Lightest in Weight
- 50,000 Users
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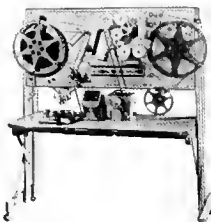
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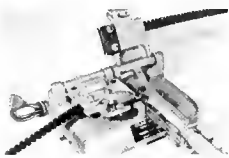
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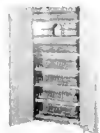
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**PROFESSIONAL TELEVISION
AND SCIENTIFIC GROUPS**

(CONTINUED FROM PAGE SIXTY-EIGHT)

Thursday of each month (except July and August) in New York City, where its active membership is primarily located.

ACTIVITIES: Quarterly forums on subjects of industry-wide interest; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV.

PURPOSES: To act as "United Nations" of the TV-film industry, providing a clearing house for all segments of the trade and a place for solving mutual industry problems; to improve technical and commercial operations in TV-film broadcasting; to provide a means for various segments of the industry to settle differences through amicable compromise and cooperation.

PUBLICATIONS: "Television Film," the NTFC Newsletter, is issued monthly, containing announcements and reviews of meetings, and brief articles. The council also publishes transcripts of its forum discussions and anticipates early publication of a Handbook of Standards and Procedures for Television Film Production, Distribution and Transmission. 

**BIOLOGICAL PHOTOGRAPHIC
ASSOCIATION, INC.**

HEADQUARTERS: Yale University, New Haven.

OFFICERS: H. Lou Gibson (Eastman Kodak Company) *president*; Leo C. Massopust, Sr. (School of Medicine, Marquette University), *vice-president*; Jane H. Waters (Biological Photo Assn., Inc.), *secretary*; Albert Levin (Medical Illustration Lab, Magee Hosp., University of Pittsburgh), *treasurer*.

EX OFFICIO: S. N. Stein, M.D. (Physiology Division, Naval Medical Research Institute), *editor of Journal*; Laurence B. Brown (Harvard School of Dental Medicine), *chairman, Chapters Committee*; Warren Sturgis (Sturgis-Grant Productions, Inc.), *past-president: 1954-55*; C. Graham Eddy (Medical Illustration Division, Veterans Administration), *past-president: 1952-53*; Oscar W. Richards, Ph.D. (American Optical Company Research Center), *past-president: 1950-51*.

* * *

DIRECTORS: John J. Beiter (Dept. of Medical Photography, Pathology Laboratories, Rochester General Hospital); Percy W. Brooks (Medical College, Cornell University); Ist Lt. Stephen P. Dittmann (Medical Audio-Visual Dept., Army Medical Service Graduate School, Walter Reed Army Medical Center); Robert A. Kolyoord (University of Texas, M.D. Anderson Hospital and Tumor Institute); Mervin W. LaRue, Sr. (Mervin W. LaRue, Inc., Chicago); Harry E. Morton, Sc.D. (Dept. of Microbiology, School of Medicine, University of Pennsylvania); Lloyd E. Varden (A-1105, 200 East 66th St., New York 21, N. Y.); Verlin Y. Yamamoto (Medical Illustration Laboratory, Veterans Administration Center, Des Moines 9, Iowa. (CONTINUED ON PAGE 74)

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LARGER MODELS IF YOU NEED THEM

New Potentials for the Film

by Nat Campus

WHEN GUTENBERG developed the principle of movable type five hundred years ago, he and his contemporaries probably never envisioned the consequences of his achievement. It would probably have seemed preposterous to them at that time if someone had forecasted that five centuries later, civilization itself, in large measure, would revolve about the printed word. Yet, this did come to pass.

Our own generation has witnessed the development of other great means of communication, among them our own audio-visual media; and I often wonder whether we appreciate and use their potential to the fullest. True, we have mastered many of the technical aspects of our medium and have applied this knowledge creatively within the limits of today's perspective. Yet, I believe that those who will judge us in future generations may conclude that we showed very little imagination and daring in utilizing the real *communication* values of these all-powerful tools.

Moving People in Less Time

We know that the motion picture, for example, can move people with greater impact, and in less time, than can any other medium. This then, it would seem, should open the way for great use of the motion picture as a tremendous power for achieving *good* in our time. The educational aspects were proven during World War II.

Currently many of us are working in the areas of human relations . . . in the molding of attitudes. These films are offering much satisfaction and are a step in the right direction.

However, we can take the motion picture, or should I say the motion picture can take *us*, much further—right into the philosophies of living and of life itself.

Films to Change Our Apathy

For instance, there are the various great issues of our day in which the motion picture has a vital mission to perform and which unfortunately is being sadly neglected. We live in a time when civilization hangs in a precarious balance. Unfortunately, we also live in an age of apathy. Most of the people in our nation (to say nothing of most of the rest of the world), concern themselves little with *democracy* as a way of life and as a philosophy to live by.

The approach toward democracy is often a passive one.

How much have we, as film-makers, done to use the moving picture to *move* people to the full realization that the vibrant and dynamic revolution today is democracy and *not* the isms?

In recent years, leaders of industry have begun to realize their responsibilities in contributing to community welfare; not just to foster better relations in the community but rather with the realization of deeper social obligation. The corporate entity has become a member of the society in which it functions. Industries are supporting hospitals, clinics and various projects, *in addition* to the normal tax support.

Recently, we have seen industry assuming an ever-increasing role in supporting colleges, universities, and various educational foundations. This is a good *beginning*. The way is now open for industry to go further . . . much further.

We must now tackle and meet head on the larger, *world* issues. The future of the Middle East, the technical and economic aid to under-developed areas, the necessity for high levels of international trade, the large areas under totalitarian oppression, are the issues that truly, in the long run affect *every* individual . . . every corporate body.

A Responsibility to Meet

Why is the public presentation of these and other issues of our time a job for industry? It is simply because on the outcome of the issues rests the fate of the world. Why shouldn't we, who have the greatest medium for molding attitudes at our disposal, use it for issues having the greatest informational *needs*? And let us use it *now*!

There is little doubt in my mind, that had the men of Gutenberg's time realized the full potential of the printed media, our own civilization might have been all the better. Perhaps we would never have come to experience within the course of but one generation the world's two greatest wars.

If the pen has been found mightier than the sword, then certainly the motion picture being mightier than the pen, can prove itself, too, to be mightier than the sword. We have this God given medium at our disposal to do with as we wish. Let us make *full* use of it . . . in *our* time.

the challenge--

The twentieth century has been an era of production miracles. New products, new machines, new processes, new materials — all have combined to make our economy strong, our standard of living high, our military strength great.

Hand in hand with this, we have the miracle of distribution — the magnificent techniques of mass merchandising, of advertising, of promotion— all lubricating the flow of production from factory to consumer.

Today there seems no limit to how far we can go in this direction.

Yet, when it comes right down to it, the whole weight of our vast production complex rests, not on machines, not on mass media, but squarely on the shoulders of an individual human being — the American salesman.

Particularly in the postwar era — with new production facilities and new products burgeoning rapidly, and with salesmanship almost starting anew as a forgotten art — our great national need for an ever-growing force of professional salesmen is becoming more and more apparent — more and more urgent.

It was to help American industry fill that need that the Florez organization was founded in 1931.

It is still to help fill that need that we are dedicated today.

Many are the audio and visual media available for sales training — and we plan, create and produce them all. Yet these are but the tools with which we work, for sales training depends upon sound principles, upon effective methods, upon capable people.

We cannot forget that, in the final analysis, we are dealing with individual people — people who sell, people who supervise, people who train.

This, in essence, is the Florez philosophy. To implement it, we maintain the necessary skills and experience, services and facilities.

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(CONTINUED FROM PAGE SEVENTY)

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

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

CONVENTION: The 27th Annual Convention will be held August 27-30, 1957, at Rochester, Minnesota at the Mayo Clinic.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association. ㊟

**NATIONAL AUDIO-VISUAL
ASSOCIATION, INC.**

NATIONAL OFFICE: Fairfax, Virginia.

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

OFFICERS: Ainslie R. Davis (Davis Audio-Visual Co.), Denver, Colorado, *president*; Alan B. Twyman (Twyman Films, Inc.), Dayton, Ohio, *chairman of the board*; William W. Birchfield (Alabama Photo Supply), Montgomery, Alabama, *first vice-president*; P. H. Jaffarian (Audio-Visual Center, Inc.), Seattle, Washington, *second vice-president*; W. G. Kirtley (D. T. Davis Company of Louisville, Inc.), Louisville, Kentucky, *secretary*; P. Ray Swank (Swank Motion Pictures, Inc.), St. Louis, Missouri, *treasurer*.

**NATIONAL ORGANIZATIONS
IN THE AUDIO-VISUAL FIELD**

REGIONAL DIRECTORS: Mrs. Edward C. Tremble (Valley Cinema, Inc.), Springfield, Massachusetts; James J. Howell (Visual Education Company), Nashville, Tennessee; Harvey Marks (Visual Aid Center), Denver, Colorado; W. H. Utz (Coast Visual Education Company), Hollywood, California; Robert P. Abrams (Williams, Brown & Earle, Inc.), Philadelphia, Pa.; Larry Skeese (Films Unlimited), Mansfield, Ohio; M. G. Gregory (Sound Photo Equipment Company), Lubbock, Texas; Bernard Tessier (Center Audio-Visuel, Inc.), Trois-Rivieres, Quebec.

* * *

DIRECTORS-AT-LARGE: L. C. Vath (L. C. Vath A-V Aids), Sharpville, Pennsylvania; H. A. Fischer (Photosound of Orlando), Orlando, Florida; Frank S. Bangs (Frank Bangs Company), Wichita, Kansas; Jasper Ewing, Jr. (Jasper Ewing & Sons), Alexandria, Louisiana. *Executive Vice-President:* Don White (NAVA), Fairfax, Virginia.

* * *

MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and prin-

cipal audio-visual equipment and accessory manufacturers. The Association holds an annual Audio-Visual Selling Institute in association with Indiana University, in Bloomington, the week before the Association Convention.

* * *

NATIONAL CONVENTION AND TRADE SHOW: July 20-23, 1957, at the Morrison Hotel, Chicago. Guests admitted by registration fee.

PUBLICATIONS: A Membership Directory listing audio-visual dealers across the country is available upon request. The Association publishes the authoritative guide for equipment purchasers, The Audio-Visual Equipment Directory, presently in its third edition; available from the Association, Fairfax, Virginia. ㊟

**UNIVERSITY FILM PRODUCERS
ASSOCIATION**

OFFICE: Building D-7 Collendale, Syracuse 10, New York.

OFFICERS: O. S. Knudsen (Iowa State University), *president*; John Mahon (University of California at Los Angeles), *vice-president*; Richard Polister (Purdue University), *secretary*; Don Cain (Minnesota University), *treasurer*. Luella Snyder, *chairman, UFPA Publicity Committee*.

* * *

PURPOSE: The University Film Producers Association membership represents more than 70 American colleges and universities in the production of 16mm educational and informational (CONTINUED ON PAGE 197)

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Bruce Henry

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A Time for Re-Appraisal

by Harry Lange

DURING THESE POST-WAR YEARS, film has achieved a new maturity, a recognized status as an important medium for the communication of ideas, concepts, products and services. Our industry has survived the "growing pain" stage. Technical problems have been surmounted, production "know-how" has been achieved and the quality of our product is continually improving.

However, this success brings with it new challenges which must be met if our industry is to continue to progress and prosper.

First, our audience is becoming increasingly sophisticated and discriminating in its evaluation of our efforts.

Second, as the value of our product becomes more and more apparent we are and will be dealing with an increasing number of clients who have never before bought or used film. It behooves us to give careful consideration to the needs and requirements of both our audience and our clients.

for in satisfying one we are satisfying the other.

It is a natural and healthy thing that audiences are becoming more critical of our work. People today are exposed to more and better visual material in the form of live and filmed TV and feature motion picture productions. Consciously or unconsciously, they demand the same high standards of quality in the non-theatrical film.

To fulfill these expectations the business film producer must keep abreast of every technical development available to him.

But, more important, he must bend every effort to achieve this quality within the more limited financial area in which he works. In short, he achieves high standards of quality through application of ingenuity and creativity instead of expenditure of great monies.

To achieve this challenging goal, the non-theatrical producer must be prepared to compete with other media in recruiting

talented personnel. And, he must pay careful attention to the development of this talent to meet the specific requirements of the non-theatrical film medium.

To satisfy the requirements of his clients, the non-theatrical producer must take it upon himself to adhere to professional standards in every phase of client relationships from the initial sales contact through each step of production and delivery. Every reputable producer realizes that he who fails to adhere to such standards runs a very real risk of endangering not only his own reputation, but the reputation of the industry as a whole.

Our industry cannot survive on a "one shot" basis. If we are to continue to grow we must build an ever-increasing clientele of satisfied, long-range customers. Certainly our success depends on giving our clients exactly what they want. However, the practice of giving a client exactly what he wants when one's professional experience indicates that the film will suffer as a result is a matter for serious consideration.

Both the producer and the client must "live" with the results. Even though the client realizes that the film's shortcom-

ings are the result of his own influence, he will undoubtedly ask why the producer, as a professional film-maker, did not at least exercise his prerogative to point out the dangers of such a course.

Therefore, it behooves each of us to carefully evaluate the "sale for a sale's sake" approach in our client relationships. Such an approach is neither a professional one, nor would it appear to be justifiable as a sound business practice. Making a sale at the risk of losing a client just does not make sense.

In summary, the non-theatrical film industry, having survived its "growing pains" stage, now stands on the threshold of a new era of development and maturity. We stand ready to take our place in the professional community. Our audience and our clients expect from us a product which will reflect this mature professional status. To fulfill these expectations, and fulfill them we must, every member of the industry must appraise his operation in terms of professional standards of workmanship and adherence to professional principles in client relationships. Adherence to lesser standards spells disaster.

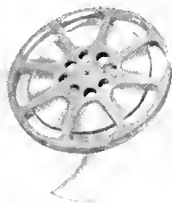
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A-V Climbs in U. S., Canada via Projector, TV Set Upswing

★ In the United States there now is one 16 mm motion picture projector for every 320 persons, according to Department of Commerce reports. There were a reported 47,000 16mm sound projectors manufactured in 1954.

A reported 75% of all U. S. homes have television sets—20% of New York's homes have two sets. A tabulated 216 of the nation's 447 TV stations now are equipped to re-broadcast network color and 77 stations can originate colorcast.

Canada is coming up fast with 49% of its homes equipped with TV sets. In Toronto, 73% of the homes have TV sets, in Montreal 73% of the homes have TV sets. ☐

Skahan Coordinates Films as New API Creative Head

◆ Donald R. Skahan has been appointed Director of Creative Activities, and Floyd F. Ackerman has been assigned the duties of Advertising Supervisor of the American Petroleum Institute's Oil Information Committee, according to an announcement made by H. B. Miller, executive director.

Mr. Skahan has been on the API staff since 1951 as Production Supervisor. In his new position he will supervise and coordinate all activities relating to editorial production, research, publicity, advertising, and the film program.

Mr. Ackerman joined the API in 1953 as supervisor of the employee information program, and a year ago also assumed the responsibilities of the film program. Prior to 1953 he was associated with public relations departments of The American Cyanamid Company and Tide Water Oil Company. He will continue to supervise the employee information and film programs. ☐

Business Screen Circulation Jumps

★ The largest two months in paid circulation revenues for *BUSINESS SCREEN* were recorded in December and January as circulation increases reflected greater business and industrial reader interest in this publication. The largest paid circulation of any business photographic publication is reflected in record advertising totals of this current issue. ☐

Wondsel, Film Producers Prexy, A Pioneer in "Sound-on-Film"

★ Harold E. Wondsel, recently elected as president of the Film Producers Association of New York, helped teach motion pictures to talk. A 39-year veteran of the industry, Wondsel pioneered as a sound-on-film editor.

Now president of Sound Masters, Inc., and vice-president of National Educational Films, Inc., Wondsel started his career as a laboratory technician in 1918. Remaining in



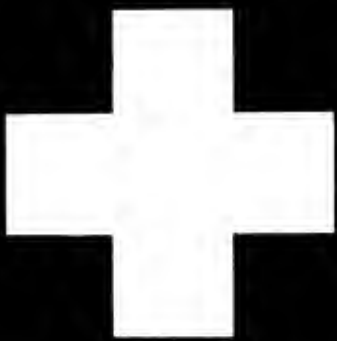
Harold E. Wondsel

this phase of the business until 1926, he acted as a free-lance editor of short subjects, then was chief film editor with the Fox Educational Department for one year and with Fox Movietone News for three years. It was at this time that Wondsel helped Fox to pioneer in the development of sound on film.

In 1931 he became assistant editor of *Pathe News*, and was appointed editor-in-chief in 1932. He resigned in 1937 to form *Sound Masters, Inc.* While with *Pathe News*, Wondsel helped form the *Newsreel Theatres, Inc.*, with which he was connected in the capacity of vice-president until the sale of this firm in December, 1949. He has been president of *Sound Masters, Inc.* since 1943. ☐

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... if your story is researched thoroughly, seen freshly, and communicated effectively with professional impact.

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Sponsored Films Need a Sponsor

by Theodore P. Desloge

MORE IMPORTANT THAN his cameras and equipment, or his technical and creative staff, or even his own experience and ability, the greatest asset a producer of sponsored films can have is a sponsor.

That is not being funny, nor stating the obvious. It is a serious matter that is all-too-often overlooked in the client-producer relationship that creates sponsored films. For while it may be obvious that the sponsor is essential to producing a motion picture, it is usually overlooked or ignored that the client is essential to producing a good motion picture. Overlooked or ignored by both the client and the producer.

Now this is perfectly understandable in the case of the buyer of a sponsored film. While he may have some background and experience in the motion picture field, it cannot be expected of him. The responsibility lies with the producer to thoroughly understand the client's role in the complex, techni-creative task of turning ideas into sounds and pictures, and recording them on film. The producer who really knows what to expect of his client can lead the client to fulfill this responsibility, and so improve the quality and effectiveness of his pictures.

Is the Client Interested?

What should a motion picture producer expect of a client—an industrialist, a banker, an educator, an advertising man, anything in the world but a motion picture expert—who wants a film? Should he expect only that the client buy the film, not scrimp too much on the budget, and remit his progress payments promptly? Too often that's all he does expect—that his client meet the minimum contractual responsibilities—and that's all he gets. The result is stereotyped pictures, just-slightly-off-the-point pictures, ineffective pictures . . . and clients dissatisfied not only with his work, but with motion pictures as a medium.

How often have you heard, "Oh, we made a movie once. Cost a lot of money, but it didn't do the job!"? One of the causes for that sad situation is a client-producer relationship that never got out of the accounting department.

Of course, this is not to say that the client should tell the producer

how to make a film. If this were the sponsor's responsibility, he wouldn't need a producer at all. He does need one because movie-making is a challenging, specialized, technical, creative business. And every specialist, technician and artist connected with a production knows it doesn't help a bit to have the client looking over his shoulder, telling him how to do his job.

Cooperation Is the Word

But if a sponsor is not to leave the producer alone on the one hand, nor tell him what to do on the other, what is the client's responsibility in motion picture production? The Romans had a word for it, and we use it all the time, hardly ever stopping to think what it means: *cooperation*.

For that is the client's responsibility. If he wants a picture he should cooperate—*work with* a qualified producer to get the results he wants. He should pool his knowledge of the subject with the producer's knowledge of the medium. This kind of cooperation can be applied to every step in a production and will improve a picture at each step where it is applied.

In the first conception of the film idea, this subject-knowledge is as important as the producer's technical skill and creative imagination. For a client to say, "Make me a movie" is falling down on his responsibility. For him to say, "Make me this kind of a movie to do this particular job" is a little better. But when he calls a producer into his office, summarizes an idea he wants to get across or a story he wants to tell, describes the obstacles that have prevented people from getting this idea or knowing this story, and then says, "Use any technical or" (CONTINUED ON PAGE 86)

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EXPLOITATION: an Untapped Resource for Sponsored Films

by Walter Lowendahl

TODAY, it is not uncommon for a firm to spend \$100,000 or more on a business film. Understandably a great deal of company enthusiasm accompanies such an event. But, all too often, the enthusiasm does not last nearly as long as the life of the film. Once it is turned over to distribution channels for the normal routine of bookings, the film sponsor is inclined to label the project as completed.

Of course, the prime reason for having produced the film is to expose it to prescribed audiences. However, there is a secondary function which a film can serve that may equal or surpass the positive effects achieved by screenings. A motion picture is a valuable piece of company property capable of stimulating great interest in industry and among consumers. Therefore, in addition to the intrinsic value of its message, a film can become a vehicle for public relations. Around it can be built a most effective publicity, promotion and merchandising campaign.

There is no reason why sponsored films should not be treated as theatrical films in the area of exploitation. If a company gets behind its business film with a well executed publicity campaign, the results will surely mean a vastly increased audience plus valuable editorial space and public good will. The techniques for promoting a sponsored film can follow much the same pattern as that of a theatrical feature.

For example, there are at least 3,000 "trade" publications catering to practically every conceivable industry. Certain types of films carry facts which will appeal to a great many of these. Others may be more limited in scope, but there are few films which do not have ready made publicity outlets in at least a score of trade magazines.

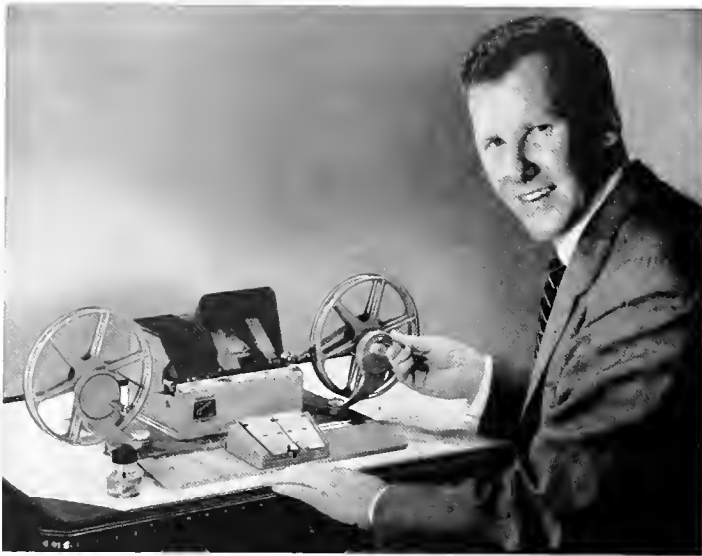
The daily consumer press, Sunday newspaper supplements, wire services, photo services and magazines offer excellent publicity outlets. One sponsor of a low budgeted animated motion picture dealing with rheumatic fever recently benefited tremendously from such publicity which was possible only because of the film. Through the efforts of Transfilm's publicity department, a NEW YORK TIMES

Sunday magazine feature was arranged. Art and information from the film were used. There is no question that this story went a long way in helping the sponsor accomplish the purpose for which the film was made. The medical and drug journals gave equal publicity support adding to the fruition of the sponsor's aims.

COLLIER'S was instrumental in furthering the efforts of a public service organization when it published color scenes from a motion picture sponsored by that non-profit group. An important object of that association was to enlist the aid of industrialists. Again, publicity for their film opened information outlets in hundreds of trade magazines read by these business executives. Not only did this publicity effort help directly in the aims of the organization, but it also built a phenomenal audience for the film.

A business film can be publicized before, during and after production. Again, as with theatrical films, announcements of the planned production can be issued to a wide range of editorial outlets. Even the Broadway columns, drama, music and TV editors are natural targets for "items" pertaining to cast. After all, most on camera, off camera and music personnel used in business films are known or, at least, are part of the theatrical scene. We must not lose sight of the millions of daily readers perusing these amusement pages. During production, publicity material of editorial interest can be easily uncovered and directed to the proper media. Immediately after production, a full-scale publicity effort should be launched.

When a film finally goes into distribution, a little advance notice (CONTINUED ON PAGE 84)



Editing as Pro's do it on an Amateur's Budget!

The really creative part of making movies is rearranging scenes and sequences into a smooth, interesting show. But you need the right tools to help your skill and judgment.

The CRAIG PROJECTO-EDITOR with its brilliant 3¼" by 4¼" screen, Master Splicer, 400-ft. capacity rewinds, frame marker and focusing and framing adjustments is just right for the job whether you use 8mm or 16mm, color or black and white, sound or silent. *This way you see what you're doing when you cut and splice.*

First you trim out the unneeded ends and leads and not by guessing but at *exactly* the right frame. You separate the scenes taken at different times of different subjects and with various camera positions and angles. You put related scenes together and distracting ones where they belong. Finally you splice your scenes and sequences into an entertaining show that will hold your audiences.

Old prints with damaged frames or out-of-date scenes can be salvaged and used with your new productions. You cut out what you don't want and permanently splice the good pictures, with new or old prints, to modernize your work. On the CRAIG PROJECTO-EDITOR you can even show whole films on a desk without the trouble of setting up a projector and screen.

The PROJECTO-EDITOR's hooded screen lets you view comfortably in a lighted room. Its dual cooling system lets you study single frames indefinitely without damaging your film. The film threads *straight* on a stainless steel guide that doesn't touch the pictures. The Craig Master Splicer and Craig #7 film cement weld smooth splices stronger than the film itself. Folds into its own handsome carrying case 14½" by 8½" by 8½", weighs 10½ lbs. and costs only \$79.50 for either the 8mm or 16mm model. See it and try it at your camera dealer's.

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W

e Can Do The Rope Trick..

BUT, we'd rather solve your film problems in other ways...with our staff of creative artists and technicians. And if your problem is connected with art, sound, motion or slide films, TV commercials, industrial and training films, sales films, we've got the ideas and the answers.

Present clients? Here are a few we are now serving: Standard Oil (Indiana),

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*Hollywood
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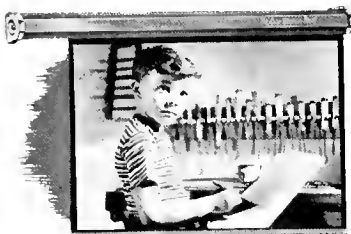
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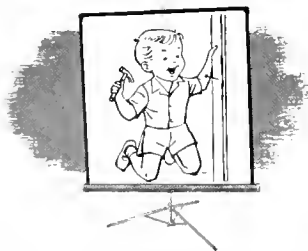


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Address _____

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(CONTINUED FROM PAGE 32)

of a community audience or TV booking will enable a press kit to be sent to the group or TV station booking the film. Most will welcome prepared publicity material as it helps promote the organization as well. If the film concerns itself with a particular subject such as food, automobiles, travel, etc., there are special sections of a newspaper to which material may be supplied, e. g., food editors, automobile editors, etc.

These are just some of the more obvious means of promotion. Each motion picture, however, lends itself to an extra special "push" depending upon its content. Such efforts can lift the film out of the realm of the commonplace.

Once again, drawing an example from theatrical films, has any sponsor ever tried to have a commercial recording made based on the original musical theme of his business film? Probably not, but it can be done. Perhaps the odds are against the recording ever becoming a smash hit, but this is not the most important consideration.

There are many examples of films being merchandised. One Transfilm animated motion picture gave rise to a hand puppet based on one of the film's characters. Important scenes from that same film became mechanical displays for department store windows. Other films have been the subjects of comic books and informational pamphlets for adults. Others became the subjects of books.

Because a sponsored film is a valuable property, it rates the red carpet treatment whenever it is shown for the first time in a particular city. This can be accomplished at practically no expense, or it can be handled elaborately with a moderate expenditure. Much can be written on the subject of promoting a business film premiere, but that isn't necessary if one recalls any one of dozens of local or national premieres of theatrical features. The technique is much the same, but tailored to fit the needs of the individual sponsor. The hundreds of low or no cost "premieres" can be arranged by advising the local organization, showing the film in a city for the first time, how to do it. A premiere press kit will spell it out for even the rankest amateur. Remember, practically every organization wants publicity, but they're not all familiar with the methods.

Let us not forget the tried and tested "gimmicks" such as contests, "official" presentations of film prints to important institu-

tions (perhaps the first print to the Library of Congress), film progress announcements, film result stories such as BUSINESS SCREEN uses, expanded case histories for newspaper business pages and trade magazines.

And, let us not overlook radio and television publicity involving interviews. Television offers a wealth of opportunities. In addition to getting the entire film booked in "public service" time, there are the possibilities of using clips from the film, with commentary, on women's shows, children's shows and dozens of other specialized programs. For example, several minutes from a food film may be devoted to a novel recipe. When the entire film is not usable on cooking shows, why not furnish the recipe portion in return for proper credits? The applications are endless.

All sponsored films, regardless of their purpose or content, are vehicles for publicity. The potential of each may vary, but with a little imagination, all can receive a substantial share of successful exploitation. If a sponsor questions the value of promoting a motion picture or sound slidefilm made for purely internal purposes, he need only examine the entire structure of public relations. He will soon agree that the job of public relations is a never ending one and covers many publics.

A company must constantly be alert to its stockholders, suppliers, distributors, consumers and its own employees. In publicizing his films where it will reach these publics, a sponsor is, in effect, saying that his company is forward-looking and deserves the faith people have placed in it.

There's no escaping the fact that the most progressive and successful companies, the ones who have received the greatest support from their many publics, are users of audio-visual aids.

Because few film sponsoring companies are geared to handle a complete public relations effort on behalf of their films, Transfilm has maintained its own publicity department for this purpose. We are convinced, as are many of our clients, that such publicity is a valuable asset which should not be overlooked. However, we are not content merely to promote the films of our clients.

We are most concerned with the growth of the entire sponsored film industry. We know that the consistency of such publicity can bring new companies into the fold of film users while it serves those already in it.

Business Opportunity

FOR the past several years, we have been operating on the premise that the essence of successful sales, sales training, merchandising, public relations and consumer exhortation, lies in effective communication. That this theory has been valid is evidenced by an increasing number of clients who find a measurable payoff in the use of our analytical, creative and production services. The demand for these has been such that we have steadily increased our staff and will shortly announce a doubling of office space in which more comfortably to house same.

From those who might relate this expanded facility to the solution of their own problems, we invite inquiries.



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The Sponsor:

(CONTINUED FROM PAGE 80)

creative devices you want, and do this job for me on film", then he's well started toward buying a really good motion picture.

This same responsibility holds through research, scripting, shooting, editing. In each of these fields, the producer's skill, training, experience and imagination are essential to the creation of a good motion picture. But they cannot produce a truly worthwhile film without a thorough knowledge of the subject; and the producer can't be expected to have this without access to the client's background, training and specialized experience, any more than the client can be expected to properly light a set.

Because of the necessity for this intimate cooperation, it is characteristic of documentary films that their ultimate worth lies outside the direct control of the producer. He can control their technical aspects, he can contribute to their creative development, but their basic approach and scope is fundamentally governed by the aims and imagination of the men who commission the film and must approve its final form.

In some cases, because of too much or too little interest on the part of the client, this is a restricting limitation on the picture's over-all quality. But when the client cooperates intelligently and imaginatively (and has a sound message truly worth telling), this is the catalyst that makes the sponsored film a moving and memorable means of communication.

On Medical Film Production

by Warren Sturgis

RECENTLY, on a panel, I was asked to speak for three minutes on the particular problems encountered in the production of medical films. As one interested for many years in the whole field of medical education as well as the technical aspects of film-making, I summed up my answer, thereby indicating also what I consider to be the greatest need, in the presently overworked but trenchant words, *good communications*.

From the day most of us started to write our first script, or to load our first roll of film, we have had thrown at us from the lecture-platform and from the printed page two priceless rules: understand the purpose of your film, and know what will be its audience.

This is fine as far as it goes. But in dealing with the medical profession it is not enough merely to elicit these facts from the Technical Advisor or his Committee before starting to write a script or direct a film.

If medicine itself has not been part of one's training, I feel it is a necessity to steep oneself in it, to acquire a feeling for the particular entity under consideration. One must know how doctors think, how they will react to the film, and therefore, how it can best be presented.

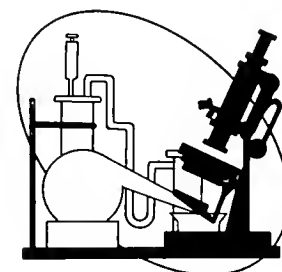
But all this applies only to the learning process of the film-maker, and Communications can never

be a one-way street. In dealing with the medical profession particularly, it is incumbent not only to understand and interpret their point of view, but also to teach.

In fact, I would say that no successful film can result unless during production the Professional Advisor learns something of the lore as well as the details of film writing and production.

Whether the film is on a purely technical procedure, or deals with health and human relations, or is a commercial "product film", it will achieve its goal only if a true understanding is developed on *both sides*, leading to a complete empathy between doctor and producer.

As more knowledge of medical problems is gained by the producer, and a greater appreciation of film procedures is acquired by doctors, the output of good medical films will be increased, and as a result the public at large will be better served.





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SPONSORED FILMS reach an important segment of the American market through Modern's summer roadshow circuits.

What is a roadshow? It's a phenomenon of the great Midwest—it's "movie night" underwritten by local merchants in theatreless towns to draw crowds (which also buy in the late-open stores) into their communities. At these roadshows the people of the area see a free Hollywood feature movie—and a sponsored film.

Are roadshows successful? You bet! The smart local merchant wouldn't spend his money financing them if they weren't. Audiences range up to one thousand people and the average is over 400 at each show.

Suitable sponsored films (a limited number of them) will be shown in 1500 towns in the summer months through Modern's roadshow distribution.

This can be an important extra channel of circulation for your film at a time of the year when other channels are at an ebb. You don't miss any other opportunities when your 16mm prints are on the summer roadshow circuits.

You can buy roadshow distribution alone or in combination with any of the other three channels of distribution through Modern — 16mm non-theatrical, television, and theatrical. And like all Modern guaranteed distribution plans, your film is shown or you pay nothing—if your film doesn't play, you don't pay.

If your company or association is interested in the big American rural market of the Midwest, you should check with Modern now for the facts about roadshows. There's an opportunity here for you. Write or phone any of the division offices listed below.



NEW YORK
3 East 54th Street, New York 22, N. Y.
PLaza 8-2900

CHICAGO
1 Prudential Plaza, Chicago 1, Ill.
DElaware 7-3252

DETROIT
1224 Maccabees Building, Detroit 2, Mich.
TEmples 2-4211

LOS ANGELES
612 S. Flower Street, Los Angeles 17, Cal.
MAdison 9-2121

PITTSBURGH
210 Grant Street, Pittsburgh 19, Pa.
GRant 1-9118

The Film I'd Like to SEE

by Gen Florez

"THE DECISION to sponsor a film" is the film I'd like to see someone sponsor this year.

Its audience? Any business, industrial, governmental and social organization who may sponsor a film release sometime in the future.

Suggested title? "How About a Film?"

Such a title embodies the essence of what so often happens when a potential sponsor is faced with a problem or a need. So often someone says, "How about a film?" Then, someone else echoes, "Yes, how about one?"

To profitably answer that question, a number of factors should, of course, be given serious consideration. The purpose of the film I'd like to see someone sponsor would be the presentation of those factors.

These factors would be presented in the form of questions which a potential sponsor might ask himself. Of course, factors to be considered would vary tremendously from industry to industry and business to business, but these outlined below I consider to be practically universal.

What Is Our Need? Are we trying to solve a problem, instill new information, compare competitive data, build confidence and enthusiasm, sell an idea, indoctrinate and train personnel, or is our need somewhat different? If so, what is it?

Consideration of this factor will not only help determine the appropriateness of the film medium, but also partially dictate the treatment within that medium.

Is This Need Real? Have we counselled with everyone involved, even partially? Have we established a field reaction? Have we received their concurrence that the need is real? Have we asked for vital contributions which the field can so often supply?

This type of consideration will often lend acceptance and support, not only from the point of origin, but also from the point of action.

Whom Are We Trying To Reach? Is our audience composed of our own people, our customers, other people in our industry or business, people in other fields or the public?

Though this factor is somewhat obvious, it can often suggest the tone of the message, which, in

turn, often indicates the selection of the proper medium.

How Will "They" Receive The Message? Will the message be something new, a re-hash of old information, or a combination of the two? If possible, have we attempted to talk to our audience and get an advance receipt for what we are trying to do?

Once, again, this factor often suggests type of medium as well as the tone and treatment of the message within the medium.

Is Our Message Universal? Is it static, applicable to all groups, situations and localities; or must it be adaptable to fit varying conditions?

Since this one factor alone can often dictate the decision, why not award it the consideration it deserves?

Is A Film The Best Vehicle For The Message? Is its value at least equal to its cost? What about the other cost factors—and maintenance of prints, cost of distribution, not only mechanical but surrounding the showings? Is it possible to set up controls to determine what results are obtained and then compare such results with the costs which have accrued?

And Finally, Has Consideration Been Given To Other Methods Of Meeting The Need? In the final analysis we cannot forget that we are dealing with individuals—people who manage, people who sell, people who train and people who, in turn, train those who train to name only a few. The decision to sponsor or not to sponsor a film release should not only reflect the needs of the group, but, equally important, the needs of the individuals which comprise the groups.

Only by serious consideration of these factors can we soundly arrive at a profitable answer to the question, "How about a film?"

—Gen Florez

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AMERICAN FILM PRODUCERS

1600 BROADWAY

NEW YORK 19, N. Y.

PLAZA 7-5915

HAPPY DAY FOR A DOLLAR

My name is N31330220H. I was born in a big house in Washington, but at the time of this story was vacationing in the budget of a leading advertising manager.

One day, in comes the first man who was able to quote an immediate, complete guaranteed price for a film. This was such a relief to my host that he gave the man a contract, and I was made part of it. At last! A movie career.

With some other young bucks, I traveled across town to an impressive studio, not fancy, but what activity! It was really exciting . . . until they told us what we'd have to do. Then I got worried.

Produce a half-hour Narrative Drama in full color with dialogue, cast, and all the trimmings? There just didn't seem to be enough of us.

But we of the Treasury Service aren't taught to flinch. And we had plenty of help. Those film fellows worked day and night to squeeze every little mil out our fibers.

We were budgeted, cost-controlled, hard-bargained, rebudgeted. Oh, my aching greenback! I never worked so hard.

But we did it! What a picture! What results! What awards! I was a star!

So, six months later where do I wind up? Back in the budget of my old host the ad manager. "My, what a fat, strong dollar you are," says he. "You returned your investment, old chap, so off to the studio with you again."

Five pictures later, I can tell you one sure thing. These producer fellows have really put business films on a business basis. It will be a happy, healthy day for *your* film dollar in these long-green pastures at

UNIFILMS, INC.

329 East 47th, NEW YORK CITY 17

P.S. You know, you could do me a favor. Frankly, I am getting a little worn for this strenuous work and, well, I've had my eagle eye on the pension fund over at the phone company for some time.

Now, if you wanted to learn more about the value you can get here, if for example you were to pick up the phone and call . . . collect . . . well, it might cost these film fellows a dollar. See?

Anyway the number is MUrray Hill 8-9325.

1957 FILM COMPETITION

FIFTH ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by
The Film Council of Greater Columbus
Wednesday and Thursday
April 17 and 18
The Southern Hotel

Deadline for Entries: March 10

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Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.

Travel: American and Foreign.

Informational-Educational: Children's Films—Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television; Conservation, Gardening, Home Improvement and Agriculture. This year Health, Mental Health and Religion have been included in this category.

Home Movies: Entries for Columbus and Franklin County only. This is a new category and will serve to increase local attendance at the festival. Chris Columbus Awards will be given to winners in the categories of Family, Gardening & Flowers, Home Animal Scenes and Vacations.

Cultural Arts and Theatre: Feature Motion Pictures, American and Foreign; Art Sculpture, Painting, Home Art Hobbies, Music, Play Production, Experimental films.

ENTRY: Film producers and sponsors are invited to enter any films they have produced during 1954, 1955 and 1956, provided the films have not been entered previously in the Columbus Film Festival. Entries should be accompanied by 3x5 cards (for preview committees) noting: color or black and white; running time; brief summary of film's content. Films will be judged by professionals in the various fields. Entry fee per film is \$3; \$5 in case of a feature picture of 80 minutes or more. Entrant also pays roundtrip postage on films. Companies are invited to send literature for lobby display and poster art.

SCREENING SCHEDULE: Wednesday, April 17: Screening in all categories (six rooms on mezzanine), 1 to 5 P.M. Dinner break. 7 to 11 in the evening with a coffee break for all sections at 9 P.M. This is open to both exhibitors and patrons.

AWARDS: The Council awards but one certificate for one film at the Award Banquet. This certificate is made out to the sponsor of the film. If the producer desires a duplicate certificate made out to his company, a five dollar fee is charged. The sponsor of the film can relay this information to our office prior to the festival in the event a film is chosen for an award.

THURSDAY, APRIL 18: There will be no screening on this day. The Festival Award Banquet will take place in the large banquet room of the Southern Hotel beginning at 7 P.M. John

(CONTINUED ON PAGE NINETY-TWO)

WARNING!

In the death of a technician this traged

CARBON TET PROVES FATAL!

Carbon tet poisoning has been listed as a contributory factor in the recent death of a film editor. Following this tragedy, the National Association of Broadcast Employees and Technicians has launched a determined drive to ban the use of carbon tet as a film cleaner. "Carbon tet can poison," the association warns. "If you're using it, better switch to another product!"

Switch to NON-TOXIC ECCO #1500

Anti-Static Film Cleaner

- Cleans Better, Dries Faster Than Carbon Tet
- Cleans, Conditions, Lubricates Film in One Operation
- Non-Poisonous — Non-Flammable
- Stops Dirt-Attracting Static
- Fast-Drying
- Conditions "Green" Prints, Kine Films
- Keeps Films Pliable, Eliminates Waxing
- Fewer Cleanings Needed
- Absolutely Safe for Film, Personnel

Don't risk the health of your personnel — stop cleaning film with deadly carbon tet! Start using ECCO #1500, the anti-static film cleaner that contains no poisonous carbon tet . . . cleans, conditions and lubricates in one application!

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

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

CLEAN AND INSPECT FILM
IN ONE EASY OPERATION

with the **SPEEDROL**
ECCO APPLICATOR

Save Time, Fluid, Labor, Money!

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

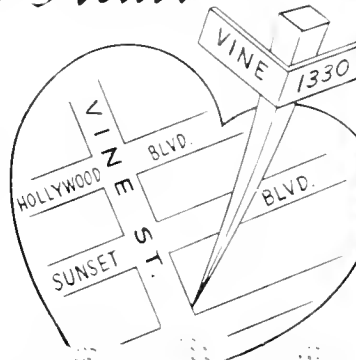
*National Audio-Visual Association Bulletin, October, 1956

ELECTRO-CHEMICAL PRODUCTS CORP.
60-B Franklin Street, East Orange, N. J.



NEW LOCATION

Still in the Heart
of
Hollywood
...midst all the Stars



No. Michigan Ave. • Tel. Whitehall 4-0195
CHICAGO 11, ILLINOIS

Jerry Fairbanks Productions

219 Majestic Bldg. • Tel. Capital 4-8641
SAN ANTONIO, TEXAS

OF CALIFORNIA

1330 North Vine St. • Hollywood 28, California • Tel. HOLLYWOOD 2-1101

New Location . . . New Studios . . . New Ideas
. . . New Faces . . . — but still the same
fine pictures that have been the hallmark of
Jerry Fairbanks Productions for 27 years.

The next time you need a producer
who can make a picture *even better*
take the advice of business men who know . . .
"JERRY FAIRBANKS MAKES GREAT MOVIES!"

THEATRICAL • COMMERCIAL • AND TELEVISION MOTION PICTURES



THE PICTURES SEEN IN THIS ADVERTISEMENT REPRESENT JUST A FEW OF THE MANY RECENT, STAR-PACKED, IDEA PACKED, JERRY FAIRBANKS PRODUCTIONS.

The Case in Point:

DEALER PROMOTION

Problem: how to present a gasoline marketing story from an entirely fresh viewpoint, so as to win enthusiastic support from the dealer organization

The Film:



a 28-minute sound-color motion picture for Mobilgas dealers, sponsored by General Petroleum Corporation

Films made for dealer sales meetings are often dull as ditch-water, and so, in "Run for the Money" we eliminated the long-winded laboratory demonstrations and the complicated charts and graphs. Instead, we used exciting, on-the-road sequences of the product in action, enlivened by enough showmanship to insure a high level of audience interest. Result? A rousing reception by the dealer organization and many requests for second showings. The sponsor terms it the most successful dealer film they've ever had.

In the field of business communications there are many problems and many solutions. We don't claim to have all the answers but our ten-year record of producing quality films speaks for itself. If you're interested in seeing the techniques used in "Run for the Money," write for a screening print.



CATE and McGLONE

1521 cross roads of the world
hollywood 28, california



1957 AWARD COMPETITIONS

(CONTINUED FROM PAGE NINETY)

Joseph, public relations director for the Ohio Bell Telephone Company, will be the speaker.

WHERE TO SHIP FILMS: To Dr. D. F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio. ☐

FIFTH ANNUAL AWARD COMPETITION FOR THE BEST VISUALS IN SELLING AND SALES TRAINING combined with THIRD ANNUAL "DAY OF VISUAL PRESENTATION"

★ Sponsored by the National Visual Presentation Association Inc., the 1957 Awards and Presentation events are in preparation, though the date and location have not been announced. Entries probably will be accepted through March. Heretofore the competition has been conducted on the following basis:

SCOPE: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in the current competition.

CLASSIFICATIONS: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Visual Presentations other than films (binders, flip charts, flannel boards, etc.).

CATEGORIES: (1) *Selling* (any visual device used by salesmen to sell individual prospects; this excludes mass media); (2) *Sales Training* (any visual device used to train sales personnel); (3) *Sales Promotion* (any visual device used to promote the sales of a product or service).

AWARDS: First and second place winner in each classification and category. First place winners are invited to make their presentations at a meeting held by the sponsoring or co-sponsoring organization (last year the co-sponsor, the New York Sales Executives Club, held the presentation meeting).

ENTRY: For entrance information contact Lou Kaye, publicity chairman, at the National Visual Presentation Association, Inc., Post Office Box 14, Old Chelsea Station, New York 11, N.Y. ☐

THIRD ANNUAL SOUND SLIDEFILM CONFERENCE of the

AMERICAN FILM ASSEMBLY
Sponsored by the Film Council of America
and the Sound Slidefilm Committee
April 22-26, 1957
Statler Hotel, New York
(Entries closed in January)

Conference Chairman: Robert Shoemaker, Society of Visual Education, Inc., 1345 W. Diversey, Chicago, Illinois.

CATEGORIES: Sound slidefilms (sound filmstrips); 35mm single-frame filmstrip with

sound recorded on discs or tape, manual or automatic synchronization—*Safety and Health* (*Safety, First Aid, Physical and Mental Health*), *Education, Sales and Sales Promotion, Sales Training, Supervisor Relations and Industrial Training, Religion*.

AWARDS: Gold Award presented to the winner of each category; Silver Award presented for one or more films of exceptional merit in each category; Certificate of Acceptance for all other sound slidefilms chosen for screening during the Conference. Award winners are chosen by category juries prior to the Conference. Top rated sound slidefilms are screened April 23 and 24. Award winners will be announced at the banquet, April 25. Gold Award winners will be rescreened and discussed during the Sound Slidefilm Open Meeting, April 26.

ENTRY: 1957 entries are closed. Information on entering future competitions and further 1957 program information may be obtained from Robert Shoemaker, Society of Visual Education, 1345 West Diversey, Chicago, Illinois or from the Film Council of America, 614 Davis St., Evanston, Illinois. ☐

NINTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult
Education,
The Canadian Film Institute,
The Canada Foundation
(Competition in preparation, program
date, to be announced)
Nominations received through April.

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.
Manager: Canadian Film Institute, 142 Sparks Street, Ottawa 4, Ontario.

NEW AWARD PLAN

★ In 1957, outstanding people, projects and films will be honored by Canadian Film Awards. The Committee is inviting nominations from all parts of Canada for recognition of distinguished contributions to the Canadian film making industry. From these nominations selections will be made for the 10th annual awards.

The regular competition among the film makers of Canada has been suspended for the current year to permit extensive research into the categories and conditions and the problems of judging competitive awards for the future.

Besides the effort of its three sponsoring organizations, the Canadian Film Awards enjoys the cooperation and support of independent film makers, the National Film Board, government agencies (Federal and Provincial), the theatrical film industry and the press.

Nominations will be received by the Committee until the end of April and the Awards will be announced in early June. ☐

Quote...

Comments to date have all been complimentary. We are very pleased with this response, and felt that you and the people in your organization would be glad to hear about its favorable reception. In every way we think it is an excellent production.

The expeditious way in which all phases of the production went forward was most commendable. In production and completion time you set something of a record — one for other film producers to aim at. All our representatives who worked closely with the project were impressed with your desire and willingness to expend every effort toward producing a first-class, quality picture. We expect the film to serve us well in improving written materials and communications. The credit for such an accomplishment would certainly be shared by your studios.

The admirable manner in which this contract was fulfilled is a credit to you and your organization. We can say in all sincerity that it has been a pleasure doing business with you.

Unquote...

An unsolicited testimonial on a recent production for one of the largest users of motion pictures. May we have the opportunity of showing you the original of this letter and the motion picture to which it refers?

FLETCHER SMITH STUDIOS, INC. • 321 E. 44th ST. • NEW YORK 17, N. Y.

MUrray Hill 5-9010

BIG ROLE FOR U.S.C. CINEMA DEPARTMENT

**University Benefits From Greatly
Extended Use of 35mm and 16mm
Mitchell Motion Picture Cameras**

One of the most startling developments among the cinema departments of colleges and universities is the increased contribution which the campus film unit has made to the field of higher education.

A leading example is the University of Southern California where students using professional Mitchell motion picture cameras film a remarkable range of subjects. Films are created for classroom instruction, public relations, sports events, campus activities, scientific research, audience reaction research, entertainment, television and industry.

Mitchell cameras meet an extreme range of filming requirements. No other single camera has proven so flexible in use as these easy-operating, trouble-free 35mm and 16mm cameras which consistently deliver the highest quality film.

For information about Mitchell cameras, write today on your letterhead.

Widely diversified filming conditions are covered in instruction in which Mitchell cameras demonstrate their great flexibility.



Mitchell camera focuses an operating room as medical instruction film is made by Department of Cinema at U. S. C.



Peabody and TV "Emmy" award winner, Dr. Frank Baxter, being filmed for the education TV and Radio Center of Ann Arbor.



Students from all over the world attend U. S. C. to learn the latest techniques of 16mm and 35mm cinematography.

Mitchell Camera

CORPORATION

666 WEST HARVARD STREET
GLENDALE 4 CALIFORNIA

Cable Address: MITCAMCO

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

Freedoms Awards Announced

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

STORMING IN FORCE, The United States Army Reserve marched off with the top award of the 1956 Freedoms Foundation Awards (motion picture category) competition, sponsored by the Freedoms Foundation at Valley Forge, Pennsylvania. The Army Reserve won the eucased George Washington Honor Medal with a series of defense-theme public relations subjects: *Do It Yourself Peace*; *Tale of 2000 Cities*; *One If by Land*; *The Man in Two Places*.

Freedoms Foundation George Washington Honor Medal Awards went to ten other films and a film series—from sponsor and producer sources. These award winners included:

Champion's "Production 5118" Honored

Production 5118, sponsored by Champion Paper & Fibre Company and produced by Wilding Picture Productions, Inc. This film stresses the necessity of good communications between people in practical situations, pointing up the "Golden Rule" as a rule for giving and receiving the right communication "signals."

The Right to Compete, sponsored by the Association of American Railroads and produced by Dudley Pictures Corporation, which depicts the modern circumstances of transportation in the economy and emphasizes the railroad's value and right to a better chance to compete with other modes of transportation.

Twins on the Ohio, sponsored by the Ohio Valley Electric Utilities Corporation and produced by Kevin Donovan Films — telling the story of two huge new power plants that met an electric power crisis. It illustrates how private enterprise can answer a public need.

Fund Drive Picture Gets an Award

Your Brother's House, sponsored by the Greater New York Fund and produced by Transfilm, Incorporated. A part of the Fund's solicitation drive, this film documents the work done in a New York neighborhood settlement house — Hudson Guild—which typifies the 425 agencies helped by the Fund.

U. S. A., sponsored by Pan American World Airways and produced by Henry Strauss & Co., Inc. — a promotional pictorial study of the nation.

"The Man on the Hill" Wins Citation

The Man on the Hill, sponsored by the Office of Armed Forces Information & Education, U.S. Department of Defense and produced by Academy Pictures, Inc.

American Battleground, sponsored by the Department of Commerce, State of New York.

See You at the Polls, sponsored by the Amer-

ican Heritage Foundation — an informational film offering guidance on how to vote.

Our Country's Emblem, produced for Coronet Instructional Films.

The Presidency, produced by Bob Post, Inc.

America's Heritage Series, produced by News Magazine of the Screen.

Ceremonies Held at Valley Forge, Pa.

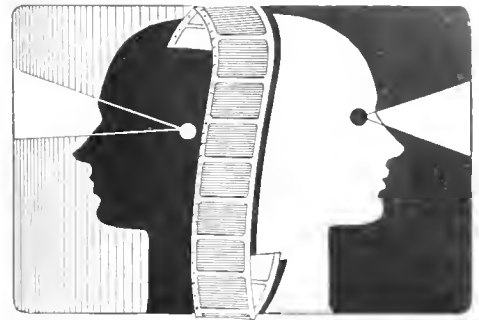
The 1956 Freedoms Foundation awards were announced during ceremonies held at Valley Forge, February 22, 1957. The films had been judged by a jury of prominent Americans who sought productions which "contribute to an understanding of the American way of life."

The motion pictures are judged as contestants in a media category in a broad evaluation program. National and school award jurors scrutinize individual, civic group and company projects developed on local and national levels. These projects utilize media ranging from letters and photographs to newspaper cartoons and editorials, radio and television programs, public addresses and sermons.

Distinguished Jury Selects the Winners

Among the Freedoms Foundation jurors are supreme court justices, officials of veteran and other patriotic organizations, and representatives of scholastic and fraternal organizations.

Entries for the 1958 award programs will be accepted up to November 11 of this year. Address all inquiries and requests for Freedoms Foundation entry forms to Dr. Kenneth Wells, Freedoms Foundation, Inc., Valley Forge, Pa.



A Reader's Guide to Review Features

THE BASIC PURPOSE of this Seventh (and largest) of Annual Production Review issues is to serve as a dependable road-map to the production facilities and experience, in terms of recently-produced films and clients served, of film companies in the United States, Canada and abroad.

The 215 companies in the United States, including Hawaii, who have complied with our listing requirements give solid evidence of these qualities in their detailed reports. 17 Canadian companies engaged in similar, specialized production activities and over 30 overseas filmmakers representing 15 countries on five continents round out this 1957 review for the business and television film buyer.

Because of the tremendous detail and the large amount of material handled in our largest volume of correspondence in many years, this has been a big job. The nearly 200 advertisements which complement our biggest editorial round-up attest to the faith which these companies hold for their authoritative international publication. The ads also furnish valuable additional data on services and equipment as a further useful guide to the film buyer.

Television now makes an important contribution to the stability of this industry. For this reason we give due credit to each listed company's record of production experience in TV commercials and filmed television programs in these pages. It is worth noting that the most acceptable of these commercials (from the viewers' standpoint and the advertisers') are produced by these listed firms. Their clients for this type of work are the leading 4-A advertising agencies in the U.S., Canada and overseas.

Some Noteworthy Editorial Features

★ The viewpoints of film industry leaders (which begin on page eight) are most revealing. We chose to group these, in part, as "The View from the Bridge" and if our symbolism escapes the reader, the reference implies the roles which these able pilots play in guiding your important projects to the safe harbor of results. Then, too, it is men like these who represent the bridge which links both sponsor and audience.

This unprecedented Annual Review issue would not be complete without the spiritual pres-

(CONTINUED ON THE FOLLOWING PAGES)

A Check-List for Producer and Sponsor

Responsibility in the Production of Motion Pictures

THE SPONSOR'S RESPONSIBILITIES*

I. PLANNING

1. Recognize Need for a Film.
2. Define the Objectives.
3. Determine the Audience.
4. Define the Content.
5. Obtain Necessary Budget.
6. Select the Producer.

II. SCRIPT

1. Contract for Script or for Script and Production.
2. Centralize Liaison Responsibility.
3. Facilitate Working Relationships with Producer.
4. Supply Technical and Policy Information.
5. Establish Internal Approval Machinery.
6. Pay for Script.

III. PRODUCTION

1. Contract with Producer for Production.
2. Supply Liaison Representative.
3. Supply Technical and Policy Advice.
4. Approve Production Details.
5. Provide Special Products and Equipment.
6. Make Internal Photographic Arrangements.
7. Adopt Reasonable Schedules and Deadlines.
8. Arrange Approval Showings.
9. Make Progress Payments.
10. Pay for Extra Services Requested.
11. Assume Partial Financial Responsibility if Film is not Acceptable.
12. Insure Negative after Delivery.

IV. PRINTS

1. Contract for Printing.
2. Laboratory Arrangements.
3. Care of Prints.

V. DISTRIBUTION

1. Arrange for Distribution.
2. Arrange for Good Projection.
3. Maintain Attendance Records.
4. Prepare Promotional Material.

THE PRODUCER'S RESPONSIBILITIES*

I. PLANNING

1. Study Sponsor's Problems.
2. Offer Professional Experience and Advice.
3. Show Samples of Past Work.
4. Provide Evidence of Organizational Competence and Stability.
5. If Requested, Suggest Outline or Synopsis.
6. If Requested, Provide Preliminary Research.
7. Make Price Estimates if Requested.

II. SCRIPT

1. Contract for Script or for Script and Production.
2. Develop Basic Film Concept.
3. Supply Professional Film Writer.
4. Supply Research Personnel.
5. Supply Film "Treatment".
6. Supply Satisfactory Original Shooting Script.

III. PRODUCTION

1. Contract with Sponsor for Production.
2. Assume Complete Production Responsibility.
3. Arrange Approval Showings at Designated Intervals.
4. Make Corrections as Necessary.
5. Absorb Cost of Corrections which are Producer's Responsibility.
6. Deliver Fine Grain Negative and Test Print.
7. Deliver "Out-Takes" to Sponsor, if Requested.
8. Arrange Copyright for Sponsor.
9. Advise Sponsor on Use of Films in Television.
10. Arrange for Foreign Rights, if Desired.
11. Deliver Final Recording Script.
12. Insure Negative During Production.

IV. PRINTS

1. Supply Prints.
2. Maintain Proper Storage and Maintenance of Negative.

V. DISTRIBUTION

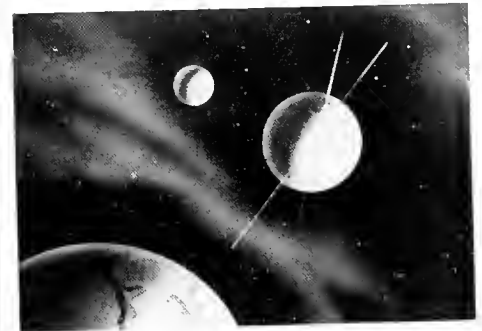
1. Provide Distribution Service (or Advise: ed.) if Requested.
2. Provide Supplementary Promotional Material, if Requested.

(CONTINUED FROM THE PRECEDING PAGE)
ence of Jamison Handy, pioneer in so many of today's communication forms and procedures. The president of the Jam Handy Organization is well-represented in service and in spirit in this issue. As presses rolled, his organization's contribution to the historic Tele-Sell spectacular closed-circuit TV meetings was rewarded by the more than 40,000 sales executives who gathered in theatres and hotels throughout the country for an inspirational review of selling in 1957.

Presenting "Views From the Bridge"

Leading off these "Views from the Bridge" on page eight is a brief but extremely pertinent piece by Frank Speidell, president of Audio Productions; Harold Wondsel, president of Sound Masters, forecasts an eventful 1957 on the same page. The basic objectives of a business film company are thoroughly outlined by C. H. Bradfield, Jr., president of Wilding Picture Productions, Inc.

The hazards of "do-it-yourself" filmmaking are clarified by Russell Mosser, executive vice-pres-



ident and treasurer of the Centron Corporation. Symbolic of man's progress in science is the artificial earth satellite, to be launched in 1958. Filming of the launching has been arranged. Data gathered by precision instruments aboard satellite will be recorded on magnetic tape.

ident and treasurer of the Centron Corporation. Opportunities for sponsors in Canadian production are outlined on the same page by Spence Caldwell, president of S. W. Caldwell, Ltd.

On page 10, Henry Strauss, president of Henry Strauss & Co., writes "We Are Challenged to Meet Problems of a Changing World." Clifford Potts, president and executive producer of Fordel Films, has a brief but telling foreword in "A Pattern for the Ideal Sponsor." Another view on today's trends in production is outlined by John Hans, president of Depicto Films, in his piece "Today's Program Concept Calls for Client Services in Depth." Kent Lane, president of Kent Lane Films, cites "The Film I'd Like to Produce" as one which puts *results first*.

Veteran filmmaker Bill Ganz opens page 14 with his outline of a common sense approach to film procurement. President James M. Franey of United World Films, speaks from the distributor's viewpoint in giving us "Our Public Relations Potential for Industry." *Inspired* is the word for Murray Briskin's "A Message for a Waiting World" on page 14 and Bill Yale, head of Empire Photosound, sums it up when he says "Film Production Is a Profession."

On page 28, some sound advice that "Nuts and Bolts Are Bread and Butter" is given in the

* This useful Check-List above was an introductory outline for the booklet of the same title prepared by a special committee of the Association of National Advertisers and the Editors of BUSINESS SCREEN. A revised edition of this basic

outline on film procurement will be published shortly by the ANA. For details write: William J. Mee, administrative secretary, Audio-Visual Service Committee, Association of National Advertisers, Inc., 155 E. 44th St., New York 17.

article by Raphael G. Wolff, president of R. G. Wolff Studios. Ray Wolff believes that any tendency to belittle the basic, practical approach in industrial films overlooks the real needs of the sponsor. Another approach to the dimensions of the ideal sponsor is made by Dick Westen, president of Rocket Pictures who describes "The Sponsor I Serve" on page 43.

Oveste Granducci gives his views on page 54. He is the head of the well-known Washington (D.C.) company. Scripts by Oveste Granducci. A film writer's not-too-gentle, but needed, barbs at unoriginal films is Bruce Henry's contribution "How Trite Can You Get?" on page 33.

"Good Films Serve Audiences First"

Another veteran of film distribution is A. L. Fredrick, treasurer of Association Films, Inc., who explains that "Good Films Serve Audiences First" on page 53. His article is followed by "A Report from Canada" ably presented by a recent past-president of the Association of Motion Picture Producers and Laboratories of Canada, Graeme Fraser. Graeme is vice-president of Crawley Films, Ltd.

Page 60 is highlighted by "The Film I'd Like to Make" as defined by Jack Glenn, now head of his own firm but for 20 years senior director of the March of Time. There's real idealism in "New Potentials for the Film" which Nat Campus, head of Campus Film Productions, presents on page 72. An internal look at the business film industry's own relationships is summarized by Harry Lange, vice-president and general manager of Kling Film Productions in his piece "A Time for Re-Appraisal" which appears on page 76.

Theodore P. Desloge, president of St. Louis Premier Film and Recording Corp., says "Sponsored Films Need a Sponsor" on page 80 and he defines that sponsor as one who is genuinely interested in the medium, its true potentials and as one who gives his producer full cooperation.

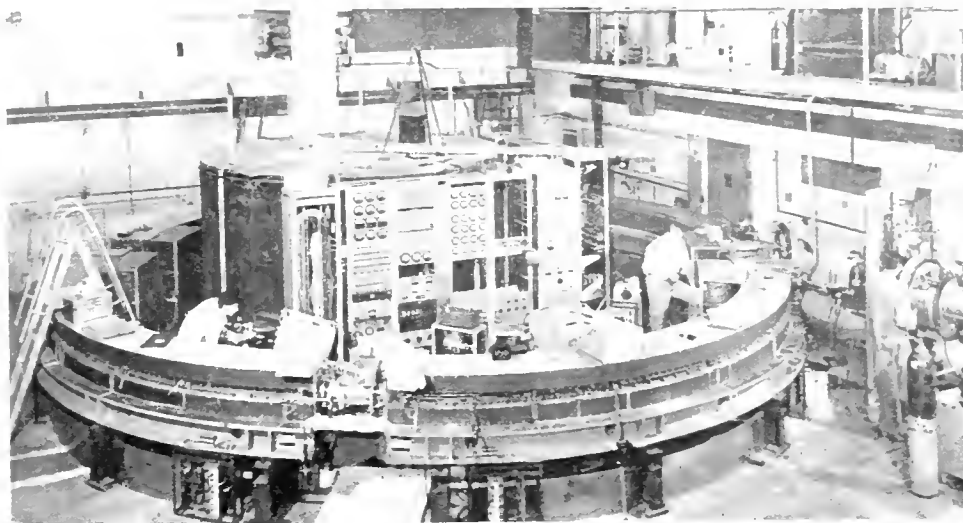
The Untapped Resource of Exploitation

On page 82 an approach to a little-explored frontier is outlined by Walter Lowendahl, executive vice-president of Transfilm, Incorporated, as he writes of "Exploitation, an Untapped Resource for Sponsored Films." And Gen Florez, president of Florez, Inc., takes the sponsor to "The Film I'd Like to SEE" as he gives the key factors which identify a sponsor's need for a film . . . and the kind of film he ought to have . . . see page 88.

"Thoughts on Medical Film Production" are expressed by one of its working spokesmen and a leading maker of medical films, Warren Sturgis, president of Sturgis-Grant Productions, in his piece on page 86.

"Views from the Bridge" are continued on page 192 as Lawrence P. Mominee, currently president of the American Association of Film Producers, describes "The Sponsor I Could Do Most For." Mr. Mominee is vice-president and general manager of the Atlas Film Corporation, one of the nation's pioneer film companies.

A final "View" is expressed by Herschell G. Lewis, president of Lewis & Martin Films who advises "Let's Not Be By-Passed by Progress."



The electron synchrotron at Cornell University, as pictured in "American Engineer"

Tribute to the Engineer

With the Limitless Scope of Color and Sound, Modern Miracles Achieved by the "American Engineer" Make a Memorable Picture

Sponsor: The Chevrolet Division of General Motors Corporation.

Title: *American Engineer*, 29 min., color. Produced and distributed by The Jam Handy Organization.

THERE IS A MODERN STORY of achievement so broad that only the motion picture medium, with all its own recent advances in wide-screen and brilliant color, could do it justice. This is the story of the *American Engineer* and of the men who have "the most challenging project in the history of the human race before them . . . the United States of America."

This 29-minute visualization of the modern miracles wrought by the engineer in America has just completed showings in 5,000 theatres throughout the country where its Superscope (wide-screen) Technicolor 35mm featurette version only began the distribution story of the *American Engineer*.

During National Engineer's Week (February 17-23); its present 16mm phase began as 300 prints were reserved for showings by local chapters of the National Society of Professional

Radio telescopes receive ultra shortwave radio broadcasts from the sun and stars . . . another marvel shown in "American Engineer"

Engineers. John L. Bahr, chairman of National Engineer's Week, introduced the film at a recent meeting in White Sulphur Springs this way:

"It is a genuine tribute to professional engineers in all fields . . . and to the great things they have accomplished in this country. The picture is especially appropriate for illustrating the 1957 theme: 'Engineering—America's Great Resource.'"

The narrative theme of the *American Engineer* is a factual report, in smooth-flowing sequences of growing dramatic intensity, of the latest and most advanced engineering triumphs in this century. Authentically portrayed from the air (by helicopter and plane) and the ground are the world's first atom-powered submarine, oil platforms afloat on the Gulf of Mexico, the new lightweight "aerotrain" and countless other modern miracles.

Science joins the engineer as an electron microscope magnifies a molecule 100,000 times; the Betatron smashes the atom; radio telescopes transmit the sound of the sun and stars . . .

These are a few of the hundred and more highlights of a broad panoramic report on engineering achievement that covers the expanse of Tampa Bay, the breadth of the world's biggest open-pit copper mine and the height of the world's tallest cantilever structure . . . the Helio-lab . . . a vision of the architecture of tomorrow.

All of this adds up to a solid contribution toward inspiring young people to the profession of engineering and of awakening millions of Americans to the challenges the engineer has met and will meet. As Daniel Burnham foretold, "our sons and daughters are going to do things that will stagger us!" The *American Engineer* is that prophecy come true.

Where to Obtain Prints of the Film

For 16mm bookings of the *American Engineer*, apply to The Jam Handy Organization, Inc., 2821 E. Grand Boulevard, Detroit, 11, Mich. ☐



ALPHABETICAL INDEX TO PRODUCER LISTINGS

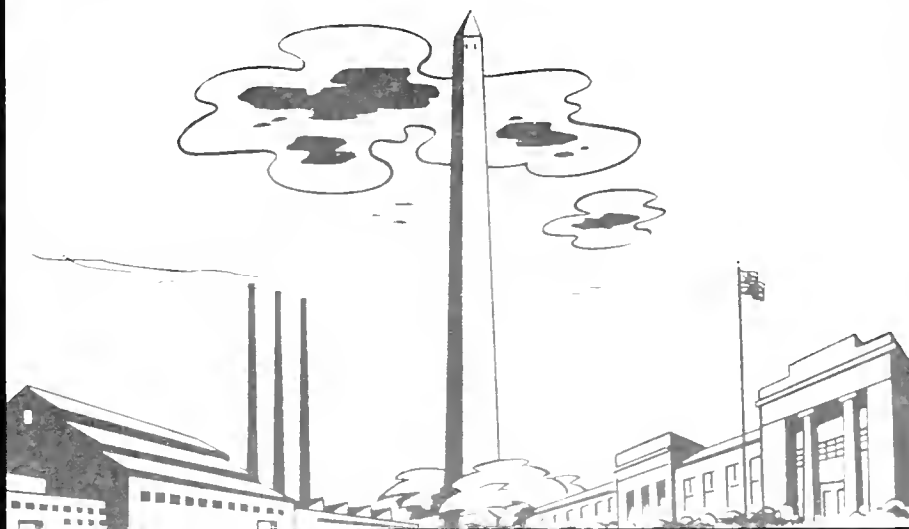
UNITED STATES		Producers	Page No.	Producers	Page No.
Producers	Page No.				
Academy Films	137	Coleman Productions	104	Film Arts Productions, Inc.	130
Academy Film Productions, Inc.	123	Colmes-Werrenrath Productions	124	Film Associates, Inc.	122
Academy Pictures, Inc.	102	Color Illustrations, Inc.	104	Film Associates of Michigan, Inc.	119
Affiliated Film Producers, Inc.	102	Condor Films, Inc.	130	Film Creations, Inc.	106
Allen, Gordon, Schroepfel & Redlich ..	123	Continental Films	128	Filmcraft Productions*	138
Alley, Paul, Productions	103	Continental Productions Corp.	118	Filmfax Productions	106
All Scope Pictures, Inc.*	137	Copeland, Jack L., & Associates	137	Florez, Incorporated*	119
Altschul, Gilbert, Productions, Inc.	223	Creative Arts Studio, Inc.*	115	Fordel Films, Inc.	106
American Film Producers	103	Culhane, Shamus, Prods.	104	Fox, George, Organization, The	138
American Film Services*	115			Francisco Films	124
Anim Aids, Inc.*	131	Davis, Robert, Associates, Inc.	104	Frink Film Studio	118
Atlas Film Corporation	123	DeFrenes Company	116	Funt, Allen A., Productions	106
Audio Productions, Inc.	103	Dekko Film Productions, Inc.	101		
		Dephaure Studios	102	Galbreath Picture Productions, Inc.	118
Bandalier Films*	131	Depicto Films, Inc.	104	Ganz, William J., Company, Inc.	106
Barbre, Thos. J., Productions	134	Desilu Productions, Inc.	137	General Picture Productions, Inc.	128
Bay State Film Productions, Inc.	101	Doane Productions*	121	Glenn, Jack, Inc.	107
Becker, Marvin, Films	134	Donovan, Kevin, Films	101	Glover, Ozzie, Productions	138
Beeland Film Productions	117	Douglas Productions	124	Golden Key Productions, Inc.	138
Bovey, Martin, Films, Inc.	102	Dowling, Pat, Pictures*	137	Graphic Films Corporation	138
Bransby, John, Productions	103	D.P.M. Productions, Inc.	105	Graphic Pictures, Inc.	124
Bray Studios, Inc.	103	Dudley Pictures Corporation	138	Gulf Coast Films	131
Byron, Inc.	115	Dunn, Cal, Studios	124		
		Durrance, Dick, Films	134	Haig & Patterson, Inc.	119
Calhoun Studios, Inc.	103	Dynamic Films, Inc.	105	Hance, Paul, Productions, Inc.	107
Calvin Company, The	130			Handy, Jam, Organization, Inc., The ..	119
Campbell Films	102	Elan-Porter Productions, Inc.*	105	Harcastle Film Associates	130
Campus Film Productions, Inc.	103	Elgar, Peter, Productions, Inc.	105	Hartley Productions, Inc.	107
Canyon Films of Arizona	131	Elliot, Unger & Elliot, Inc.*	105	Henning & Cheadle, Inc.	120
Capital Film Service	121	Elms, Charles, Productions	105	Holland-Wegman Productions	115
Caravel Films, Inc.	104	Empire Photosound, Inc.	128	Huber, Louis R.	142
Cartoonists, Inc.*	123	Engel, Walter, Productions, Inc.	106		
Cate & McGlone	137			Industrial Motion Pictures, Inc.	121
Centron Corporation, Inc.	128	Fairhanks, Jerry, Productions	138	Information Productions, Inc.	107
Chicago Film Studios	123	Farrell & Gage Films, Inc.	106	Instructional Arts	120
Churchill-Wexler Film Prods.	137	Feature Story Productions	117	International Film Foundation, Inc. ...	107
Cinecraft Productions, Inc.	121	Feil, Edward, Productions	121	International Sound Films, Inc.	118
Cine-Pic Hawaii	143				
Colburn Film Services, Inc.	123			Jamieson Film Company	131
				Johnson, Ed., Films	139
				Jones, Dallas, Productions, Inc.	125
				Kayfetz, Victor, Productions, Inc.	107
				Keitz & Herndon	132
				Kerkow, Herbert, Inc.	107
				Key Productions, Inc.	107
				Kling Film Productions	125
				Knickerhocker Productions, Inc.	108
				Lane, Kent, Films, Inc.	118
				La Rue, Mervin W., Inc.	125
				Lawrence, Robert, Productions, Inc. ...	108
				Lewis & Martin Films, Inc.	125
				Lodge, Arthur, Productions, Inc.	108
				Loucks & Norling Studios, Inc.	108
				Love, James, Productions, Inc.	108
				Marathon TV Newsreel, Inc.	108
				Master Motion Picture Company	102
				Master Video Systems, Inc.*	109
				McCadden Productions*	139
				McHugh, Fenton, Productions, Inc.	125

NOTE: bold-face listings above indicate display advertising elsewhere in this issue. *Asterisk following listing indicates incomplete reference data furnished. **Double asterisks are used where reference data indicates activity during year on special accounts requiring full facilities or where a new company was established during previous reference year.

(ALPHABETICAL LISTINGS CONTINUE ON PAGE 100)



EOGRAPHICAL INDEX D PRODUCER LISTINGS



New England Region	
Connecticut, Massachusetts	101
Metropolitan New York Area	
Listings begin on page 102, through page	115
Middle Atlantic Region	
New York State	115
District of Columbia	115
Maryland, New Jersey, Pennsylvania	116
Southeastern Region	
Florida	117
Georgia, Kentucky, Tennessee	117-118
East Central Region	
Indiana, Michigan (Metropolitan Detroit)	118-120
Ohio (Cincinnati, Cleveland areas)	121
Metropolitan Chicago Area	
Listings begin on page 123, through page	127
Illinois	128
Iowa, Kansas, Minnesota, Missouri	128-130
Wisconsin	130
Southwestern Region	
Arizona, New Mexico, Oklahoma, Texas	131
Mountain States Region	
Colorado	134
West Coast Region	
California (San Francisco and Bay area)	134-136
Metropolitan Los Angeles Area	
Listings begin on page 137, through page	142
Pacific and Northwest Region	
Oregon, Washington and Hawaii	142-143
Business Screen International	
Canada, listings begin on page	143
Mexico, Central America	150
South America (Bolivia, Peru, Venezuela)	151
England, France, Germany, Scandinavia	begin on 152
Spain, The Sudan, Australia, Japan	156-157

National Survey of Film Production Resources in the U.S. and Canada



ALPHABETICAL INDEX TO PRODUCER LISTINGS

UNITED STATES
(CONTINUED FROM PRECEDING PAGE 98)

Producers	Page No.
McLarty Picture Productions	115
Medical Film Guild, Inc.	109
Michener & O'Connor, Inc.	116
Midwest Film Studios	125
Motion Picture Service Company	131
MPO Productions, Inc.	109
Murphy, Owen, Productions, Inc.	109
National Film Studios	115
Neal, Stanley, Productions, Inc.	109
Nemeth, Ted, Studios	109
New World Productions	139
Niles, Fred A., Productions, Inc.	126
North American Film Corporation	117
Norwood Studios	116
Olympus Film Productions, Inc.	121
On Film, Inc.	116
Orleans, Sam, Productions	118
Ott, John, Pictures, Inc.	126
Pacific Productions	136
Palmer, Alfred T., Productions	133
Palmer, W. A., Films, Inc.	136
Paragon Pictures, Inc.	126
Parthenon Pictures	139
Pathe Pictures, Inc.	110
Pathscope Productions	110
Pelican Films, Inc.	110
Pictures for Business	139
Pilot Productions, Inc.	126
Pinney, Roy, Productions, Inc.	110
Polaris Pictures, Inc.	139
Premier Film and Recording Corporation	130
Princeton Film Center, Inc., The	116
Producers Film Studios	126
Rainbow Pictures, Inc.	117
Rarig Motion Picture Co.	142
Ray, Reid II., Film Industries, Inc.	128
Reed, Roland, Productions, Inc.	140
Regan Film Productions, Inc.	120
Richie, Robt. Yarnall, Productions, Inc.	110
Rippey, Henderson, Bucknum & Co.	131
Rivers, Walter A., & Associates	136
Riverside Pictures	116
Riviera Productions, Inc.	139
de Rochemont, Louis, Associates	110
Rocket Pictures, Inc.	140
Rockett, Frederick K., Company	140
Rolab Studios	101
Rose, H. D., & Company, Inc.	111
Roush, Leslie, Productions, Inc.	111
Roy, Ross, Inc.	120
Ruby TV Film Productions, Inc.*	111

NOTE: bold-face listings above indicate displaying advertising elsewhere in this issue. *Asterisk following listing indicates incomplete reference data furnished. **Double asterisks are used where reference data indicates activity during year on special accounts requiring full facilities or where a new company was established during previous reference year.

Producers	Page No.
Sarra, Inc.	111, 126
Science Pictures, Inc.	111
Screencraft Enterprises, Inc.	140
Seminar Films, Inc.	111
Shilin, Alan, Films (Div. of Dynamic Films, Inc.)	105
Skinner, Charles E., Productions, The	140
Smith, Fletcher, Studios, Inc.	111
Sonochrome Pictures	134
Sound Masters, Inc.	111
Sound-on-Film Productions, Inc.	136
Southwest Film Center	132
Star Informational Films*	116
Stark-Films	116
Strauss, Henry, & Co., Inc.	112
Sturgis-Grant Productions, Inc.	112
Sturm, Bill, Studios, Inc.	112
Summit Studios	132
Sun Dial Films, Inc.	112
Sutherland, John, Productions, Inc.	140
Telecine Film Studios, Inc.	127
Telepix Corporation*	140
Telic, Inc.	112
Texas Industrial Film Company	132
Training Films, Inc.	112
Transfilm, Incorporated	113
Triangle Productions**	142
Trident Films, Inc.*	113
Unifilms, Inc.	113
United States Productions, Inc.	113
U.P.A. Pictures, Inc.	142
Van Praag Productions	114
Vavin, Inc.	114
Venard Organization, The*	128
Video Films	120
Visualex, Incorporated	114
Wade, Roger, Productions, Inc.	114
Walker, Gene K., Productions	136
Western Cine Service, Inc.	134
Wilding Picture Productions, Inc.	127
Willard Pictures, Inc.	114
Winik Films Corp.	114
Wolff, Raphael G., Studios, Inc.	142
Woods, Bud, Productions, Inc.	131
Worcester Film Corporation	102
Wright Norman, Productions, Inc.	142
Wurtele Film Productions	117



Producers	Page No.
Artray Limited Film Productions	143
Associated Screen News, Ltd.	143
Benoit-de Tonnancour Films*	144
Briston Films Limited	144
Caldwell, S. W., Ltd.	141
Chetwynd Films Limited	144
Crawley Films, Ltd.	148
Fletcher Film Productions	146
Lawrence, Robert, Productions, Ltd.*	146
Master Film Studios, Ltd.	143
Meridian Films Limited	146
Motion Picture Centre Limited	146
Omega Productions, Inc.	144
Parry Films, Ltd.	143
Peterson Productions	146
Phillips Gutkin and Associates Limited	148
Showcase Film Productions	148

PRODUCTION REVIEW INTERNATIONAL

Producers	Page No.
Aguila Films	152
Audiovicentro	150
Australian Instructional Films Pty. Ltd.	156
Birmingham Commercial Films, Limited	152
Boehner-Film	153
Bolivia Films, Ltda.	151
Cine Comercial, S. A.	150
Cinema & Publicite—Societe Anonyme	153
Cinesound Productions Pty. Ltd.	156
Estudios Cinematograficos Rosello	152
Estudios Moro, S. A.	156
Filmads Pty. Ltd.	157
Forberg-Film AB	155
Halas & Batchelor Cartoon Films, Ltd.	152
Halliday Productions	156
Insel-Film G.m.b.H.	153
International Motion Picture Company, Inc.	157
Johnson-Produktion AB	155
Kommunes Filmcentral	155
Laux Studios KG	154
Minerva-Film A/S	154
Norsk Film A B	155
Pearl & Dean (Productions) Ltd.	152
Perier Productions Pty., Ltd.	156
Sanche Films	150
Statens Filmsentral	155
Sudan Publicity Co. Ltd.	156
Svekon-Film	155
Tompkins, R. K., and Associates	150
Video Film Corporation (Aust.) Pty. Ltd.	157
World Wide Pictures, Limited	152



Connecticut

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut
Phone: MEdford 3-9331

Date of Organization: 1953

Kevin Donovan, *Owner*
John Bennewitz, *Executive Producer*

SERVICES: Motion pictures and slidefilms; public relations, industrial and medical films. **FACILITIES:** 16 and 35mm Mitchells; 16mm Cine Special, 16mm Arriflex. Magnasync sound equipment. Complete 16 and 35mm editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Twins on the Ohio* (Ohio Valley Electric Utilities); *Kiambo* (Baker Advertising); *Building for Tomorrow** (Connecticut General Life Ins. Co.); *The Goldman Technique of Rhinoplasty** (The Shering Corp.); *International Tuna Tournament* (Baker Advertising).

*Indicates film in production

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

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

Date of Organization: 1928

Henry Roger, *Owner-Director*
E. H. Roger, *Secretary*

SERVICES: Complete production (sound stage, lighting, camera sound) for producers, industrial firms and institutions. Specialists in highly technical, scientific camera work (time-lapse, with Roger Camera Timer, extreme close-ups & microscopic still, motion picture photography). **FACILITIES:** Sound stage, recording and projection rooms with remote controls, director's and dressing rooms, lounge, carpentry and instrument shops.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Harnessing the Housatonic* (final chapter of 3½ year project) (Connecticut Light & Power Co.); *The Golden Key* (camera & sound for Nell Door Productions); *A Day in Venice* (filmed in Italy); *The Art of Violin Making* (filmed in Germany). **SLIDEFILMS:** *Chisels for Woodworking* (series of nine for Stanley Tools).

Massachusetts

(Boston, Massachusetts Area)



BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam, Mass.
Mail Address: Box 129, Springfield, Mass.
Phone: REpublic 4-3164
Branch: 80 Boylston Street, Boston, Mass.
Phone: HANcock 6-8904
David Doyle, *Vice-President*, in charge
Date of Organization: 1944

Morton H. Read, *President*
David D. Doyle, *Vice-Pres. (Sales)*
Eugene N. Bunting, *Vice-Pres. (Production)*
Harold O. Stanton, *Vice-Pres. (Television)*
Merrill K. Sweetman, *Account Executive*
Lowell F. Wentworth, *Account Executive*

SERVICES: Commercial and television motion pictures and slidefilms. Service available to other producers in fields of animation, sound recording, printing and motion picture photography, including use of sound stage, Scotch-track magnetic lamination process. **FACILITIES:** Mitchell & Maurer cameras; lighting; portable generator; Maurer 16mm multiple track recording; synchronous magnetic recording; Depue-Peterson printing equipment; 16mm black and white developing; 20 technicians; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Roving Quest* (Connecticut Light & Power Co.); *Your Unemployment Insurance — Why and How* (Commonwealth of Mass., Division of Employment Security and six other states); *The Wonderful Valley* (Electric Companies of the Connecticut Valley); *Computer* (Gilbert & Barker Mfg. Co.); *The Double Crank Dyeing Machine* (Henry & Wright, Div. of Emhart Mfg. Co.); *Holiday* (HOLIDAY MAGAZINE); *Plastics in Construction* (Monsanto Chemical Co., Plastics Division); *New England Portrait* (New England Mutual Life Insurance Co.); *A Journey Into Friendship* (Simplex Time Recorder Co.); *Universal Casemaker 53* (Smyth Manufacturing Co.); *For the Minds of Men* (Suffield Academy); *Installation Clinic* (Duc Pac, Inc., Division of Swett Bros.); *The 1957 Brake Story* (Raybestos Div., Raybestos Manhattan Corp.); *Destination: Leadership—1957* (Norwich University); *A Film Report on K-600 HOK-1* (Kaman Aircraft Corp.); *Show Window of the East—1956* (Eastern States Exp.). **SLIDEFILMS:** *Understanding the Executive Bifocal* (American Optical Co.); *The Optical Comparator* (Jones & Lamson Machine Co.); *Profit With Paper* (Eaton Paper Co.). **TV COMMERCIALS:** 91 produced in 1956. **TV PROGRAM FILMS:** Series of 13 produced: *Off to Adventure* (National Council of Churches of Christ).

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass.
Phone: KENmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President and Treasurer*
Ray Pierce, *Production Mgr., Editor*
Plynn E. Williams, *Art Director*
Dorothy Watson, *Office Manager*
Lewis Bushnell, *Production Asst.*
Charles A. Bennett, *Production Asst.*

SERVICES: 16 and 35mm production and sound slidefilms. Complete services available to outside industrial producers. **FACILITIES:** 2000 sq. ft. sound stage, screening rooms, narration, editing rooms; animation and art dept.; 10-position custom mixing console; magnetic and optical recorders, interlock dubbers; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why Men Like Fights* (Gillette Safety Razor Co.); *Rotary Top Sealer* (Pneumatic Scale Co., Ltd.); *Waste Gate Mator* (Boston University). **SLIDEFILMS:** *Sylvania, Its Origin and Growth*; *Farmstead Lighting* (Sylvania Electric Products, Inc.); *Sell the Big Name: Quality Control & Research* (Wirthmore Feeds Mfg. Co.); *Comeback* (Arthur D. Little Co.).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

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

LISTING STANDARDS DEFINED

THE BASIC PURPOSE of this 1957 Annual Survey and of the listings on the following pages is to furnish a *dependable, comprehensive Buyer's Guide* to the recognized producers of motion pictures, slidefilms and other audio-visual media for business, government, trade and association groups.

In sharp contrast to the many hundreds of unchecked "studio" names which embellish the pages of city directories, these pages include only the listings of established firms who have *willingly supplied essential details* about their key personnel, facilities, date of organization and the services they believe themselves qualified to provide.

215 companies in the United States and 18 Canadian firms have complied with our own *very extensive survey efforts* which began in late '56 and continued through presstime on this issue. *No charge* or obligation of any kind was imposed on companies for listing in these pages, *excepting to fulfill our minimum client reference requirements* for an *unqualified listing*.

Only 19 U.S. firms are designated by the asterisk (*) in the Alphabetical Index on the opposite page. This usually indicates insufficient client references furnished. For the guidance of the buyer, we required that a minimum of five business motion pictures and or slidefilms be listed *by title and sponsor*. Only one concern (***) was unable to comply for good reasons: it was a new company. One or two firms were devoting themselves to fewer special projects utilizing their full resources during the past year.

While television film production has become an important part of the total activities of these specializing companies, TV commercials were not considered adequate references in themselves. Longer television films provide interesting visual evidence for the buyer but primary interest remains in direct production for internal or external business use and in the facilities and personnel readily available to duplicate such efforts by listed companies.

Wherever possible, all branch facilities and sales offices of these organizations have been listed. In fact, in a few instances, companies maintain complete studio facilities at two or more locations as in the case of some New York, Chicago and Hollywood firms. Otherwise, most branches are sales offices.

Sponsors' continuing help and the many letters and calls which have followed previous Annuals are gratefully acknowledged.

NEW ENGLAND: Massachusetts



DEPHOURE STUDIOS

782 Commonwealth Ave., Boston 15, Mass.
Phone BEacon 2-5722

Date of Organization: 1935

Joseph Dephoure, *President & Treasurer*
Milton L. Levy, *Vice-President*
Estelle Davis, *Office Manager*
Holbrook Clark, Richard Wolfe, Paul Coughlin, *Production Department*
Morton Webb, *Editing Department*
Ralph Picardi, *Laboratory*

SERVICES: Industrial, documentary, business, public relations and training films, slidefilms; slides; television commercials & productions; hot press titles; printing; processing pos. & neg. reversal; news coverage. **FACILITIES:** Sound stage 35x60; MR lights; 35mm camera; 3 16mm sound cameras; 4 16mm cameras; Houston Model 22 processing machine; high speed processing machine; 2 16mm synchronous recorders; 17½mm synch recorder; Maurer 6 track film recorder; crane dolly & tracks; projection room; 16mm & 35mm projectors; 3 editing rooms; color & b&w printing, artwork, animation, script department; television kinescoping.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Patterns for Progress* (Smithcraft Co.); *Challenge for Tomorrow* (Industrial School for Crippled Children); *Everflex-G* (Dewey and Almy Co.); *Cry-O-Vac* (Color series for W. R. Grace Co.); *OMS Spinning Machine* (Kaisha, Ltd.). **TV COMMERCIALS:** Victor Coffee, Narragansett Beer, Croft Ale; Nepco Meat Products, Stop & Shop Supermarkets, National Shawmut Bank, Jordan Marsh Co., Canadian Schick Shaver, Barcolene Liquid Lightning, Enterprise Ranges, Stanfield Underwear.

MASTER MOTION PICTURE COMPANY

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

Date of Organization: 1925, new owner, 1955

Avner Rakov, *President and Treasurer*
Irving Ross, *Production Manager*

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

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Out of the Shadows* (Essex Chapter, National Foundation for Infantile Paralysis); *Firefly* (Cambridge Research Center, U.S. Air Force). **SLIDEFILMS:** *Direct Distance Dialing* (Southern New England Telephone Co.); *Heed the Call* (Council of Jewish Federation and Welfare Funds); *Hour of Decision* (Portland United Fund). **TV COMMERCIALS:** Savings Bank Assn. of Conn. (Batten, Barton, Durstine & Osborn, Inc.); Cain's Foods (Chambers & Wiswell, Inc.); Gorton's Fishsticks (Harry M. Frost, Co.); Dawson's Brewery (Ingalls-Miniter Co.); Eclipse Food Products (Reingold Co., Inc.); Craftsman Insurance Co. (Silton Brothers, Inc.).

(Chelmsford, Massachusetts)

MARTIN BOVEY FILMS, INC.

115 High Street, Chelmsford, Mass.
Phone: GLenview 2-9755 (Lowell Exch.)

Date of Organization: 1949

Martin Bovey, *President*
Martin Bovey, Jr., *Treasurer*

SERVICES: Industrial, business, public relations, educational, documentary, travel, sport and wildlife motion pictures from script to screen. Writing, photography, animation, editing and recording services. Subcontracting work. **FACILITIES:** 16mm equipment for "on location" color sound motion picture production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *National Parks—Nature's Last Frontier* (Minneapolis Moline Co.); *Mount Washington* (Douglas Fir Plywood Assn.); *The Effects of Smoke* (Sprague Electric Co.); Subcontract; skiing photography in Europe and USA for John Jay Films.

(Worcester, Massachusetts)

WORCESTER FILM CORPORATION

131 Central Street, Worcester 8, Mass.
Phone: PL. 6-1023

Date of Organization: September, 1918

Weld Morgan, *President*
Floyd A. Ramsdall, *Gen. Mgr. & Treasurer*
Linwood M. Erskine, Jr., *Sec. & Asst. Treas.*
Carleton E. Bearse, *Sales Manager*

SERVICES: Production of motion pictures, 16mm sound, color, 16mm and 35mm theatre stereo motion pictures; stills in both regular

and stereo. **FACILITIES:** GMC power truck to generate electricity; light equipment and technical; script writers; camera and projection equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Metal Finishing with Coated Abrasive Discs*; *Complete Prepaint Line for Automobile Refinishers* (Behr-Manning); *Files — How to Choose and Use Them* (Simonds Saw & Steel Company); *How to Select the Right Grinding Wheel* (Norton Company); *Beyond a Shadow of a Doubt*—revised version (Jones & Lamson).

Vermont

CAMPBELL FILMS

Academy Ave., Saxtons River, Vt.
Phone: 3604

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*
Fred J. Brown, *Production Manager*
Warren T. Johnson, *Sales & Producer*
Jean S. Chivers, *Editorial*
Beth M. Campbell, *Animation*

SERVICES: Public relations, industrial, documentary, and educational motion picture production in color, from script to screen. Slidefilms. **FACILITIES:** Cameras, lighting, sound equipment for location and studio production. Animation stand, cutting and recording rooms. 16mm magnetic interlock recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *New Horizons* (Mass. Institute of Technology); *'Neath the Elms* (Trinity College); *Half a Thousand Years* (Moravian College); *The Spelman Story* (Spelman College); *Your Job With Grand Union* (Grand Union Food Stores).

METROPOLITAN NEW YORK AREA

ACADEMY PICTURES, INC.

49 West 45th Street, New York 36, N.Y.
Phone: PLaza 7-0744 (NYC)

433 South Fairfax Ave., Los Angeles 36, Cal.
Phone: WEbster 1-8156 (LA)

Date of Organization: 1949

C. Moray Foutz, *President*
George S. Gladden, *Exec. Vice-President*
William P. Tytla, *Vice-President and Creative Director*

Ray Favata, Paul Kim, *Production Design*
Ruth Kuss, *Production Director*
Bert Feldman, *Production Control*
Murray Fairbairn, *Special Services*
Douglas J. Baker, *Sales Manager*
Nicholas Newton, *Asst. Sales Manager*
William Lightfield, *Prod. Dir. (H'wood)*

SERVICES: Animated and live motion pictures and TV commercials, sound slidefilms, filmographs, filmstrips. **FACILITIES:** Art studio, animation stands, projection room, fully equipped editing room, insert stage, animation staff and creative motion picture staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Man on the Hill* (U.S. Department of Defense); *Air Separation* (series of three for U.S. Navy); *Beach Intelligence* (two 35mm filmographs for U.S. Navy); *History of the U.S. Navy Hydrographic Office*

(color filmograph, U.S. Navy). **TV COMMERCIALS:** *Johnson's War, Polisher-Scrubber* (S. C. Johnson & Co., Inc.); *Live Better Electrically* series (General Electric Co.); *Duz, Prell, Jif-a-Roo Peanut Butter* (Procter & Gamble Co.); *Lifebuoy Soap, Rinso Blue* (Lever Bros. Co.); *Fedders Air Conditioners* (Fedders-Quigan Corp.); *Lipton Tea* (Thos. J. Lipton Co.); *Shell Products & Services* (Shell Oil Co.), and others.

AFFILIATED FILM PRODUCERS, INC.

164 East 38th Street, New York 16, N.Y.
Phone: MUrray Hill 6-9279

Date of Organization: 1946

Willard Van Dyke, *Secretary*
Irving Jacoby, *Treasurer*

SERVICES: Script to finished film. Specialties: documentary and educational films. **FACILITIES:** Production equipment; editing department; directors and script writers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The World We Live In* (Ford Motor Company); *Mayo Florida* (Government of Puerto Rico); *Kid Brother* (Mental Health Film Board); *Life of the Molds* (Pfizer Chemical Co.); *The Wire That Grew Thorns* (McGraw Hill).

PAUL ALLEY PRODUCTIONS

619 West 54th Street, New York 19, N.Y.
Phones: JUdson 6-2393-4

Date of Organization: 1949

Paul Alley, *President*
Barrett Alley, *Vice-President*
M. R. Alley, *Treasurer*

SERVICES: Production of public relations, advertising, sales, training, television and documentary films in 16mm & 35mm black & white and color. Complete writing, filming, editing, production. **FACILITIES:** Screening room, editing rooms, laboratory, all on one floor; studios as required; 16 and 35mm cameras, sound, lights.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mr. Withers Stops the Clock* (Air Transport Association of America); *Bottom of the World* (The Associated Press); *Teamwork in Action* (Philco Corporation). Three additional projects started in 1956 still in production, unable disclose until completed.



AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N.Y.
Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*
Lawrence A. Glesnes, *Executive Producer*
Sheldon Abromowitz, *Production Control*
Madeline Stolz, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. **FACILITIES:** Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Making of a West Pointer* (U.S. Military Academy); *Martin 250 CE Turret* (U.S. Navy); *Yours for the Taking* (Binney & Smith, Inc.); *Your Bright Tomorrow* (Women's Medical Specialist Corps); *Executive Wanted* (Women's Army Corps). **TV COMMERCIALS:** *Borden's Instant Coffee*, *Ipana Toothpaste*, *Medigum*, *Chooz* (Doherty, Clifford, Steers & Shenfield, Inc.); *Bulova*, *Standard Oil Co. of N. J.*, *Esso Standard Oil Company*, *Republican National Committee* (McCann-Erickson, Inc.); *Progresso* (Carlo Vinti Advertising).



AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N.Y.
Phone: PLaza 7-0760

Date of Organization: 1933

Frank K. Speidell, *President*
Herman Roessle, *Vice-President*
Peter J. Mooney, *Secretary*

PRODUCER-DIRECTORS

L. S. Bennetts	H. E. Mandell
Alexander Gansell	Earl Peirce
Harold R. Lipman	Erwin Scharf

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales



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

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Dialing the Nation* (American Telephone & Telegraph Co.); *A Test in Time* (American Cancer Society); *The Cyclone Furnace* (Babcock & Wilcox); *First A Physician* (Du Pont Company); *Unloading Ethyl Tank Cars*; *Automotive Kit — Series* (Ethyl Corporation); *An Introduction to Someone You Know* (Luxene, Inc.); *The First Five Minutes* (National Board of Fire Underwriters); *Nerve Gas Casualties* (E. R. Squibb & Sons); *You and the Weather*; *Cutting Fluids* (Texas Company); *Continuing Series of Technical Films* (U.S. Navy). **TV COMMERCIALS:** For N. W. Ayer & Son, Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, J. Walter Thompson, Young & Rubicam, and others.

JOHN BRANSBY PRODUCTIONS

1860 Broadway, New York 23, N.Y.
Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, *Production Manager*
Mae Reynolds, *Treasurer*
Jack Campbell, *Production Manager*
Philip Santry, *Art Director*
Tom Draper, *Director of Photography*

SERVICES: Production of industrial, travel, sales and training films; 16mm or 35mm, color or black and white. **FACILITIES:** Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Birth of a Station*; *A Pound of Prevention* (Esso Standard Oil Company); *Scenic Georgia* (Standard Oil Company, Ky.); *Beyond the Valley*; *Puerto Rico En Marcha* (Esso Standard Oil, S.A.).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N.Y.
Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, *President*
P. A. Bray, *Vice-Pres. & Production Mgr.*
M. Bray, *Treasurer*
Max Fleischer, *Bray-Fleischer Div.*
Wm. Gilmartin, *Production Manager*
B. D. Hess, *Distribution Manager*

SERVICES: Production and distribution of health and general educational subjects, industrial, sales and job training motion pictures; animated cartoons and training subjects, television films, translations. **FACILITIES:** Studio

equipment for all types of motion pictures; slidefilms in sound and color; animation department; production crews, animation artists, script writers and library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Search for Pleasure*; *Mixing for Profit* (Brown-Forman Distillers Corp.); *Interceptor Director Techniques* (U.S. Air Force); *Service & Maintenance of Gas Meters*, *Fundamentals of Dry Displacement Meters* (Sprague Meter Co.); *Fundamentals of Transistors*: *Diode*, *Triode*, *Minority Carriers* (series of three, U.S. Navy).

CALHOUN STUDIOS, INC.

266 East 78th Street, New York 21, N.Y.
Phone: LEhigh 5-2120

Date of Organization: 1930

Brian Calhoun, *President*
Paul A. Goldschmidt, *Vice-President*
Dietlinde Ruber, *Secretary-Treasurer*
Howard A. Kaiser, *Director of Production*

SERVICES: Production of TV series, industrial-educational, TV film commercials, slidefilm productions. **FACILITIES:** 35' x 70' sound stage (air conditioned), 16 & 35mm cameras, projection room, cutting rooms, completely equipped sound control room — tape, film and disc recorders. Fearless Dolly, MR boom, all lighting equipment. Fully equipped still department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Goose Junction* (Seagrams); *South Seas Plantation*; *Danbury Fair*; *Sailfish* (World Outdoors, Inc.); *The Affairs of Count Carlo* (self-produced for Calhoun Studios, Inc.). **TV COMMERCIALS:** Series of 15, Esso Standard Oil of N.J. (McCann-Erickson, Inc.).



CAMPUS FILM PRODUCTIONS, INC.

14 East 53rd Street, New York 22, N.Y.
Phone: PLaza 3-3280

Date of Organization: 1934

Nat Campus, *President*
Robert Braverman, *Executive Producer*
Ellis W. Meyers, *Client Liaison*
Jules Krater, *Supervising Editor*
Don Gundry, *Service Manager*
Edward P. Hughes, *Photography*
Dave Sherman, *Art*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. **FACILITIES:** Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Laboratory on Wheels*; *Teamwork Against Fire* (Esso Standard Oil



this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 7th Annual Production Review issue.

(LISTINGS CONTINUED ON FOLLOWING PAGE)

METROPOLITAN NEW YORK:

CAMPUS FILM PRODS.: Cont'd.

Company): *Advancement in Concrete Paving* (Rail Steel Bar Association); *A Place for Growing* (Boys' Clubs of America); *The Miracle of Nitrogen* (Commercial Solvents Corporation); *Science Comes to the Farm in a Fec'd Bag* (Chas. Pfizer & Co., Inc.); *Stress and the Adaption Syndrome*; *An Aid to Therapy* (Pfizer Laboratories); *Bronchopulmonary Segments, Part I — Spanish, French, German versions* (Pfizer International, Inc.); *New Riding Comfort With Butyl Tires* (Enjay Company, Inc.); *Dodge Sales Magic* (Cappel-McDonald Company). TV COMMERCIALS: For Greater New York Fund, Boys' Clubs of America, Benjamin Moore & Company, Inc.



CARAVEL FILMS, INC.

730 Fifth Avenue, New York 19, N.Y.
Phone: CIRCLE 7-6100

Date of Organization: 1921

Studio: Hempstead, Long Island

David I. Pincus, *President and Treasurer*
Calhoun McKean, *Vice-Pres., Charge TV*
F. B. MacLeary, *Vice-President*
Thelma L. Allen, *Vice-Pres.*
Claire V. Barton, *Secretary*
Mauri Goldberg, *Production Manager*
David Kreeger, *Studio Manager*
Jack Semple, *Head, Animation Dept.*
Lawrence Kreeger, *Editing Mgr.*
Charles Moore, *Manager, Still Photography*

SERVICES: Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilms, transparencies, stage presentations, field surveys, documentaries. FACILITIES: Our motion picture studio at Hempstead, L.I., N.Y. headquarters have slidefilm studio, cutting and screening rooms, art, animation and optical effects departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skylines* (Bethlehem Steel Co.); *Play Ball* (Socony Mobil Oil Company, Inc.); *Fire Power* (Ethyl Corp.); *A Report to the People* (Republican National Committee); *Two for the Money* (Calvert Distillers Co.); *From Heart to Heart* (American Heart Assn.); *Woodrow Wilson: Spokesman for Tomorrow* (Woodrow Wilson Foundation). SLIDEFILMS: *Case of the Well Meaning Friends*; *Where There Is Smoke* (Nat'l Women's Christian Temperance Union); *When Dreams Come True* (Maiden Form Brassiere Co.); *Calvert Dry Gin*; *The Million Dollar Look* (Calvert Distillers Co.). TV COMMERCIALS: for NBC Donut Cookies, Filter Tip Tareytons, Hit Parade, Aero Shave, Instant Postum, Socony Mobil, Lysol, Gillette, Bufferin, Dash, Goodyear Airfoam, U. S. Savings Bonds, American Standard, Ballantine, Griffin, Koly-nos, Republican Nat'l Committee, Dan River, Remington Rand Shavers, Chunky Chocolate, Block Drug, Bavarian Beer, Simmons Beauty Rest, Johnson & Johnson, etc.

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Review.

COLEMAN PRODUCTIONS

56 West 45th Street, New York 36, N.Y.
Phone: MURRAY Hill 7-9020

Date of Organization: 1935

Harry L. Coleman, *President*
John Peterson, *Director of Photography*
Daniel Bourla, *Editor*
J. Brown, *Sound*
H. Gray, *Scripts*
G. K. David, *Sales Co-ordinator*

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available with lights, camera, sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wings to France* (Pan American World Airways); *The Arthur Murray Way to Cha Cha* (Arthur Murray Dance Studio); *An Eye to the Future* (Austenal Corporation); *Magic of Mexico* (American Express Co.); *Raising the Bite* (Charles K. Peck Dental Lab.).

COLOR ILLUSTRATIONS, INC.

4 East 48th St., New York 17, N.Y.
Phone: MU 8-2460

Date of Organization: 1937

Victor H. Sandak, *President*
Josef C. Stern, *Vice-President*
Harold J. Sandak, *Secretary-Treasurer*

SERVICES: Specialists in the field of visual presentations, with emphasis on the production and reproduction of color film strips, slides, and transparencies. FACILITIES: Complete art service. Most modern studio and laboratory equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Nehi*, three-screen filmstrip production (Compton Advertising); *Birth of a Notion*; *Payment Overdue*—filmstrips (Armstrong Cork Co.); *By What Magic?*—filmstrip (LIFE MAGAZINE); VISUALCAST PRESENTATIONS; for LIFE, TIME, INC.; COLOR TV SLIDES & TRANSPARENCIES, National Broadcasting Co.



SHAMUS CULHANE PRODUCTIONS

207 E. 37th Street, New York 16, N.Y.
Phone: MURRAY Hill 2-8243

Branch Office: Chicago, 203 N. Wabash Ave.
Burton A. Neuberger, *in charge*

Branch Office: Los Angeles 46, 8802 Melrose Ave., Emil Carle, *in charge*

Date of Organization: 1950

Shamus Culhane, *President*
Howard W. Henkin, *Sales Manager and Account Executive*
William Hertz, *Exec. Prod. (Hollywood)*
Irwin Wallman, *Director, Live Action*

SERVICES: Full production facilities for animation and live action in 16 & 35mm motion pictures for industry, public relations, sales training; TV commercials, program films and feature motion pictures. FACILITIES: New York and Hollywood studios, with 80 animation stands, sound stages, recording studios; editing and foreign language facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Around the World in 80*

Days—epilogue film (United Artists); *Esso Carcheck* (Esso of Canada); *Hemo the Magnificent*; *The Mystery of the Cosmic Ray*; *The Unchained Goddess* (Bell Telephone Co.). TV COMMERCIALS: *Air Force*; *Neet* (Ruthrauff & Ryan); *Vitalis*; *Jergens Hand Cream*; *Feenamint* (Doherty, Clifford, Steers & Shenfeld); *Dominion Heinz Ketchup*; *Esso* (MacLaren); *Halo*; *Fletcher's Castoria*; *ZBT Baby Powder*; *Dr. Caldwell's Laxative* (Carl Brown); *Quaker Oats*; *Omar* (Wherry, Baker & Tilden); *Thomas Bread* (Mahoney); *American Beer* (VanSant Dugdale); *Pan-American* (Fitzgerald); *Cheerios* (Dancer-Fitzgerald-Sample); *Alcoa* (Fuller, Smith & Ross); *Q-Tips* (Gumbinner); *Penn Dutch Maid Sausage* (Ritter Lieberman); *Home Town Bread* (McCann Erickson); *Playhouse 90 Presentation* (CBS); *Holsum Bread* (W. E. Long); and *Mutual Life of Canada*, Borden, Noxzema, Theradan spots.

ROBERT DAVIS ASSOCIATES, INC.

21 East 63rd Street, New York 21, N.Y.
Phone: TEmpleton 8-8410

Date of Organization: 1952

Robert F. Davis, *President, Exec. Producer*
Jules Victor Schwerin, *Production Manager*
Henwar Rodakiewicz, *Director*
Theodore Lawrence, *Technical Director*
John Hoppe, *Director of Mobilux*
Mabel Henderson, *Office Manager*
Bettina Bolegard, *Set Design & Stylist*

SERVICES: Motion picture production including industrial, documentary, TV commercials and entertainment films. Animation-by-Mobilux, exclusive producers. FACILITIES: Mobilux studio; completely equipped editing rooms; sound equipment, camera, lights necessary for 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *House of Seagram* (Joseph E. Seagram & Sons, Inc.); *Design for Winning* (Procter & Gamble Co.); *Lux* (J. Walter Thompson Co.); *Dash* (Compton Advertising); *Barricini* (Milton Stern Company); and *Sales Training Projects* (J. C. Penney Co.).



DEPICTO FILMS, INC.

254 West 54th Street, New York 19, N.Y.
Phone: COLUMBUS 5-7620

Date of Organization: 1942

John Hans, *President*
J. R. von Manr, *Executive Vice-President*
Charles S. Hans, *Vice-President*
Carl V. Ragsdale, *Production Manager*

SERVICES: Specialists in the creation and production of sales training and sales promotion programs; includes research, consultation, editorial and full production services for motion pictures, sound slidefilms, filmstrips, slides, Vu-Graphs, transparencies. FACILITIES: Studio, art, technical animation, cutting and editing rooms, darkrooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Power to Plan*; *System for Survival* (Westinghouse Electric Corp.); *Rescating Steam Valves* (U. S. Navy); *Sell It Now* (Commercial Solvents Corp.); *Sabena—7 C's* (Sabena Belgian World Airlines); *Dramedary Cake Mix* (Draoedary Company). TRAINING PROGRAMS: *Profitably Speaking* (Esso Standard Oil Co.); *Shoot the Works*;



Beverage Co.; *Story of Winrock* Winthrop Rockefeller; TV COMMERCIALS: For Campbell Ewald Co.; Ketchum, MacLeod & Grove, Inc.; Lando Advertising Agency; Morse International, Inc.; Norman, Craig & Kummel, Inc.; Cunningham and Walsh, Inc., etc.

ELLIOT, UNGER & ELLIOT, INC.

414 West 54th Street, New York 19, N.Y.
Phone: JUdson 6-5582

Date of Organization: 1946

Stephen Elliot, *President*
William H. Unger, *Vice-President*
Michael Elliot, *Treasurer*
Elinor de la Bouillerie, *Costing Director*
Wm. A. Sohl, *Controller*

SERVICES: Producer of filmed TV commercials. FACILITIES: Two completely equipped sound stages, projection rooms, separate sound recording facilities, workshop, permanent crew.

RECENT PRODUCTIONS AND SPONSORS

(Only television commercials are produced)
TV COMMERCIALS ONLY: *Campbell's Soups* B. B. D. & O.; *Tide* Benton & Bowles; *Benrus* Lennen & Newell; *Scott Paper* J. Walter Thompson Co.; *Marshall House Coffee* Benton & Bowles; *Dentyne* Dancer, Fitzgerald & Sample; *Alcoa* Ketchum, MacLeod & Grove and Fuller & Smith & Ross. Other series for Arrid, Vicks, Post Cereals, etc.

CHARLES ELMS PRODUCTIONS, INC.

25 Vanderbilt Avenue, New York 17, N.Y.
Phone: MUrray Hill 6-8877

163 Highland Ave., No. Tarrytown, N.Y.
Phone: MEDford 1-3363

Date of Incorporation: 1952

Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary*
Robert B. Bacon, *Vice-Pres. & Treasurer*

SERVICES: Producer of 16 & 35mm motion pictures; 70mm "Bonel" wide screen professional and commercial presentations; slide motion; sound slidefilms; slide presentations; training manuals and charts. FACILITIES: Studio and technical laboratory, mobile unit, "Bonel" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fiftieth Anniversary* American Gas & Electric; *Fifty Years of Progress in Electric Power* American Gas & Electric Service Corp.; *Mid-Year at Mirador* Phillip Morris; *Master Planning for Shore Stations* U. S. Navy; *Only the Rich Can Afford Poor Heat* H. B. Smith Co.

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing in this 1957 Review.

Something to Shout About (E-Z Mills, Inc.); *The House That You Built* (Springs Mills, Inc.); *The Time, The Place, The Sale*; *Two for the House*; *Dramatize Your Demonstration*; *Sound Your D's*; *It's Closing Time*; *Now Singer Has All Three* (Singer Sewing Machine Co.); *Why Resilient Flooring* (Congoleum Nairn, Inc.); SLIDEFILMS: *The Teenage Market*; *The Golden Age* (Esso Standard Oil Co.); *Colgate T. A. 1957* (Colgate Palmolive Co.); *Low-Cost Comfort* (Owens-Corning Fiberglas Corp.); *A Walk Down Main Street* (American Insurance Co.); series of four sound slidefilms for Georgia-Pacific Corporation; others, including wide-screen and filmstrip presentations for American Chicle Co.; Bureau of Advertising, Snowdrop, Minute Maid, Schick, Socony Mobil, U. S. Rubber, Coca-Cola; Texas Co.; LIFE; CBS Records, etc. TV COMMERCIALS: for Bigelow-Sanford Carpet Co.; Christmas Club Corp.; General Motors (1956 Motorama); Esso Standard Oil Co.; Ballantine Ales; and Michigan Blue Cross Shield.

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N.Y.
Phone: MUrray Hill 2-0040

Date of Organization: 1946

Maurice T. Groen, *President*
Ronald T. Groen, *Vice-President, Production*
John J. Martino, *Asst. Production Mgr.*

SERVICES: Industrial, public relations, international travel; sales promotion and horticultural motion pictures, TV shorts and commercials.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cruise of a Lifetime* (Swedish American Line); *Musky Fever* (Carling Brewery); *Let's Plant for Spring* (Associated Bulb Growers of Holland); *Irritation to France* (European Travel Commission); *Bells of Holland* (Netherlands Information Bureau); *Stockholm, City on the Water* (Swedish National Travel Office); *Landmarks of France* (French Govt. Tourist Office); *The World Is Yours* (television series, self-produced).

Dudley Pictures Corporation

501 Madison Avenue, New York City
See complete listing under Los Angeles area



DYNAMIC FILMS, INC.

112 W. 89th Street, New York 24, N.Y.
Phone: TRafalgar 3-6221

Date of Organization: 1948

Nathan Zucker, *President*
Lee R. Bobker, *Vice-President*
Lester S. Becker, *Executive Producer*
Maury J. Glaubman, *Director, Public Affairs Division*
Sol S. Feuerman, *Director, Medical Division*
Leslie Goldman, *Director of Advertising, Public Relations Films & TV Commercials*
Gerald Carrus, *Supervisor, Film Distribution*
James Townsend, *Sound Supervisor*
J. J. Fitzstephens, *Editorial Supervisor*
Irving L. Oshman, *Supervisor, Foreign Film Production*
Seymour Weissman, *Supervisor, Production Planning*
Phil Dean, *Public Relations*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Performance—Pure Performance* (The Pure Oil Co.); *Even for One* (American Medical Association); *Housewarming Party* (Oil Heat Institute of America); *Take It from a Champion* (Champion Spark Plug Co.); *The Magic Cup* (National Coffee Association); *Where the Green Grass Grows* (Muscular Dystrophy Assn. of America); *500 Miles to Go* (Perfect Circle Corp.); *The Medical Witness* (Wm. S. Merrell Company); *The Classic Guitar—An Orchestra in Miniature*; *Writers of Today—Frank O'Connor*; *Percussion—the Pulse of Music* (3 films for Educational Radio and TV Center).

ALAN SHILIN FILMS
(Division of Dynamic Films, Inc.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Bible Speaks Today*; *Train of Action*; *A Stranger Returns* (3 films for Evangelical & Reformed Church); *Younger Brother—a Story of Japan* (Broadcasting and Film Commission of the National Council of Churches of Christ); *Decision in Hong Kong* (Presbyterian Church in the U.S.A. and the Evangelical and Reformed Church); *Heart at the Neighborhood* (Women's Section—Board of Missions of the Methodist Church); *A Gift for My Son* (Congregational Christian Churches).

ELAN-PORTER PRODUCTIONS, INC.

19 West 45th Street, New York, N.Y.
Phone: JUdson 2-1992

Date of Incorporation: April, 1955

Raphael Elan, *President*

SERVICES: TV and motion picture production. Industrial, educational, publicity series, etc.

RECENT PRODUCTIONS AND SPONSORS

Data on 1956 activity not given.

PETER ELGAR PRODUCTIONS, INC.

75 West 45th Street, New York 36, N.Y.
Phone: JUdson 6-1870

Date of Organization: January 1, 1951

Branch: c/o Paramount Sunset Corp., 5842 Sunset Blvd., Hollywood, Cal. Phone: Hollywood 9-8111.

Peter F. Elgar, *President*
Julius Edelman, *Executive Vice-President*
Philip Frank, *Vice-President*
Jessie B. Adamson, *Secretary-Treasurer*

SERVICES: Industrial, public relations, religious films; television commercials, television films; 35mm, 16mm, black & white or color. FACILITIES: Complete editing and projection facilities 16mm and 35mm, 100 x 75 x 22' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beltime for Janie* (Janes Knitting Co.); *Tales of Hoffman* (Hoffman



WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N.Y.
Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, *President*

Joseph T. Williams, *Exec. Head of Camera & Editing Dept.*

Lorraine Knight, *Production Coordinator*
Harold Zipkowitz, *Production Assistant*

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions; photo tech animation. 16mm & 35mm. FACILITIES: Complete studio facilities for single and double system sound. Location film & sound unit. Animation and editing departments. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Menu Magic* (Merita); *Mrs. Brewster* (Vegetato); *You and Your Job* (Sunbeam); *Time to Drink* (Nedicks); *Expansion Bands* (Flexlet).



FARRELL & GAGE FILMS, INC.

213 East 38th Street, New York 16, N.Y.
Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, *President & General Manager*
G. Lillian Farrell, *Secretary*

William McAleer, *Vice-President & Director of Photography*

Joseph Faro, *Production Manager*

Carlos Orta, *Film Editor*

SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Little Steps*; *Highway Life Lines*; *What's New at Hercules* (3 films for Hercules Powder Company); *Opportunities in Chemistry* (Manufacturing Chemists' Association, Inc.); *The Case of the Disappearing Poison* (Eastman Chemical Products, Inc.); *Herbicides Pay Off* (National Agricultural Chemical Assn.).

FILM CREATIONS, INC.

16 East 40th Street, New York 16, N.Y.
Phone: MUrray Hill 9-4567

Date of Organization: 1952

Joseph M. Barnett, *President*

Edward R. Carroll, *Treasurer*

Larry Davis, *Production Mgr.*

James Lenkowsky, *Supr. Editor*

Michael Gambella, *Optical Supervisor*

Brooke Smith, *Set Designer*

Morey Reden, *Animator*

SERVICES: Producers of television commercials, industrial films, television programs, slidefilms and animation, black & white, color. FACILITIES: Completely equipped sound studio, acous-

tically treated; NC Mitchell. Portable synchronous recording equipment, editing facilities. 16mm, 35mm projection; animation and optical stand.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Untitled (General Electric Co.). SLIDEFILMS: *Make Way for Color* (Sylvania); untitled subjects for International Latex Corp.; English Ford; Columbia Gas System. TV COMMERCIALS: *Aquamarine Lotion* (Revlon); *Puss 'n Boots* (Quaker Oats Co.); *Savarin Coffee* (G. A. Schonbrun); *Anacin* (Whitehall Pharmacal Corp.); *Liquiprin* (Johnson & Johnson); *Q-Tips* (Q-Tips, Inc.); *Amoco* (American Oil Co.); *Spry* (Lever Brothers) all via primary agencies of above sponsors.



FILMFAX PRODUCTIONS

10 East 43rd Street, New York 17, N.Y.
Phone: MUrray Hill 7-7758

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

Henry Clay Gipson, *President*

Eloise Walker, *Vice-President and Secretary*

Virginia Blount, *Scripts*

John Lencicki, *Art Director*

Sewell Booth, *Producer*

SERVICES: Educational filmstrips and industrial slidefilms, color, black and white, silent, sound; color slides. FACILITIES: Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS
FILMSTRIPS: *Technology, Science and Society* (American Iron & Steel Institute); *Take My Life* (Westminster Press); *Japan Today*—and eight other releases (New York Times); *Table and Countertop Sanitation* (Paper Place Mat Institute); *It Started with Eve* (United Fruit Company); Educational releases for Eye Gate House, N.Y. MOTION PICTURE: *Paper and Progress* (Hagley Foundation).



FORDEL FILMS, INC.

1187 University Avenue, New York 52, N.Y.
Phone: LUdlow 8-5100

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*

Gordon Hessler, *Vice-Pres. & Production Manager*

Enid Borde, *Secretary-Treasurer*

Richard A. Kent, *Director of Sales*

Herbert F. Lowe, *Prod., Religious Films*

Walter G. Snowden, *Spec. Asst. to President*

James M. Logan, *Director of Photography*

Reginald McMahon, *Editing Supervisor*

W. Edward Downton, *Account Executive*

John Mack, *Director of Sound & Engrg.*

James Barclay, *Chief of Special Effects*

Erwin Eddey, *Printing Lab Consultant*

Dennis Gunst, *Sound Research*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; TV shorts and commercials; complete responsibility, including planning, production & printing; specialists in color, live and animated. FACILITIES: Sound studio; complete cameras, lights, and sound equipment for studio and location pro-

duction; animation stand; cutting rooms; recording rooms; 16mm magnetic and optical interlock screening facilities; color printing lab; machine shop; three mobile units.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Metabolic Insufficiency Syndrome* (Smith, Kline & French); *Design for Better Beef* (American Cyanamid); *The Current Status of Rauwolfia Therapy* (E. R. Squibb & Sons); *Vital Signs* (U.S. Navy); *Those Fabulous Prefabs* (Prefabricated Homes Manufacturers Institute).

ALLEN A. FUNT PRODUCTIONS

100 Central Park South, New York 19, N.Y.
Phone: JUdson 6-5227

Date of Organization: 1946

Allen A. Funt, *President*

Paul D. Melton, *Production Manager*

SERVICES: Producers of concealed "Candid Camera" motion pictures for industrial and sales training, promotion and public relations, theatricals, television shows and commercials. FACILITIES: Mitchell NC cameras, synchronous tape recorders; special equipment and techniques for concealment; full production facilities through associates in London, Paris; projection, cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: "Candid Camera" subjects for: *The Saturday Evening Post* (Curtis Publishing Co.); *The New Schenley Decanter* (Schenley Industries, Inc.); *The 1956 Election* (Steve Allen Show); *Caddy a Day* (National Broadcasting Co.); also Ronson, Seagrams, Time-Life, Nash-Kelvinator, Motorola, Bristol-Myers, Phillip Morris and others.



WILLAM J. GANZ COMPANY, INC.

(A Division of the Institute for Visual Training, Inc.)

40 East 49th Street, New York 17, N.Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, *President*

Herbert R. Dietz, *Production Manager*

Vincent J. Capuzzi, *Distribution Manager*

Jane Page, *Comptroller*

SERVICES: Producer and distributor of 16 and 35mm motion pictures, filmstrips, sound slidefilms, visual presentations for education, advertising and television. Production from script to screen. Motion pictures 16 and 35mm, b&w and color. Slidefilms — 35mm b&w and color. Films for public relations, industrial, television, documentary, travel, educational, scientific, merchandising, and orientation, animation. Sound recording, editing and re-editing films, minute movies. Distribution for all films and TV commercials. FACILITIES: Studio equipment; creative staff, development of story ideas and merchandising campaigns, music library, Moviola editing equipment. Creative staff, including artists, photographers, writers, film editors and directors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Many Voices*; *The Woman Wrote a Letter* (two subjects for American Red Cross); *The Story of Television* (Radio Corporation of America); *What We Eat We Are* (United Fruit Company). SLIDEFILM: *Blood Donor Selection* (American Red Cross).

**JACK GLENN, INC.**

207 East 37th Street, New York 16, N.Y.
Phone: OXford 7-0121

Date of Organization: 1953

Jack Glenn, *President*
A. J. Hill, *Vice-President*

SERVICES: Production, writing, direction and editing of special-purpose and entertainment motion pictures; specializing in the institutional business film; films for p.r., promotion, orientation, educ., designed with either fiction or documentary format. A corporation of services contracting separately for script-writing and or directing. **FACILITIES:** Wall, Bell & Howell, Mitchell cameras; lighting sound equipment; studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N.Y.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Thunder Beach* (Fox-Warner); *America Presents America* (Fox); *More Time for Selling* (Muller, Jordan & Herrick—McGraw-Hill); two short subjects (National Council of YMCA's); production footage for National Broadcasting Co. In preparation: *Home of the Braves*; *My Home, My Home* (YMCA).

**PAUL HANCE PRODUCTIONS, INC.**

1776 Broadway, New York 19, N.Y.
Phone: CIRCLE 5-9140

Date of Organization: 1939

Paul Hance, Jr., *President & Treasurer*
Dermid Maclean, *Vice-President, Sales*
J. Allen Julier, *Vice-President*

SERVICES: Research, writing and all other phases of motion picture production by permanent technical staff. **FACILITIES:** Complete camera, sound and lighting equipment for all types of field and location photography; complete editing facilities; art and animation studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress Reports* (Bell Telephone Laboratories, Inc.); *Harvest of Convenience* (General Foods Corporation); *Glass*—in completion (Corning Glass Works); *Zinc Controls Corrosion* (American Zinc Institute, Inc.).

**The Jam Handy Organization, Inc.**

1775 Broadway, New York 19, N.Y.
Phone: JUdson 2-4060

W. J. Riley, in charge

Complete office facilities and projection room with service staff for Eastern clients
(See complete listing under Detroit area)

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N.Y.
Phone: ELdorado 5-7762

Date of Organization: 1940

Irving Hartley, *President*
Elda Hartley, *Secretary*
Harry Noveck, *Editor*
Jean Brooks, *Chg., TV Distribution*

SERVICES: Producers of motion pictures; industrial, educational, travelogues, films for television (incl. distribution); sound recording. **FACILITIES:** Two sound studios fully equipped for making motion pictures and slidefilms; permanent kitchen set.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Playtime Special*; *Plastic House*; *Growing Up With Toys* (Monsanto Chemical Co.); *Bride's Shower*; *In the Kitchen* (U.S. Steel Corp.); *New Look Rooms*; *Once Upon a Carpet* (American Viscose Corp.); *You Can Build It* (Homasote Co.); *Paint It Yourself* (E Z Painter Corp.); *Light Up Your Diamonds*; *Secrets of a Jewel Box* (DeBeers Diamond Co.). **TV COMMERCIALS:** For United States Steel; Canada Dry; Lifebuoy Soap.

**INFORMATION PRODUCTIONS, INC.**

See United States Productions, Inc.

5 East 57th Street, New York 22, N.Y.
Phone: PLaza 1-1710

Date of Organization: 1951

For complete data see United States Productions, Inc. listing in Metropolitan New York area.

INTERNATIONAL FILM FOUNDATION, INC.

1 East 42nd Street, New York 17, N.Y.
Phones: OXford 7-6820-1-2-3

Date of Incorporation: 1945

Julien H. Bryan, *Executive Director*
E. Francis Thompson, *Producer*
Lillian Gossett, *Office Manager*

SERVICES: Complete motion picture production, 16mm and 35mm; documentaries, educational and public relations films. Trained crews for work overseas. **FACILITIES:** Production and editing facilities, script and direction. Screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Suez* (Suez Canal Company); *No Man Is An Island* (Young Women's Christian Association); *Your Share in Tomorrow* (co-production with Knickerbocker Productions—New York Stock Exchange); *Wider World* (Girl Scouts of the U.S.A.); *Operation Hourglass* (Cummins Engine Company).

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N.Y.
Phone: CIRCLE 5-4830

Date of Organization: 1947

Victor Kayfetz, *President, Exec. Producer*
Muriel Friedman, *Client Relations*
Seymour Posner, *Assistant to the Producer*
Abe Blashko, *Animation Director*
Leo Levko, *Mech. Production Supervisor*
Sylvia Gerson, *Golden Snowball TV Plan*
Bertil Carlson, *Production Assistant*
Allan P. Snody, *P.R., Editorial Consultant*

SERVICES: Motion picture production, combining live cinematography and animation. Specialty is designing and producing sponsored "Public Service" films in color for television and distributing them on TV through Golden Snowball Division of the company. **FACILITIES:** Solely owned 16mm and 35mm equipment for live shooting; 35mm Eclair



Camerette, B&H 70D, 16mm Camerette. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas, 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment: tripods, high hat, dolly, location lighting equipment, cables, two station wagons.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Fruits of Diversification* (Textron, Inc.); *The Ode to Newfoundland* (Newfoundland Tourist Bureau); *Mischief Afoot* (Lehigh Safety Shoe Co.); *The Moby* (Boegner Enterprises); *Honorary LLD Awards Ceremony* (University of Rochester); *Kindest Cut of All* (Homelite Chain Saw Co.). **SLIDEFILMS:** *Columbus Had a Word for It*—English-Spanish versions, Dominican Republic Tourist Bureau); *The K-Man Saves the Day* (Rudd-Melikian Corp.). **TV COMMERCIALS:** *TI Antenna*; *The Showman* (Channel Master Corp.); *1957 National Motor Boat Show* (Natl. Assn. of Engine & Boat Mfrs.); *Sonrisal* (Winthrop Products, Inc.).

**KEY PRODUCTIONS, INC.**

527 Madison Avenue, New York 22, N.Y.
Phone: ELdorado 5-2180

Date of Incorporation: 1948

James D. Kantor, *President*
William M. Kahn, *Vice-President*
James E. Patrick, *Secretary*

SERVICES: Specializing producers of motion pictures and filmstrips for sponsorship by commercial organizations, such as newspapers, banks and insurance companies.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: "Current Affairs" series (1956-1957) including these titles: *Electing the President*; *The New South*; *The Office of the President*; *India Today*; *America's Youth*; *Behind the Iron Curtain*; *The Farm Problem* and *Changing Latin America*. Sponsors include: New York Journal-American, Buffalo Evening News, Baltimore News-Post, Cincinnati Times-Star, Greenfield (Mass.) Recorder-Gazette, Detroit Times, San Francisco Call-Bulletin, Columbus (Ohio) Citizen and the Honolulu Advertiser.

HERBERT KERKOW, INC.

480 Lexington Avenue, New York 22, N.Y.
Phone: PLaza 1-1833

Date of Organization: 1937

Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film. Specialties: Public relations films for general audiences, educational films for schools. **FACILITIES:** Sound stage, set building department, projection room sound recording and re-recording; editing and an-

(LISTINGS CONTINUED ON FOLLOWING PAGE)

HERBERT KERKOW: Cont'd.

imation facilities; three cameras (Bell & Howell and Eclair Camerette, 35mm and Maurer 16mm).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sales Sample*; *Annual Fashion Show, 1956* (Warner Bros. Co.); *Progress Report Films*—two (Bell Telephone Laboratories, Inc.); *The Brain and Behavior*; *Common Fallacies in Group Differences*; *Perception* (McGraw-Hill Text Films); *First Aid for Heat Stroke and Heat Exhaustion*; *Wood Preservation Series* — two films; *Shipboard Organization* (U.S. Navy); *Helicopter Vibrations and Resonance*—four parts; *Helicopter Emergency Procedures*—four parts (U.S. Air Force). TV COMMERCIALS: *Plymouth Taxi-cab*; *Bissell Carpet Sweeper* (N. W. Ayer & Son, Inc.); *Addiator* (Troll Enterprises, Inc.).



KNUICKERBOCKER PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y.
Phone: Circle 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*
Frank Beckwith, *Vice-President, in Charge of Production*

Thomas S. Dignan, *Vice-President*
Benzo Olivieri, *Vice-President*
Agnes Grant, *Secretary*
Joseph Dushock, *Editorial Chief*
Byron Rabbitt, *Art and Animation*

SERVICES: Production from original research to finished film. SPECIALTY: documentary, educational and public relations motion pictures and slidefilms. FACILITIES: Production equipment, editing, animation and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Share in Tomorrow* (New York Stock Exchange); *Arbitration* (American Management Association); *Beginnings of Conscience*; *Cooperation, Competition & Conflict*; *Our Changing Family Life*; *The Age of Specialization*; *Social Class in America* (five subjects for McGraw-Hill Book Company). SLIDEFILM: *This Is Kilmer* (President's Committee for Hungarian Refugee Relief).

Real Facts for Sponsors

—evidence of good faith

★ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each listed company.

While TV commercials are growing in volume and production quality, these were not considered as sufficient evidence by themselves of experience with longer industrial films.



ROBERT LAWRENCE PRODUCTIONS, INC.

418 West 54th Street, New York 19, N.Y.
Phone: JUDson 2-5242

Date of Organization: 1952

Affiliate: Grantray-Lawrence Animation, Inc., 1537 North La Brea, Hollywood 28, Cal. Phone: Hollywood 9-7968. Ray Patterson, *President*; Robert L. Lawrence, *Vice-President*; Grant Simmons, *Secretary, & Treasurer*

Branch Office: Robert Lawrence Productions (Canada) Ltd., 32 Front Street, West; Toronto 1, Ontario, Canada. Phone Empire 4-1448. John T. Ross, *Vice-President, in charge*

Robert L. Lawrence, *President*
Louis Mucciolo, *Vice-President, in charge of Studio Operations*

Henry Trainman, *Vice-President, in charge of Editorial Operations*
Philip Kornblum, *Treasurer*
Roy Lockwood, *Staff Director*
Jerry Maticka, *Production Supervisor*
Doris Reichbart, *Production Supervisor*
Jacqueline Laster, *Casting Director*
William Neff, *Production Assistant*
Jerry Gold, *Production Assistant*

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Air-conditioned sound stage, 45 x 60 feet, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60' x 125' studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *First Choice* (Radio Corporation of America, Kenyon and Eckhardt). TV COMMERCIALS: *Johnson & Johnson Baby Shampoo* (Young and Rubicam); *Proctor Laundry Cart* (Proctor Electric via Weiss & Geller); *Campbell Frozen Soups* (Leo Burnett); *Winstons* (William Esty); *Pfeiffer Waiter* (Beer-Maxon); *Gleem, Crisco* (Compton); *Kuickerbocker Beer* (Warwick & Legler); *Helene Curtis Spray Net* (Earl Ludgin); *Delsey Tissac* (Foote, Cone & Belding); *Imperial Esso* (McLaren); *Camels*; *Ballantine Beer* (William Esty); *Hyatt Roller Bearing* (D. P. Brother); and others.

(Also see Loucks & Norling listing)

ARTHUR LODGE PRODUCTIONS, INC.

21 West 46th Street, New York 36, N.Y.
Phones: PLaza 7-3645; PLaza 7-3949

Date of Organization: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Producers of industrial and educational films, newsreels and documentaries. FACILITIES: Full time camera, editing and writing staff. Fully equipped cutting rooms. Music and effects library. 1,000,000 feet of diversified 35mm stock footage, including every type of industrial operation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Industry on Parade* (52 issues for television release—National Assn. of Manufacturers); *Industrious Georgia* (National Assn. of Mfrs.); *Design for Survival* (Aircraft Industries Assn.); *Airkem on Parade* (Airkem, Inc.); *Traditions in Tobacco* (P. Lorillard Company).



LOUCKS & NORLING STUDIOS, INC.
(A Division of Robert Lawrence Productions, Inc.)

245 West 55th Street, New York 19, N.Y.
Phone: Circle 7-2366

Date of Organization: 1923

Robert L. Lawrence, *President*
J. A. Norling, *Vice-President*
Hans Tiesler, *Vice-President*

SERVICES: Industrial, job and sales training, public relations, educational, Government motion pictures and slidefilms. FACILITIES: Studio equipment for 16mm and 35mm productions; animation, camera and art departments; three-dimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Malathion* (American Cyanamid Co.); *Aluminum Bridge* (Reynolds Metals); *training films* (U.S. Navy, U.S. Air Force); *Torrance Conduit* (Rome Cable Corp.). TV COMMERCIALS: For Remington Rand, Birdseye Frozen Foods, Ground Observer Corps.

JAMES LOVE PRODUCTIONS, INC.

115 West 45th Street, New York 17, N.Y.
Phone: JUDson 2-4633

Date of Incorporation: 1952

James A. Love, *President*
C. Austin Love, *Sales Manager*
Pete Henning, *Production Manager*
James Wille, *Production Supervisor*
Bill Henry, *Supervising Editor*

SERVICES: Production of industrial films, TV spots, television film programs, and films for U.S. Gov't agencies. FACILITIES: Complete 16- and 35mm motion picture facilities, including location, studio and lighting equipment. Cutting and 16mm projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Danger Zone* (Raytheon Manufacturing Corp.); *Game Cookery* (U. S. Brewers Foundation); *Research Laboratory* (Westinghouse Electric Corp.); *Hera Neat Door* (U.S. Air Force); *Untitled film* (in production for Scott Seed Corp.).



MARATHON TV NEWSREEL, INC.

10 East 49th Street, New York 17, N.Y.
Phone: MURray Hill 8-0985

Date of Organization: 1948

Konstantin Kaiser, *Pres. & Exec. Producer*
Kenneth Baldwin, *Vice-President and Supervisor of Production*
Charles Van Bergen, *Director of News and Special Events*
Jean Hauck, *Office Manager*
Cindy Karp, *Distribution & Traffic Manager*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry, film editing, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skypways Without Runways*

Vertol Aircraft Corp.; *The Strongest Link* (Parsons Corporation); *Challenge on the Lake* (Socony Mobil Oil Co.); *Boomtown in the Muskey* (for "Outlook"—NBC-TV); NEWS-REELS: for Budd Company, Socony Mobil Oil Co., British Information Service, Carrier Corp., News of the Day, Universal Newsreel, Burlington Railroad.

MASTER VIDEO SYSTEMS, INC.
Film Production Division

37 West 53rd Street, New York, N.Y.
Phone: JUdson 2-1622

Date of Organization: 1950

A. J. Moxham, *President*
W. E. Lutz, *Vice-President*
B. P. E. Wohlbarst, *Vice-President*
Lawrence Crollius, *Executive Director—Film Division*

SERVICES: Producers of motion pictures and slidefilms; engineering and installation of closed circuit television systems. FACILITIES: Motion picture, closed circuit TV.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Vacation America* (American Airlines); *School Bus Construction* (Wayne Works, Inc.); TV COMMERCIALS: For Delta Air Lines. Only 1956 productions submitted.

MEDICAL FILM GUILD, LTD.

506 West 57th Street, New York 19, N.Y.
Phone: CIRCLE 7-0510

Date of Organization: 1930

Joseph P. Hackel, *President*
Lucille S. Hackel, *Secretary & Treasurer*
Helvi Bell, Gladys Nemens, *Writers*
John Malinowski, *Photography*
John Karas, *Art Director*
J. Del Rivero, *Distribution Dept.*

SERVICES: Motion pictures, sound slidefilms and TV commercials, 16mm or 35mm. FACILITIES: Permanent sets for medical use; sound stage, including 35mm Debrie, 16mm Maurer, 16mm Cine Kodak Special, sprocketed tape and optical film recorders; photographic and animation setup; art department, workshop, dressing, cutting rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Peripheral Vascular Disease* (U.S. Vitamin Corp.); *The Blood Vessel and Living Pathology* (Boston University); *Hypnosis—A Psychiatric Tool* (Columbia University); *Tension in Women* (N.Y. Medical College; Cook Cty. Graduate School of Medicine; Medical College of Georgia); *Planning Your Territory* — part II of sales training program (collab. between pharmaceutical industry and Medical Film Guild, Ltd.).

Your Most Dependable Buyer's Guide

★ The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent experience in *business* film production.



MPO PRODUCTIONS, INC.

15 East 53rd Street, New York 22, N.Y.
Phone: MURray Hill 8-7830

Date of Organization: 1946

Judd L. Pollock, *President*
Lawrence E. Madison, *Vice-President*
Marvin Rothenberg, *Vice-President*
Arnold Kaiser, *Secretary & Treasurer*
Gerald Hirschfeld, *Vice-President*
Zoli Vidor, *Director of Photography*
Jack Safran, *Lab. and Print Control*
Lewis Jacobs, *Producer*
William E. Huston, *Sales & Promotion Mgr.*
Victor Solow, *Producer*
Joseph Moncure March, *Scenario Editor and Producer*
Ira Marvin, Joe Kohn, Lloyd Ritter, *Producers*
Gerald Kleppel, *Supervisor of Editing Department*
Sanford Greenberg, *Business Mgr.*

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. FACILITIES: 16mm and 35mm cameras, lighting, sound truck, camera cars, etc. Reeves sound recorder. Cutting and projection rooms. Three shooting stages, set construction shop, dressing rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Petrified River* (Union Carbide & Carbon Corp.); *Freedom of the American Road* (Ford Motor Company); *Design for Dreaming* (General Motors Corp.); *Secrets of the Heart* (American Heart Association); *The Good Seed* (Eli Lilly & Company); *I Open the Door* (Charles Pfizer & Co.); *Money in Water* (Scovill Manufacturing); *Oxygen* (U. S. Air Force). TV COMMERCIALS: *Sperti, Hvet, Primatone, Freezone, Krypton, Arrid-Effision* (Ted Bates & Co.); *Parliament, Post Cereals, Ivory Snow* (Benton & Bowles); *American Safety Council, United Motors* (Campbell-Ewald); *Dreun, Gleeem, Blue Dot Daz* (Compton Adv.); *Drift, Best Foods, Camio, Cheerios, Lady Esther* (Dancer, Fitzgerald, Sample); and many others.



OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N.Y.
Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, *President & Exec. Producer*
Paul Cohen, *Production Manager*
Allan Chase, *Creative Director*
Eric Lawrence, *Chief, Editorial Department*
Ronald Cannavaro, *Sales Manager*
Walter Early, *Pittsburgh Representative*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff — writers, directors, cameramen, editors and supervisors.



RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Career Day* (American Telephone & Telegraph Co.); *4H Club Congress, Spring Dealer Films* (Firestone Tire & Rubber Co.); *This Was 1955* (New York Telephone Co.); *The New Holland Story* (New Holland Machine Co.); *Notre Dame* (Notre Dame University).

STANLEY NEAL PRODUCTIONS, INC.

175 Fifth Avenue, New York, N.Y.
Phone: MURray Hill 3-6396

Date of Organization: 1936

Sales Offices: 1184 Cedar Lane, Northbrook, Ill. Phone: CRestwood 2-1712. Robert M. Peck, *Repr.*; Munsey Bldg., Washington, D.C. Phone: STerling 3-0918. A. A. Ulin, *Repr.*

Donald J. Lane, *President*
Robert Cumming, *Executive Vice-President*
Sobey Martin, *Vice-President, Charge of Production*
Edith Martin, *Creative Head*

SERVICES: Motion picture and slidefilm production; scripts, counsel on production and distribution, 16mm and 35mm color and black and white. FACILITIES: Offices, cutting and projection room in New York.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Keys to the Future* (Royal Typewriter Company); *Stag Party* (National Macaroni Institute); *Quick Meals From Freezer* (Armour & Company); *Future Unlimited* (American Banking Association); *Easy Does It* (Paper Plate Association, Inc.); *Statesmen From the Farm* (American Farm Bureau Federation); *Chemistry and You* (Manufacturing Chemists Association).

TED NEMETH STUDIOS

729 Seventh Avenue, New York 19, N.Y.
Phone: CIRCLE 5-5147

Date of Organization: 1935

Ted Nemeth, *Executive Producer*
M. E. Bute, *Associate Producer*
Don Seibert, *Sales*

SERVICES: Motion picture production services in 35mm b&w and color for theatre and television. FACILITIES: Sound stage recording; 35mm motion picture photography; stop motion; animation equipment; optical printer; cutting, editing and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Sensations in Sound* —35mm color (RCA Victor); *Goodyear Television Playhouse* (Goodyear Tire & Rubber Co.); *Eleventh Hour News* (First National City Bank of N.Y.); *Polaroid Land Camera* — stop motion (Polaroid Corp.). TV COMMERCIALS: *Comet Cleanser* (Procter & Gamble).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 7th Annual Production Review issue.

METROPOLITAN NEW YORK:

New World Productions

49 West 12th Street, New York, N.Y.
P. Robinson, sales
(See complete listing under Los Angeles area)

On Film, Inc.

10 East 49th Street, New York 17, N.Y.
Phone: PLaza 9-1976
Malcolm Scott, Manager
(See complete listing under New Jersey area)



Sam Orleans Productions

550 Fifth Avenue, New York, N.Y.
(See complete listing under Tennessee area)

PATHE PICTURES, INC.

(formerly Warner News, Inc.)
(Subsidiary of Warner Bros. Pictures, Inc.)
33 West 60th Street, New York 23, N.Y.
Phone: JUdson 2-3300
West Coast Repr. Frank Vail, 1459
Sixteenth Avenue, San Francisco, Calif.
Phone: MOntrorse 4-7251
Date of Incorporation: 1950
Ben Frye, President
Andrew L. Gold, Vice-Pres. & Exec. Prod.
George Weiss, V. P. Television Film Sales
Erna Deszo, Chief Film Librarian

SERVICES: Creation, production, distribution of industrial, documentary, theatrical and television, m.p., 16mm, 35mm, bw or color. FACILITIES: Production facilities on premises include 35 and 16mm Mitchells, single system Walls; sound studio; two fully-equipped RCA recording rooms (multi-channel mixing, any comb. magnetic and optical tracks); complete cutting, editing facilities; three projection rooms; Pathe stock film library; foreign language dept., location equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Bible Lands* (Pan American World Airways); *Handknit Fashions in Wool* (Wool Bureau, Inc.); *A Thousand and One Nights* (International Business Machines); *Destination Home* (National Foundation for Infantile Paralysis); *Airplanes of the 1920's* (TV-Radio Workshop—Ford Foundation); *Sailboats* (U.S. Rubber Company).



PATHSCOPE PRODUCTIONS (The Pathscope Company of America, Inc.)

580 Fifth Avenue, New York, N. Y.
Phone: PLaza 7-5200
Date of Organization: 1914
Edward J. Lamm, President
William M. Nelson, Executive Producer
James Pierce, Production Control
Dale Walker Brown, Writer & Producer
John Ball, Studio Manager

SERVICES: Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and filmstrips; training films for U.S. Armed Forces and television commercials and pro-

grams. FACILITIES: Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. Editing and projection equipment, 16 & 35mm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From the Old Mill Stream* (Daffin Manufacturing Co.); *The Better Business Bureau Presents* (Association of Better Business Bureaus); *The Rope Walk* (Plymouth Cordage Company); *A Memo to Management* (George Nelson, Inc.); *Progress Report on Clinical Enzymology* (National Drug Company); *Series of five medical films* (U.S. Navy). SLIDEFILMS: *Jamboree With Frozen Fruit*; *Sure Jell Magic* (General Foods); *Mass Motivation Through Design* (Lippincott & Margulies, Inc.); *Exterior Facade Wall* (Michael Flynn Mfg. Co.); *The American Look* (LADIES HOME JOURNAL). TV COMMERCIALS: For International Latex, Karo, Conklin Mann, C. L. Miller, N. W. Ayer.



PELICAN FILMS, INC.

46 West 46th Street, New York 36, N.Y.
Phone: CIrcle 6-1751
Date of Organization: 1954
Joe Dunford, President
A. J. Zander, Vice-President

SERVICES: Animated and live motion pictures for sales promotion, public relations and education; TV spots; slidefilms. FACILITIES: Fully staffed animation dept. and camera; studio, recording, editing and lab facilities on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's All in the Cards* (Association of American Playing Card Mfrs.); *Y'Gotta Plan, Man* (U.S. Army Reserve); *Revolution*; *Regeneration* (The Bon Ami Company); *Dusting at Dawn* (U.S. Rubber Company).

ROY PINNEY PRODUCTIONS, INC.

149 East 69th Street, New York 31, N.Y.
Phone: TRafalgar 9-2224
Date of Organization: 1946
Roy Pinney, President
Doris Pinney, Treasurer
Walter Kienzle, Production Manager
William Ward Beecher, Art Director

SERVICES: Documentary, educational, sales training, product promotion, nature and travel films. FACILITIES: Three story building with 25' x 80' studio; 16 & 35mm cameras, magnetic recorder, projection, dressing, cutting rooms; production offices, etc. Still department with lab for b&w & color processing of stills.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Secrets of Nature* — continuing series of 11-minute color films; *Birds of Prey*; *Seminole Indian*; *Horseshoe Crab*; *Jungle Sanctuary* (Photo & Film Library, N.Y.); *Photographers on Assignment* — pilot film (Anso via Benton & Bowles).



ROBERT YARNALL RICHIE PRODUCTIONS, INC.

9 West 61st Street, New York 23, N.Y.
Phone: CIrcle 6-0191
Date of Organization: 1939
Branch: Gulf Coast Films, Inc., Oil & Gas Bldg., Houston 2, Texas. CApitol 5-3018.
Robert Yarnall Richie, President
Virginia G. Richie, V.P. & Treas.
Dorothy Donahue, Secretary

SERVICES: Motion picture production, television — industrial, documentary, 16mm and 35mm black and white and color; slide-motion; strip film; scripts and story board treatments. Counsel on film production and distribution. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnicorder sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck. The company operates its own aircraft—Beechcraft Bonanza.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Steel Horizon*; *Looking Steel*; *The Paths of Steel* (United States Steel Corporation); *The Scenic Inch* (Pacific Northwest Pipeline Corporation); *Pipe Line of Progress* (American Louisiana Pipe Line Company).

Roland Reed Productions

215 East 60th Street, New York, N.Y.
Phone: TE. 3161
Hamilton MacFadden, representative
(See complete listing under Los Angeles area)

LOUIS de ROCHEMONT ASSOCIATES

380 Madison Avenue, New York 17, N.Y.
Phone: OXford 7-0350
Date of Organization: 1948

Louis de Rochemont, Executive Producer
F. Borden Mace, President
Thomas Orchard, Producer
Lothar Wolff, Producer
Martin J. Maloney, General Manager
John J. Wingerter, Business Manager

SERVICES: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. FACILITIES: 16 and 35mm motion picture equipment, lighting equipment; cutting rooms. Studio and complete facilities for production in the Cinemiracle process at Mt. Eden Theatre, Bronx, N.Y. Assoc. with Halas & Batchelor Cartoon Films, Ltd., England for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The First 99* (House of Seagram); *The Story of American Whiskey* (Four Roses Distillers Co.); *Suez* (RD-DR Corp.); *History of the Cinema* (LdeR Corp.); *The Miracle of Todd-AO* (Magna Films); *Cinemiracle Adventure* (National Theatres, Inc.—in production).

H. D. ROSE & COMPANY, INC.

234 East 47th Street, New York 17, N.Y.
Phone: PLaza 1-3035

Date of Incorporation: 1947; present name, 1955

Hubert D. Rose, *President*
Charles E. Behymer, *Vice-President*
William F. Koch, *Vice-President*
Robert P. Schweitzer, *Art Director, Secty.*

SERVICES: Sales promotion, sales and management training, institutional and industrial sound slidefilms, Visualeast and Vu-Graph slides. Other audio-visual media. **FACILITIES:** Permanent staff of artists and writers, complete photographic studio, recording and projecting equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Sell It Now*; *Landslide for Lever*; *Put Your Deal on the Line* (Lever Brothers); *Miltown for Everytown* (Wallace Labs); *Take 'Em By the Hand* (Revlon); *It All Adds Up* (Monroe Calculator); *A Bigger, Better Team* (Royal McBee); *The Buying Years* (Living for Young Homemakers).

**LESLIE ROUSH PRODUCTIONS, INC.**

Office: 35 W. 35th Street, New York 19, N.Y.
Phone: COLUMBUS 5-6430

Studio: 130 Herricks Road, Mineola, N.Y.
Phone: Pioneer 2-8130

Date of Incorporation: 1944

Leslie M. Roush, *President*
Jules K. Sindic, *Vice-President*

SERVICES: Production of motion pictures and slidefilms of every type for industry, education, government and television. **FACILITIES:** Complete studio and equipment for location photography and recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teamwork*; *The Long Pull* (Bethlehem Steel Company); *How to Handle Your Boss* (The Research Institute of America); *Training Films* — Confidential (U.S. Navy).

Ross Roy, Inc. of New York

214 E. 31st Street, New York 16, N.Y.

Phone: MURray Hill 5-1440

J. A. Roche, *Manager*

(See complete listing under Detroit area)

RUBY TV FILM PRODUCTIONS, INC.

729 Seventh Avenue, New York 19, N.Y.
Phone: Circle 5-5640

Date of Organization: 1925; Incorp. 1955

Edward Ruby, *Production Mgr. & President*
Jack Rieger, *Tech. Director-Secty.-Treas.*
Jean Freeman, *Office Manager*
Sidney Nannes, *Photographic Dept.*

SERVICES: Producers of motion pictures for all media. **FACILITIES:** All except studio and laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Koven Story* (Koven Bros.); *Bregman Spray Paint* (Bregman Paint Co.); *Berkeley Products* (Berkeley Products). **TV COMMERCIALS:** *Seven Wonders of the World* (Cinerama). Election campaign films for major parties. Only 1956 references submitted.

**SARRA, INC.**

200 East 56th Street, New York 22, N.Y.
Phone: MURray Hill 8-0085

16 East Ontario Street, Chicago 11
Phone: WHitehall 4-5151*

Date of Organization: 1937

At New York City Studios:

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Producer-Director*
Robert Jenness, *Director*
Rex Cox, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

* complete details on services, facilities and recent productions in Chicago area listing

**SCIENCE PICTURES, INC.**

See United States Productions, Inc.

5 East 37th Street, New York 22, N.Y.
Phone: PLaza 1-1710

Date of Organization: 1950

For complete data see United States Productions, Inc. listing in Metropolitan New York area.

SEMINAR FILMS, INC.

480 Lexington Avenue, New York, N.Y.
Phone: PLaza 1-5077

Date of Organization: 1953

J. R. Bingham, *President*
R. K. Daker, *Executive Vice-President*
A. L. Fredrick, *Vice-President & Treasurer*
C. W. Freeburn, *Dir. Project Development*
E. L. Brokaw, *Production Manager*
J. H. Barwick, *Sales Manager*

SERVICES: Consultant designers and producers of skill training programs based on motion picture loop films exclusive with this company. **FACILITIES:** Fully staffed with specially trained researchers, designers, script writers and film production specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selling the Electrolux Cleaner* (Electrolux Corp.); *Selling the Allied Line* (General Foods Corp.); *Detailing Schering Products* (Schering Corp.); *Selling Philco Automatic Washers* (Philco Corp.); *Selling the Automatic Electric Skillet* (West Bend Aluminum Corp.).

Charles E. Skinner Productions

1600 Broadway, New York 19, N.Y.
Phone: Circle 6-6915

Mitchell Ceron, *supervisor*

(See complete listing under Los Angeles area)

**FLETCHER SMITH STUDIOS, INC.**

321 East 44th Street, New York 17, N.Y.
Phone: MURray Hill 5-9010

Date of Organization: 1930

Fletcher Smith, *President*
Charles H. Schettler, *Vice-President*
Peter Caldera, *Secretary-Treasurer*

SERVICES: Motion pictures, television film commercials, industrials and television film se-



ries; live and animated. 16mm and 35mm, black and white or color. Slidefilms: anamorphic and sound; also slides. Live stills or artwork. Recording: wild and to picture. Complete facilities for lip sync dubbing to foreign languages. **FACILITIES:** 50 x 70 sound stage. Two projection rooms, both 16mm and 35mm. Recording and mixing facilities. Art and animation staff; editing facilities and staff. Animation cameras, both 16mm and 35mm. Hot press titling.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Effective Writing* (U.S. Air Force); *Your Dream TV* (General Electric Company); *Your Dream TV* — Spanish version (International General Electric); *Most Happy Dog*; *Most Loyal Friend* (General Foods); *This New World of Metals*; *Production's New Dimension*; *Phantom on the Payroll*; *Conditioned Air—Versatile Tool for Profit*; *The Search for Modern Metals*; *A New Way to Wash* (Westinghouse Electric Corp.); *Sales Training Film Series* (Nos. 5 & 6); *Sunbeam Story* (Sunbeam Bread); *Six Selling Situations* (Paillard Products); *System for Survival* (U.S. Air Force); *The Ballad of the Sun* (Quality Bakers of America); *Everybody Needs Me* (Bryant Electric). **SLIDEFILMS:** *Hazel Gets Color Conscious* (GE); *Face Facts* (Tussy); *History of Hi-Y and Tri-Hi-Y* (YMCA); *Our Wonderful Ears* (Sonotone Corp.); *Refraction of Light* (Bell Telephone Laboratories); *Carry Your Town* (Carrier); *Water Softener* (Permutit); *Ranges*; *Coroz*; *Freeztor Living* (Westinghouse).

**SOUND MASTERS, INC.**

165 West 46th Street, New York 36, N.Y.
Phone: PLaza 7-6600

Date of Organization: 1937

W. French Githens, *Chairman*
Harold E. Wondsel, *President*
Francis Carter Wood, Jr., *Vice-Pres. & Sec.*
John T. Dunphy, *Vice-President*
Walter Kullberg, *Treasurer*
Wallace Worsley, Jr., *Producer-Director*
John H. Tobin, *Producer-Director*
Roy Gibson, *Producer-Director*
Robert Rosien, *Recording Engineer*

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; editorial, dubbing, recording and re-recording services. **FACILITIES:** Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35, 16mm and 1/4" magnetic recording. Projection facilities for 35mm and 16mm interlock. Four cutting rooms fully equipped with Moviolas and sound readers for film and tape.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tailor-Made Brass* (Western Brass Mills Div., Olin Mathieson Chemical Corp.); *Calling All Ducks* (Winchester-Western Div.); *Assignment Venezuela* (Creole

(LISTINGS CONTINUED ON FOLLOWING PAGE)

METROPOLITAN NEW YORK:

SOUND MASTERS: Cont'd.

Petroleum Corp.); *Floor Show* (American Telephone & Telegraph Co.); *Assignment: Research* (American Newspaper Publishers' Assn.); *Billfish Safari* (McLouth Steel Corp.); *Play Ball With the Orioles* (Ganther Brewing Co.); *Better Barbecuing* (Diamond Match Co.); *Aircraft Accident Investigation* (U.S. Navy); *Conmar Zipper* (Conmar Products Corp.); *Allite* (Barret Div., S.S.F.). TV COMMERCIALS: For Borden, Alcoa, Plymouth, Lever Bros., Ammident, LaRosa, Nestles, GE Lamp series; Bi-So-Dol, Armour & Co. (Dash).



HENRY STRAUSS & CO., INC.

31 West 53rd St., New York 19, N.Y.

Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*

Walter Raft, *Vice-Pres., Production*

Robert Wilmot, *Vice-Pres., Motion Picture Director*

Jerry Alden, *Story Editor*

Marvin Dreyer, *Production Supervisor*

William Hagens, *Training Coordinator*

John von Arnold, *Media Development*

Anne Paydo, *Administration Coordinator*

Robert Behr, *Production Coordinator*

Stanley Schwartz, *Production Asst.*

SERVICES: Internal and external communications, including: public, community, customer and industrial relations; sales promotion; sales training; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures, slide-films, cartoons, printed and recorded material, training courses and guides; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Matter of Importance*; *The World Your Market Place*; *Whole World Over* (Pan American World Airways); *The Antidote* (American Telephone & Telegraph Co.); *All Present and Accounted For* (The U.S. Army); *According to Plan* (Mutual Benefit Life Insurance Co.); *Success Story* (Johnson & Johnson); *The Communications Casebook* (for Syndication). SLIDEFILMS: *D.S.O.*; *Lines of Contact*; *Planes and Progress* (Pan American World Airways); *Examining the Will to Work* (Esso Standard Oil).



STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President and Executive Producer*

M. C. Romilly, *Vice-President*

A. E. Snowden, *Secretary-Treasurer*

Sidney Milstein, *Production Manager*

SERVICES: Medical, technical, educational and industrial films and filmstrips; animation of

all types. FACILITIES: Live-action and animation production; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Concepts of Epilepsy* (Ayerst Laboratories); *Preparation for Surgery* (Winthrop Laboratories); *Teacher Education Series*: five films (McGraw Hill Book Co.); *The Metisteroids in Rheumatoid Arthritis* (Schering Corp.); *Suppression of Lactation With Tace* (Wm. S. Merrell Co.); *On Impact* (Medical Communications, Inc.—Ford Motor Co.); *Urinary Infections* (Nepera Chemical Co.); *Culdocentesis: An Aid to Diagnosis and Therapy of Pelvic Disease* (Lederle Lab.). SLIDEFILMS: *Determining Prothrombin Activity*; *The Female Reproductive System*; *Anatomy and Physiology of the Cardiovascular System* (Warner Chilcott). TV COMMERCIALS: For Alchem, Inc.; Belk Stores; Leggett Stores; This Week Magazine; Troll Enterprises.

BILL STURM STUDIOS, INC.

723 Seventh Avenue, New York 19, N.Y.

Phone: JUdson 6-1650

Date of Incorporation: 1950

William A. Sturm, *President, Tech. Dir.*

Robert J. Hassard, *Chairman of the Board*

Albert D. Hecht, *Treas. (Cust. Relations)*

Orestes Calpini, *Secretary (Creative Head)*

John E. Allen, *Production Manager*

Kenneth Walker, *Animation Director*

Walter Bergman, *Editor*

S. J. Horton, *Manager, Print Dept.*

SERVICES: Film production, including live action, animation, stop motion, animated stop-motion puppets. FACILITIES: Live action studio; animation stands; stop motion puppet stage; editing dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Money Tree* (Savings Bank Association of Mass.); *untitled film* (Freepoint Sulphur Co.); *Electrical Record Card*; *Hull Record Card*; *Electronic Lubrication* (U.S. Navy). TV COMMERCIALS: For National Biscuit; Coca-Cola; Rheingold Beer (McCann-Erickson); H. P. Hood & Son; Nabisco (Kenyon & Eckhardt); RCA; Lovable Brassiere Co. (Al Paul Lefton); General Electric; Armstrong Tile (BBD&O); Phillips Petroleum; Lambert Pharmacal; Richard Hudnut (Lambert & Feasley); and others.

SUN DIAL FILMS, INC.

341 E. 43rd Street, New York, N.Y.

Phone: MUrray Hill 6-2046

Date of Organization: 1944

Samuel A. Datlowe, *President and Executive Producer*

Alice D. Wood, *Vice-President*

Dick Klaussen, *Art Director*

C. R. Jones, *Story Editor*

SERVICES: Facilities for motion pictures and slidefilms. FACILITIES: 16mm and 35mm production equipment. Specializing in ultra-high-speed photography (up to 3,000 frames per second); time-lapse, microscopic photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Target for Tomorrow* (Sterling Drug Co.); *It's the Maine Dish*

(Maine Sardine Industry); *Caribbean Holiday*; *Business Jaunt* (Grace Line); *Modern Garden* (American Association of Nurserymen).



John Sutherland Productions, Inc.

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

Phone: PLaza 5-1875

Dale Armstrong, *Vice-President*, in charge

(See complete listing under Los Angeles area)



TELIC, INC.

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

Phone: JUdson 2-3480

Date of Organization: 1956

Elwood Siegel, *President, Exec. Producer*

Edward F. Boughton, *Vice-Pres., Prod. Mgr.*

SERVICES: Motion picture production for industry and television; complete or partial. Research, scripts, set design, recording, cinematography, casting, editorial — studio or location work. Equipment design, sales, service. Production suppr. for industrial photo depts.; complete editorial service. FACILITIES: 16mm and 35mm incl. cameras, recorders, lighting. Mobile location unit; cutting, recording and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Story for the Editor*; *Who Cares About the Weather?*; *The Best in Baking with Your Hayliner 68* (New Holland Machine Co.); *The Perils of Pauline Consumer*; *Armstrong Custom Vinylcork Tile*; *The 1956 Flooring Conventian* (Armstrong Cork Co.). TV COMMERCIALS: For Sullivan Stauffer, Colwell & Bayles; D. P. Brothers & Co.; N. W. Ayer & Son; B. E. D. & O.; S & H Green Stamps; Hills Bros. Coffee; Dash Dog Food; Armstrong Circle Theater.



TRAINING FILMS, INC.

150 West 54th Street, New York 19, N.Y.

Phone: COlumbus 5-3520

Date of Organization: 1947

Ralph Bell Fuller, *President*

Robert A. Lightburn, *Vice-President*

SERVICES: Filmstrips, filmographs, slides, easels, booklets, presentations. Specialists in business-sponsored filmstrips for schools; filmstrips on employee orientation, methods and sales training; sales promotion. Counsel on all phases of audio-visual presentation and equipment problems. Originators of 3-screen panoramic filmstrips. FACILITIES: Staff researchers, writers, artists and photographers. Complete art department, projection room and photo studio.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *R-P & C Valves* (American Chain & Cable Co.); *The Quality Story of Lees Tufted Carpets* (James Lees & Sons Co.); *McKesson Sales Training Program* (McKesson & Robbins, Inc.); *TTT Story* (J. C. Penney Co.); *Asteroid* (Hoffman-LaRoche, Inc.); *More Beef on Less Feed*; *New Opportunity for Terramycin and You*; *How to Wean More Pigs* (School version) (Charles Pfizer & Co., Inc.).



TRANSFILM, INCORPORATED

35 West 45th Street, New York 36, N.Y.
Phone: JUdson 2-1400

Date of Organization: 1941

William Miesegaes, *President*
Walter Lowendahl, *Executive Vice-Pres.*
Robert H. Klaeger, *Vice-Pres. Chg. Motion Picture Production*
William Burnham, *Vice-Pres. Chg. of Sales*
Pud Lane, *Vice-Pres. Chg. of Slidefilms*
Michael A. Palma, *Secretary-Treasurer*
John Fenton, *Vice-Pres., Motion Picture Completion*
George Ottino, *Manager, Animation Dept.*
Albert Boyars, *Public Relations Dir.*
Steve Kambourian, *Supervising Film Editor*
Joop Geesink, *Co-Producer, Dollywood Studios, Amsterdam, Holland*

SERVICES: Live action, animated, stop-motion films for business, theatrical and television use. Sound slidefilms and still photography. Specialists in films for public relations, sales training and attitude motivation. Create and execute entire audio-visual programs for industry. TV commercials. Complete editorial and recording services. Staff public relations service for trade and consumer film exploitation. FACILITIES: Air-conditioned sound stage and screening rooms. Animation art department; two animation camera stands, optical printer, extensive editing facilities and sound slidefilm studio. Complete prop and scenic departments plus fully equipped shop. Still photography studio and laboratory. Equipped for 16 and 35mm photography and tape recording; optical and tape interlock projection. Print service dept. for inspection and shipping. Film advisory counselling service, research and script writing. Approx. 100 permanent staff. Administrative offices and facilities under one roof in Transfilm Building (N.Y.).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Profits Preferred* (U.S. Plywood Corp.); *The Pitch: Your Brother's House* (Greater New York Fund); *Opportunities Unlimited* (LIFE Magazine); *Through the Looking Glass* (General Electric Co.); *The Story of Oil Marketing* (Shell Oil Co.); *Build for Profit* (E. I. du Pont de Nemours). SLIDEFILMS: *To Your Good Health* (LIFE Magazine & National Wholesale Druggists Assn.); *Complaints Are Opportunities in Disguise* (E. I. du Pont de Nemours); *Walter Reed & the Conquest of Yellow Fever* (Metropolitan Life Insurance Co.); *Your Healing Opportunities in 1956* (Crane Co.); *A Flight Plan for Your Future* (Republic Aviation); *Distributor Sales Development Program* — 6 slidefilms (General Electric Company). TV COMMERCIALS: For Minute Maid (Ted Bates); Noxon Polish; Bankers Trust Co. (Rose-Martin); Old Gold (Lennen & Newell); Old Spice (Wesley Associates); Pontiac; Saran Wrap; Scotch Brand Cellophane Tape, Cadillac; Dow Chemical Products (MacManus, John & Adams); Platex; Rheingold Beer; Spry; Imperial Margarine (Foote, Cone & Belding); Prestone; Winstons; Ballantine Beer; Camels; Cavalier Cigarettes; Coca-Cola; Salems (William Estey); RCA Victor Records; Exquisite Form Brassieres; 5-Day Deodorant; Gruen Watch; Hoffman Mixers (Grey Advertising); RCA Victor TV Sets (Kenyon & Eckhardt); Tide; Gaines Dog Food (Benton & Bowles); Speidel Watchbands (Norman, Craig & Kum-

mel); Betty Crocker Cake Mixes; DuPont products (B. B. D. & O.); GE Radios & Television Sets; Gillette (Maxon); and others.

TRIDENT FILMS, INC.

510 Madison Avenue, New York 22, N.Y.
Phone: PLaza 9-3580

Date of Organization: March, 1947

Charles F. Schwep, *President*
Guy K. Benson, *Vice-President*
Dorothy E. Schuster, *Secretary*

SERVICES: Program development from original research to finished film. Institutional, commercial, documentary and training films; specializing in public attitude films for general TV and special audiences. Also marionettes. FACILITIES: 16mm and 35mm cameras, dollies, lighting equipment, standard editing rooms, screening. Storage, camera and equipment truck. Permanent creative, directorial and editing staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *HOJA Series—IV* (United States Information Agency); *Program Pilot* (Volunteers of America). TV COMMERCIALS (and service films) for: Fry-Cadbury Chocolate Co.; Breck Shampoo (Canada); Revlon International (Canada); Ogilvie Flour Mills; Wash 'n Dri; Macdonald Tobacco Co.



UNIFILMS, INC.

329 East 47th Street, New York 17, N.Y.
Phone: MUrray Hill 8-9325, 8-9326

Date of Organization: 1949

Charles E. Gallagher, *President*
Arline Garson, *Secretary*
Clarence Smit, *Treasurer*
Richard Maury, *Senior Writer*
Robert Stringer, *Senior Director*
Leonard Hirschfield, *Senior Cameraman*
Newton Avrutis, *Senior Engineer*

SERVICES: Business and Television films; 16 and 35mm Slidefilms and filmographs. Live art and cartoon. Specialty: The Narrative Drama. FACILITIES: Staff of seventeen, and 8,000 square feet in Midtown Manhattan. 90 foot sound stage. Permanent kitchen; 10 channels of tape; Art department; dressing rooms; Kodachrome printer; vault; Editing rooms; 50,000 watts of studio lighting. Animation stand. Music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All Of a Sudden* (Socony Mobil Oil Co.); *Trains, Tracks and Safety Facts* (Pennsylvania Railroad); *Picnic at the Proving Grounds* (Pontiac); *Steady Work, Steady Pay* (National Assn. of Manufacturers); *Blueprint for Progress* (Servel, Inc.); *Loaded Wires* (Federal Pacific Electric Co.); *Lubricated Plug Valves* (Walworth Co.). SLIDEFILMS: *Cash Comeback* (Yale & Towne Mfg. Co.); *Seven Golden Benefits* (Federal Pacific Electric Co.). TELEVISION FILMS: Six programs for American Medical Association.

Qualified Specialists in Business and Television Film Production

★ Experienced users of visual communications in business, industry and government look to the Annual Production Review listing pages for basic reference data, carefully collated and complete as a primary step in the selection



UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York 22, N.Y.
Production Center: 108 E. 56th St., N.Y.C.
Phone: PLaza 1-1710

Date of Organization: 1955

Branch Office: 4000 Massachusetts Avenue, Washington, D. C.; John Holman, *in chg.*
Francis C. Thayer, *President*
Thomas H. Wolf, *Vice-Pres., Creative Dir.*
Rene Bras, *Vice-Pres., Creative Services*
Carroll Bagley, *Vice-President, Sales*
Ellis Sard, *Associate Producer*
Arthur Zegart, *Associate Producer*
John L. Thayer, *Service Manager*
Robert W. Asman, *Production Manager*

SERVICES: Production of theatrical, television and industrial motion pictures, sound slidefilms, filmstrips and TV commercials. FACILITIES: Complete facilities for 35mm or 16mm live or animated motion pictures and sound slidefilms.

INFORMATION PRODUCTIONS (Division of U.S. Productions, Inc.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Change at Haverstraw*; *Someone Is Watching* (New York State Department of Health); *No Less Precious* (National Association for Retarded Children); *Secrets of the Reef* (Marine Studios, Inc.); *Atoms for Peace — Scientific Advancement* (United States Information Agency); *Everyone Can Write*; *There's a Book for Everyone*; *Planning Together* (McGraw-Hill Book Co.); *The Big Fir* (CBS-Hebron); *Air Power*—film services (CBS Television). TV COMMERCIALS: For Upjohn Company; National Assn. for Retarded Children; Democratic National Committee; Pan American World Airways.

SCIENCE PICTURES, INC. (Division of U.S. Productions, Inc.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cities Service Camera Tour* (Cities Service Oil Co.); *Principles of Respiratory Mechanics—Parts III and IV* (National Foundation for Infantile Paralysis); *A Study of Seven Publications* (READER'S DIGEST); *Flevin* (McNeil Laboratories); *Annual Report* (Pitney-Bowes, Inc.); *The F-27 Story* (Fairchild Engine & Aircraft Corp.); *Madeline's Christmas* (MCCALL'S MAGAZINE); *Boontonware* (Boonton Molding Company). SLIDEFILM: *A Car Is Born* (Western Printing & Lithographing Co.). TV COMMERCIALS for Bethlehem Steel Co.; Triple S Stamps; Swanee Paper Products; Red-L Frozen Foods; FFV Cookies; Cities Service Oil Company.

UPA Pictures, Inc.

60 East 56th Street, New York 22, N.Y.
Phone: PLaza 8-1405

Charles D. McCormick, *Vice-President, in charge*

★ See complete listing under Los Angeles area

METROPOLITAN NEW YORK:



VAN PRAAG PRODUCTIONS

1900 Broadway, New York 19, N.Y.
Phone: PLaza 7-2687 (TWX: NY 1-2687)

Branches: 2301 Dime Building, Detroit 26.
Phone: WOODWARD 2-4896. Alan Schmier,
Mgr.; 3143 Ponce de Leon Blvd., Coral
Gables, Miami, Florida. Phone: Highland
4-3191. Harry J. Walsh, Jr., Vice-Pres.
in charge; 7417 Sunset Blvd., Hollywood
46, Calif.; Phone: HOLLYWOOD 2-1141.
Gene Harrison, Mgr.

Date of Organization: 1950

William Van Praag, *President*
Marc S. Asch, *Executive Vice-President*
Bert Lawrence, *Vice-President*
Gilbert M. Williams, *Director of Production*
Hugh S. Hole, *Vice-President, Hollywood*
Harry J. Walsh, Jr., *Vice-President, Miami*
Alan Schmier, *General Manager, Detroit*
Gene Harrison, *General Manager, Hollywood*
William E. Schappert, *Administration*
Anita M. Palumbo, *Business Manager*
Robert Van Praag, *Distribution*
Oscar Canstein, *Chief Editor*
Daniel Karoff, *Production Manager*
Lois Gray, *Accounting*
Joan Abner, *Casting*

SERVICES: Theatrical, documentary, commercial, television and industrial films in black & white and in color; distribution. **FACILITIES:** Complete sound studios and mobile units. Creative, art, casting, editorial and distribution services. Film vaults, projection and other related facilities and services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Make a TV Commercial* (Ford Motor Company); *Autodynamics* (Dodge Division, Chrysler Corp.); *1956 Orange Bowl* (Orange Bowl Committee). **TV COMMERCIALS:** For Aluminum Ltd.; American Cancer Society; American Plywood; Ballantine Beer; Bank of Manhattan; Bulova Radios and Watches; Chase National Bank; Chevrolet; Chrysler Corporation; Colgate Shave Cream; Conoco; Crown Zipper; Delco Batteries; Dodge Cars & Trucks; Esso; Esterbrook Pens; Exide Batteries; Flagg Shoes; Flexalum Venetian Blinds; Ford Motor Company; General Motors Corporation; Gillette; Grape Nuts Flakes; International Nickel; Lincoln Cars; Kellogg Pep; Mercury; Oscar Mayer; Palmolive; Puffed Wheat & Rice; Radio Free Europe; RCA; RCA Whirlpool; Richard Hudnut; Studebaker; Sweetheart Soap; Westinghouse; Williams Shave Cream; Wonder Bread and others.

VAVIN, INC.

(Video & Visual Information Films)

134 East 57th Street, New York 22, N.Y.
Phone: MURRAY Hill 8-5897

Date of Organization: 1948

Branch Offices: 72 Boulevard Raspail, Paris XVI, France. Mme. Yvonne Oberlin, *Manager*. 9 Blumenstrasse, Buderich-Dusseldorf, Germany. N. Z. Moreno, *Manager*.

Richard de Rochemont, *Pres., Ch. of Board*
Gerald E. Weiler, *Executive Vice-Pres.*
Helen B. de Rochemont, *Vice-President*
Ruth Teksmo, *Secretary, Asst. Treasurer*
N. Z. Moreno, *Vice-President*
Joseph Stultz, *Vice-President*

SERVICES: Production of documentary, industrial, pub. relations and travel films for theatrical, non-theatrical and television. Production of closed-circuit presentations. **FACILITIES:** Production and editorial for 35mm and 16mm color and black & white in U.S. and overseas locations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Motoroma 1956* (General Motors); *France For Fun* (French Government Tourist Office); *Aluminum in Modern Architecture* — one hour closed circuit program, live and film (Reynolds Metals Co.); *Public Relations Film Series* (Reader's Digest Assn.); *Public Relations Film Series* (LIFE Magazine); *Party at the Potters* (French Wine Committee); *Balloons Against Communism*; *Iron Curtain* (Crusade for Freedom); *Brançusi Exhibition* (The Solomon R. Guggenheim Museum).



VISUALSCOPE, INCORPORATED

103 Park Avenue, New York, N.Y.

Phone: MURRAY Hill 3-3738

Date of Incorporation: 1955

John H. Rose, Jr., *President, Sales Manager*
Manny Rey, *Vice-President, Art Director*
Robert G. Taylor, *Secretary-Treasurer*
Production Manager
Wally Bestard Vincenty, *Asst. Sales Mgr.*

SERVICES: Audio-visual presentations including the Visualscope wide-screen slide or film-strip, regular filmstrip and slides, Vu-Graphs, slide motion pictures. **FACILITIES:** Complete art department, photographic studio, staff script writer, projection equipment and recording facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Today's Plan, Tomorrow's Profits* (Esso Standard Oil Co.); *Kissin Cousin*; *Aerosol* (Dow Chemical Co.); *Double Take*; *Magazine Plan for 1957* (The Borden Company); *Mobilgas R* (Socony Mobil Oil Company); *Opportunities Unlimited* — series of six films (Youngstown Kitchens Div., American Standard Corp.); *Colgate Dental Cream* (Colgate-Palmolive Co.). **WIDESCREEN SLIDEFILMS:** *Telachron*; *Metallic Rectifiers* (General Electric Co.); *Behind Post Covers* (SAT. EVENING POST); *Carrier Means Business* (Carrier Corp.); *World Premiere* (Four Roses Distillers); *Tremendous* (Pan American World Airways); *Operation Opportunity* — series of 14 films (Colgate-Palmolive Co.); *Division and Dealer Films* (Socony Mobil Oil Co.); and others.



ROGER WADE PRODUCTIONS, INC.

15 West 46th Street, New York 36, N.Y.

Phone: Circle 7-6797

Date of Organization: 1946

Date of Incorporation: 1957

Roger Wade, *President*
George Heidemann, *Studio Manager*
Clyde Strohsahl, *Art Director*
Anne Koller, *Production Coordinator*

SERVICES: Production of industrial motion pictures (b&w and color); sound slidefilms; slides and slide presentations; TV commercials. **FACILITIES:** Studio with editing room and equipment; dark rooms, animation stand, 16 & 35-

mm cameras, complete still equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Washington, Shrine of American Patriotism* (Baltimore & Ohio Railroad); *Song of the Iron Road* (Associated Railroads of New Jersey). **SLIDEFILMS:** *Thin Film Evaporometer* (Shell Oil Company); *The Epic Story of Agent Plus* (Equitable Life Assurance Society of U.S.); *Better Driving* (Shell Oil Company). **TV COMMERCIALS:** Carrier Corp. (N. W. Ayer & Son); American Optometric Association (John Patterson); National Foundation for Infantile Paralysis; General Slicing Co. (Lewin, Williams & Saylor).



Wilding Picture Productions, Inc.

385 Madison Avenue, New York City, N.Y.

Phone: PLaza 9-0854

T. H. Westerman, *Vice-President*, in charge
(See complete listing under Chicago area)



WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N.Y.

Phone: JUDSON 2-0430

Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, N.Y.

Date of Organization: 1932

John M. Squiers, Jr., *President*
S. A. Scribner, Jr., *Vice-President*
S. H. Childs, *Treasurer*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. **FACILITIES:** Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Geigy Development* (Geigy Chemical Corp.); *For More Tomorrows* (Lederle Laboratories Div., American Cyanamid Co.); *Your Income Tax* (American Institute of Accountants); *This is Epilepsy* (Parke, Davis & Co.); training films for U.S. Navy, U.S. Air Force, etc. **TV COMMERCIALS:** For various clients and agencies.

WINIK FILMS CORP.

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

Phone: Circle 6-7360

Date of Incorporation: 1939

Leslie Winik, *President, Sales*
Richard Winik, *Vice-President, Production*
Estelle Rosen, *Secretary*

SERVICES: Produce and distribute filmed television shows; specialize in sports stock shots; produce industrial films and TV commercials. **FACILITIES:** Personnel and equipment for above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Basketball Techniques* (U.S. Rubber); *Great Knockouts*; *Madison*

Square Garden (House of Seagram); *Basketball 1956* (Converse Rubber); *Football Highlights 1956* (Princeton University); *Football Highlights 1956* (New York Football Giants); *The Harlem Globetrotters* (A. I. M. Saperstein Associates); *Marciano-Moore Title Fight* (United Artists); *Robinson-Fullmer Title Fight* (International Boxing Club); *All Stars* (National Basketball Association).



Raphael G. Wolff Studios, Inc.

330 Park Avenue, New York 22, N.Y.
Phone: PLaza 5-5386

Dieran Nahigian, in charge
(See complete listing under Los Angeles area)

MID-ATLANTIC STATES

New York State

HOLLAND-WEGMAN PRODUCTIONS

197 Delaware Avenue, Buffalo 2, N.Y.
Phone: MAdison 7411

Date of Organization: 1952

Sheldon C. Holland, *Partner*
Edward J. Wegman, *Partner*
James I. Allan, *Editorial Chief*
Paul G. Ent, *Director of Photography*
Andrew J. MacGowan, Jr.,
Senior Writer-Director

John V. Gates, *Sound Chief*
Nancy A. Getman, *Production Coordinator*
Gordon J. Christopherson, *Art Director*
Floyd G. Stratton, *Laboratory Manager*

SERVICES: 16 and 35mm films for business, industry and television; Sales promotion, public relations, educational, medical and scientific. Commercial and programs for television, in color or black and white. FACILITIES: Complete creative, production and laboratory facilities under one roof. Sound stage, blimped 16 and 35mm studio cameras, magnetic film recorders, 4 channel magnetic film mixing, 1/4 inch magnetic sync recorder, animation and art department; complete, Aeme animation stand; creative staff, music library, laboratory for processing, printing and edge numbering; fireproof film vault.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Fourth Seacoast*—one of five films (St. Lawrence Seaway Development Corp.); *Tire Building Operations* (Dunlop Tire & Rubber Corp.); *Verdict* (Buffalo Community Chest); *Time to Relax* (Barcalo Manufacturing Co.); *These, Too, Are Ours* (Niagara Falls Community Chest). SLIDE-FILMS: *You Can't Do Business From an Empty Wagon*; *The Green Thumb* (National Gypsum Co.); *Goulds Builds Better Pumps*; *The Goulds Team* (Goulds Pumps, Inc.); *For the Eyes of Daystrom Representatives Only*; *Parrott & Bluffo* (Daystrom Furniture Co.). TV COMMERCIALS for: Wildroot; N.Y. Telephone Co.; Keebler Biscuit Co.; Birge Wallpaper; John Labatt, Ltd.; Fanny Farmer, etc.

McLARTY PICTURE PRODUCTIONS

45-47 Stanley Street, Buffalo 6, N.Y.
Phone: Taylor 0332

Date of Organization: 1934

Henry D. McLarty, *Owner and Exec. Prod.*

SERVICES: Exclusively 16mm industrial, scien-

tific and educational films; 16mm short subjects and spots for television. FACILITIES: Sound stages, Maurer cameras. Stencil-Hoffman magnetic recording system. J. A. Maurer optical recording system, mobile truck facilities for industrial coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Polyurethane Foam* (National Aniline Div., Allied Chemical & Dye Corp.); *This Is Mystic Seaport* (Mystic Seaport); *The Marine Historical Association* (Charles Harrison); *The Dedication of WBUF* (N.B.C.); *The Union Metal Story* (Union Metal Corp.).

District of Columbia

AMERICAN FILM SERVICES

2153 K Street, N.W., Washington, D.C.
Phone: Republic 7-1803

Date of Organization: 1946

Henry V. Hoagland, *President*

SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni relations; also producers of sport films for instruction and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. FACILITIES: Contract for sound and editing with companies specializing in that work. (None owned.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Unto the Hills* (Colgate Rochester Divinity School); *The Crozer Story* (Crozer Theological Seminary); *This Is Pennsylvania* (University of Pennsylvania); *Where Do We Go From Here?* (University of Virginia).

(Only 1956 references submitted)



Atlas Film Corporation

714 Warner Building, Washington 4, D.C.

(See complete listing under Chicago area)



BYRON, INC.

1226 Wisconsin Avenue, Washington 7, D.C.
Phone: FEderal 3-4000

Date of Organization: 1938

Byron Roudabush, *President*
Dudley Spruill, *V. P. and General Manager*
Peter J. Agnew, *Secretary*
George T. Meriken, *Production Manager*

SERVICES: 16mm films for television, training, sales and public relations. FACILITIES: Laboratory—"Color-Correct" printing, processing, sound striping, color negative-positive process using EK film. Studio — sound recording, sound stage, art, titles, animation, photography, editorial.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Kids*; *Big Men and Small Boats* (Federal Civil Defense); *Abriendo Nuevos Senderos* (United States Information Agency); *Five Keys* (U.S. Post Office Dept.); *Shrimp Tips* (U.S. Dept. of Interior); *Hassan Discovers the World of Oil*; *Trachoma*; *Your Job and Oil*; *The Battle Against Malaria* (Studio Alliance); *Town and Country Time* (RCA); *Navy Boilers* (U.S. Navy).



CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D.C.
Phone: REpublic 7-7152

Date of Organization: 1940

Milton R. Tinsley, *President*
George W. Snowden, *Vice-President*
Lloyd B. MacEwen, *Treasurer*
Arthur C. Iddings, *Production Director*
Melvin M. Emde, *Art Director*
Marvin J. Fryer, *Animation and Design*
Martin S. Konigmacher, *Project Director*
Frank S. Stewart, *Technical Design*
Laura C. Timmons, *Office Manager*

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Role of the Warden* (Federal Civil Defense Administration). TV COMMERCIALS: For Savings Bonds Division, U.S. Dept. of Treasury; McCann-Erickson.
(Only 1956 references submitted)

NATIONAL FILM STUDIOS

(formerly Capital Film Studios)

105 11th Street, S.E., Washington, D.C.
Phone: LIncoln 6-8822

Date of Organization: 1953

Harold A. Keats, *President*
F. William Hart, *Vice-President*

SERVICES: Service facility for producers. FACILITIES: Studios, 16mm and 35mm cameras, lighting, grip equipment and personnel. RCA Sound Recording supplied by Capital Film Laboratories, Inc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Studio facilities for *New Family in Town* (Robert J. Enders, Inc. for Federal Civil Defense Administration); *New Story of Milk* (Robert J. Enders, Inc. for Excelsior Corporation); *Fresh Out of Water* (James Lee Productions for U.S. Fish & Wildlife Administration); *The Boss* (Drew Pearson Trailers for United Artists Corp.); *F.B.I. Training Films* (Norwood Studios for Federal Bureau of Investigation); *Report to the People* (Caravel Films, Inc. for the Republication National Committee). TV FILMS: *Drew Pearson TV Series* (Milton Hammer); *Reporters Roundup* (Washington Video Productions); *James Carey Speaks* (Henry J. Kaufman & Associates); *The Christophers* (Robert J. Enders, Inc.). Foreign language versions of *Report From America* (U.S. Information Agency).

Stanley Neal Productions, Inc.

Munsey Building, Washington, D.C.
Phone: STerling 3-0918

A. A. Ulin, *representative*

(See complete listing in New York City area)

MIDDLE ATLANTIC STATES:

District of Columbia: Continued



United States Productions, Inc.

4000 Massachusetts Avenue, Washington, D.C.
John Holman, in charge
(See complete listing in New York City area)

Maryland

NORWOOD STUDIOS

Norwood Road, RFD # 3, Rockville, Md.
Phone: Whitehall 2-7551

Date of Organization: 1951

Phillip Martin Jr., *Owner-Producer*

Nicholas Webster, *Director*

Ray N. Mahan, *Sales Representative*

Hollis R. Boyd, *Secretary*

Donald F. Bates, *Unit Manager*

Carl W. Fowler, Jr., *Editorial*

SERVICES: Production of motion pictures. **FACILITIES:** No physical equipment listed—other than trucks and station wagons. Editorial and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It Can Be Done* (University of Pennsylvania); *The Salvage Rocket*; *Single Action Revolver*; *The Chief Clerk's Office*; *Double Action Revolver* (Federal Bureau of Investigation).

STARK-FILMS

537 N. Howard Street, Baltimore 1, Md.
Phone: LE. 9-3391

Date of Organization: not given

Milton Stark, *President*

Rose C. Stark, *Secretary*

Casper Falkenhan, *Production Mgr.*

Harold Elkin, *Purchasing, Personnel Mgr.*

SERVICES: Produce 16mm color, b&w silent and sound films. **FACILITIES:** Small studio; complete 16mm camera and production equipment; cover Eastern U.S. region.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Admirals in the Making* (National Dairy Council); *The Milestone* (National Polio Foundation); *Baltimore—World Port* (City of Baltimore); *The Girl With the Lamp* (Maryland Society for Medical Research); *Drug Addiction—a Medical Hazard* (restricted release for University of Maryland and Fed. Bureau of Narcotics).

New Jersey

Feature Story Productions

424 Clinton Place, Newark, New Jersey
Phone: WAverly 3-7018

Leo Loewenthal, in charge

(See complete listing under Florida area)

ON FILM, INC.

33 Witherspoon Street, Princeton, N.J.
Phone: PRinceton 1-6008

Date of Organization: 1951

Branches: 10 East 49th Street, New York City. Phone: PLaza 9-1976. Malcolm

Scott, *Manager*. 101 Investment Building, Pittsburgh 22. Phone: COurt 1-0121.
John Thompson, *Manager*.

Robert Bell, *President*

Frederick Johnston, Jr., *Treasurer*

Tracy Ward, *Executive Producer*

Malcolm Scott, *Director of Sales, East*

John Thompson, *Director of Sales, Midwest*

Gustave Eisenmann, *Production Coordinator*

Coni Johnston, *Associate Producer*

Barbi Norris, *Associate Producer*

John Peckham, *Associate Producer*

Joseph Cole, *Writer-Director*

Mel London, *Writer-Director*

Carlo Arcamone, *Supervising Editor*

Yngvar Haslestad, *Director of Distribution*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. **FACILITIES:** 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Color and Texture in Aluminum* (Aluminum Company of America); *Alice in Washington* (American Airlines, Inc.); *At Any Given Moment* (American Express Company); *Trying on Your New Home* (American Gas Association); *From the Ground Up* (Atlas Supply Company); *New Faces, New Places* (Family Circle Magazine); *Your Home As You Like It* (Pittsburgh Plate Glass Co.).



THE PRINCETON FILM CENTER, INC.

Carter Road, Princeton, N.J.

Phone: Princeton 1-3550

Date of Incorporation: 1941

Gordon Knox, *President*

Alfred Califano, *Executive Vice-President*

Robert Molusky, *Vice-President & Secretary*

SERVICES: Production and distribution of films for television and business use. **FACILITIES:** Studio, Western Electric licensees; 35 & 16mm cameras; editing facilities; mobile production unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Fair Share* (Welfare Federation, Newark, N.J.); *Pilot's Report* (Grumman Aircraft Co.); *Americans at Home* (Lennox China, Towle Silver, Tiffin Glass); *Today's Horizons in Health* (Young's Co.). **TELEVISION FILMS:** *Rural Review* (Allis Chalmers Co.).

RIVERSIDE PICTURES

North Hackensack, New Jersey

Phone: Teaneck 6-2986

Date of Organization: 1945

Ed. W. Benson, *Proprietor*

SERVICES: Sales promotion, public relations and training motion pictures. Slidefilms (color — sound). **FACILITIES:** Equipped for 16mm productions in color and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Marine Speed Merchants* (Gulf Oil Corp.); *Operation Expedite* (Fed-

eral Telephone & Radio Corp.); *Transco in New Jersey* (Transcontinental Gas Pipe Line Corp.); *Christmas Seals at Work* (Bergen County Tuberculosis & Health Assn.); *Sandoz DTC* (Sandoz Chemical Works).

STAR INFORMATIONAL FILMS

240 West Front Street, Plainfield, N.J.

Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner and Exec. Prod.*

SERVICES: Industrial, sales and scientific films from script to screen. **FACILITIES:** 16mm Mitchell camera; stop motion, time-lapse equipment; special camera stand, tape and synchronous magnetic recorders; title, special effects stand; synchronous and interlock projection; editing facilities; lighting equipment; special effects shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A New Way to Get More Eggs; More Beef at Less Cost* (Chas. Pfizer & Co., Inc.); *Atlas 1957 Point of Sale Program* (Commercial Photo Co.); *In Memory Of* (Lake Nelson Memorial Park).

(Only 1956 references submitted)

Pennsylvania

DeFRENES COMPANY

1909 Buffonwood St., Philadelphia 30, Pa.
Phone: RIttenhouse 6-1686

Date of Organization: 1916

Joseph DeFrenes, *President*

Edward P. deNinno, *Vice-Pres., Prod. Mgr.*

Richard DeFrenes, *Secty., Asst. Prod. Mgr.*

Frank Heininger, *Writer-Director*

Michael Levamos, Jr., *Director*

Stephen A. Ciechon, *Editorial Chief*

Harry E. Zeigler, Jr., *Art, Animation Dir.*

Peter Montefusco, Robt. Smith, Lee Davis, *Cameramen*

Barney Rogan, Paul Litecky, *Sound Engrs.*

SERVICES: 16 & 35mm motion picture productions from script development, production, audience testing, national distribution. Color, black-and-white; sound, silent; animation; filmographs, slidefilms; TV films and commercials. **FACILITIES:** Sound stage "A" 80' x 100'. Sound stage "B" 40' x 60'. RCA Sound system including 35mm magnetic and film channels—complete recording and re-recording facilities for both film and tape. Looping facilities. Lighting equipment available to outside producers on rental basis. Music library. Film storage vault. 35mm and 16mm cameras and dollies.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Atlantic Refining Co.; N. W. Ayer & Son, Inc.; Burroughs Corporation; General Electric Co.; Radio Corp. of America; Reading Railroad; Rohm & Haas; Textile Machine Works; U.S. Steel Corp.; and U.S. Air Force. Titles not provided.

MICHENER & O'CONNOR, INC.

1007 N. Front St., Harrisburg, Pa.
Phone: CEDar 4-5988

Date of Incorporation: not given

Edward C. Michener, *President*

Walter G. O'Connor, *V.P. in Charge of Sales*

Henry L. Miller, *Director, Ma. Pic. Studios*

SERVICES: Motion picture production; slide-films; sound recording; art services. FACILITIES: creative, art, sound recording and photographic equipment (motion picture and still).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Miracle of Paper* (P. H. Glatfelter Co.); *Know Your Hockey* (Hershey Hockey Club); *Men of Vision* (Republican State Committee, Pa.). SLIDEFILMS: *Room Air & Snorkel*; *Residential & Commercial Air Conditioning* (York-Borg-Warner). TV COMMERCIALS: for Medical Society of Pa. (20); Heart Assn., State of Pa.; Blue Cross (12); Republican State Committee (20); Reese's Peanut Butter Cups; Bureau of Employment Security, Pa.

NORTH AMERICAN FILM CORPORATION

106 E. 10th Street, Erie, Pa.
Phone: 2-6493

Date of Organization: 1953

Don Lick, *President*
Charles R. Bick, *Secretary-Treasurer*
Clinton J. Bebell, *Chairman of Board*
Don Okel, *Production Chief*
Jack Bullock, *Chief Cameraman*

SERVICES: Complete 35mm and 16mm production service from planning to finished project. 16mm and 35mm and slidefilms, black and white or color. 16mm negative — positive and reversal processing. 16mm Kinescope. FACILITIES: Two 16mm Auricons. 35mm Bell and Howell studio camera, two animation stands (35mm and 16mm), complete recording facilities for lip sync and post recording, editing, B & H model J for A & B printing with fades & dissolves, two Bridgmatie processing machines, script writers and artists.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Creative Planning* (General Electric Company); *Gentle Power* (Struthers Wells Corp.); *Hammermill Newsyrama* (Hammermill Paper Company); *Pennsylvania's Perfect Playground* (Conneaut Lake Park); *The Pintype Goose-neck Trailer* (Rogers Bros. Corp.). SLIDEFILMS: *A Better Community* (National Plazas, Inc.); *The Sick Can't Wait* (Hamot Hospital Fund). TV COMMERCIALS: for General Electric; Koehler Beer; United Oil Co., etc.

On Film, Inc.

101 Investment Building, Pittsburgh 22, Pa.
Phone: COURT 1-0121
John Thompson, *Manager*
(See complete listing under New Jersey area)



Frederick K. Rockett Company

1022 Forbes Street, Pittsburgh 19, Pa.
Phone: EXpress 1-1846
(See complete listing under Los Angeles area)



Wilding Picture Productions, Inc.

3 Gateway Center, Pittsburgh, Pa.
Phone: GRant 1-6240
Ralph Maitland, *District Manager*
(See complete listing under Chicago area)

SOUTHEASTERN STATES

FLORIDA • GEORGIA • KENTUCKY
AND TENNESSEE

Florida

FEATURE STORY PRODUCTIONS

Winston Building, Clermont, Florida
Phone: EXeter 4-4652; 4-5511

Date of Organization: 1955

Branch: 424 Clinton Place, Newark, N. J.,
Leo Lowenthal, *in charge*

Rosemary Young, *Owner, Producer*
Leo Lowenthal, *Director of Production*
Max Glenn, *Chief Cameraman*
Joe Sanchez, *Scenario*
Herb Starr, *Art Director*
Calmer Koester, *Still Photography*
Lucille Young, *Distribution Manager*

SERVICES: Production of color, b&w 16mm films, slides, transparencies and stills. Sales promotion, training, educational, documentaries; travel and public relations films. No TV commercials. FACILITIES: 16mm: Arriflex, Cine-Special, AK cameras; sound recorders; projection, cutting and editing rooms; completely-equipped darkroom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Weekend in Paradise* (Paradise Point, Fla.); *Ployland of the Seaway* (Alexandria, N.Y. Chamber of Commerce); *Florida Viewpoint* (Citrus Tower, Clermont, Fla.); *Ragatta Day* (Mount Dora, Fla. Chamber of Commerce); *Silver Dollar Cruise* (Eustis, Fla. Chamber of Commerce); *Crystal River Boat-A-Cruise* (Port Paradise Hotel, Crystal River, Fla.); *Forward March* (Haines City, Fla. Chamber of Commerce & C. G. Conn Band Instrument Co.).

RAINBOW PICTURES, INC.

5711 Dixie Highway, S. Miami, Florida
Phone: MOhawk 5-3524

Date of Organization: 1948

Walter Resce, *President*
Ruth B. Resce, *Sec.-Treas.*, *Scripts*
Frank Brodock, *General Sales Manager*
Willard Jones, *Production Chief*
Oscar Barber, *Editing and Direction*

SERVICES: 35mm, 16mm production of industrial, educational and television films. Writing, editing and supervision. Complete 35mm and 16mm color, b&w animation. FACILITIES: 35mm BNC Mitchell, 35mm NC Mitchell, 16mm Mitchell. 35mm RCA magnetic sound; 16mm magnetic sound. Two air-conditioned studios; complete 16 and 35mm editing services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Training Film* (U.S. Air Force); *Scrutin-Geritol* (Pharmaceuticals, Inc.); *Dental Clinic* (Dade County Dental Clinic); *Miami Beach Story* (City of Miami Beach); *Pan American Bank* (August Dorr Advertising); *Mending Hearts* (Cardiac Hospital). Overseas production: *The Bells of St. Peters, Old Pompeii* (Italy); *Hawaiian Lei Day* (Hawaii). TELEVISION FILMS: 26 quarter hour films—*Glamour Unlimited* series; 78 quarter hour films *A Song Is Born*.

WURTELE FILM PRODUCTIONS

2302 Diversified Way, Orlando, Florida
Phone: 9755

Date of Organization: 1938

Harold S. Wurtele, *Owner, Executive Prod.*
Elizabeth G. Wurtele, *Production Assistant*
M. A. McDaniels, Jr., *Production Assistant*
Wynk Boulware, *Art Department*

SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck equipment; Auricon-Pro sound camera; Maurer professional camera; Cine Kodak special cameras; Filmo-70 cameras; Maurer 16mm recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Destructive Loads on Aircraft in Flight* (Radiation, Inc.); *Highway Construction*; *Morable Interiors* (United Brotherhood of Carpenters & Joiners of America); *Sunshine on the Shelf* (Southern Fruit Distributors, Inc.); *Teaching Traffic Safety* (Greater Orlando Chamber of Commerce).



Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Gables, Fla.
Phone: Highland 4-3191; TWX MM-494
Harry J. Walsh, Jr., *Vice-President*

(See complete listing in New York City area)

Georgia

BEELAND FILM PRODUCTIONS

752 Spring Street, N.W., Atlanta 8, Georgia
Phone: TRinity 6-7558

Date of Organization: 1938 (Chas. Beeland Co.)

C. D. Beeland, *Executive Producer*
D. S. Phillips, *Production Manager*
H. L. Chick, *Sales*
L. E. McCumber, *Director of Photography*
Millie Stine, *Chief Accountant*
Edward Burris, *Laboratory Manager*
John Horne, *Lab., Mechanical Supervisor*
Johnson Duncan, *Sound Engineer*
E. C. Bangs, *Electrical Supervisor*
E. Beeland, *Make-up*

SERVICES: Cinemascope, industrial and commercial motion pictures, filmographs, sound slidefilms, TV programs and commercials, animation. 16 and 35mm Jet Spray processing, sound recording, b&w and color printing. FACILITIES: Modern air-conditioned building with sound proof studios, 3 mobile units, 16 & 35mm cameras, lighting, recording, dollies. Complete 16 and 35mm laboratory facilities. Western Electric sound channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Preventive Medicine*; *You Don't Stand Still* (U.S. Air Force); *The Journey* (Michigan State University); *Barry Steam Plant* (Alabama Power Company); *Football Highlights of 1956* (Georgia Tech Athletic Assn.). SLIDEFILMS: *A Punch Where It Counts*; *The View Master* (The Coca-Cola

(LISTINGS CONTINUED ON FOLLOWING PAGE)

SOUTHEASTERN STATES:

Georgia: Continued

BEELAND FILM PRODS. Cont'd.

Company). TELEVISION FILMS: *The Statesman Quartet*—series of 26 fifteen min. films (McCann-Erickson Inc.). TV COMMERCIALS: For National Biscuit Co.; Coca-Cola (McCann-Erickson, Inc.); Interstate Life & Accident Insurance Co. (Phillip Denton Adv.); Pet Milk (George I. Clarke Co.); Grippo, Inc. (B. T. Fr. & Eastman-Scott); Colonial Bread, Delta Airlines (Burke, Dowling Adams, Inc.).

INTERNATIONAL SOUND FILMS, INC.

220 Pharr Road, N.E., Atlanta, Georgia
Phone: CEDar 7-0844

Date of Incorporation: August, 1952

George M. Kirkland, *President, Treasurer*
Evelyn E. Kirkland, *Vice-President*
Hubert A. Janicek, *Secretary*
Gilbert Haimsohn, *Production Head*
Sally Sawyers, *Art Director*
William Gould, *Cameraman-Director*
Don Nixon, *Head, Research & Script Dept.*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. FACILITIES: Studio and sound stage available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mainstreet of America* (U.S. Highway 24 Assn.); *Captain Shreve Landed Here*; *Pirate City of the Central South* (Shreveport (La.) Chamber of Commerce); *Texarkana, U.S.A.* (Texarkana Chamber of Commerce); *Behind the Feed Bag* (Security Feed Mills, Inc.); *City of Contrasts* (San Antonio Chamber of Commerce); *Natchez Pilgrimage* (Natchez Pilgrimage Club); *Mistress of the Mississippi* (City of Vicksburg, Miss.); *Heart of the Rockies* (Glenwood Springs, Colo.); *Mississippi Magic* (Miss. Agric. & Industrial Board); *Big Impression*; *Story of Compaction* (Tampo Manufacturing Co., San Antonio).

Kentucky



KENT LANE FILMS, INC.

1253 So. Third St., Louisville 3, Kentucky
Phone: Melrose 6-3900

Date of Organization: 1947

Kent Lane, *President & Producer*
Julia Lane, *Treasurer*
Howard Hunt, *Secretary*
Anita C. Hunziker, *Asst. Treas., Office Mgr.*
Dorothy Ellenberg, *Associate Producer*
Tom Mulvey, *Associate Producer*
Wanda Receveur, *Staff Writer*
Hugh K. Miller, *Director, Still Photography*
Eric Wehder, Jr., *Art Director*

SERVICES: Merchandising, sales promotion, public relations and training films. Television commercials, slidefilms, still illustrations, editorial service and story boards. FACILITIES: Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback, Mitchell or Maurer 16mm cameras, etc. as necessary

equipment for studio or location film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Eighth Lively Art*: (General Electric Company); *From the Inside Out*; *Vodka* (Glenmore Distillery); *Come With Me* (Mt. St. Francis Seminary); *Behind the Sign* (City of Louisville); *Design For Giving* (St. Matthews Church). SLIDEFILMS: *All in Line* (General Electric Co.); *The Amerrent Story* (American Air Filter Co., Inc.). TELEVISION FILMS: *The Pee Wee King Show*—three films (Tele-King Corp.). TV COMMERCIALS: for Paramount Foods; City of Louisville; Louisville Chapter, American Red Cross; Kentucky Democratic Party; Kentucky Republican Party; Better Roads Council; March of Dimes.

Tennessee

CONTINENTAL PRODUCTIONS CORP.

539 Vine Street, Chattanooga, Tennessee
Phone: 7-4302

James E. Webster, *Pres. & Exec. Producer*
Gene A. Carr, *Vice-Pres. & Exec. Director*
H. L. Thatcher, *Treasurer*
Thomas Crutchfield, *Secretary*
Donald D. Hoffman, *Dir. of Photography*
Charles L. Doughty, *Dir. Art & Animation*

SERVICES: 16 and 35mm color and black and white, live and animated motion pictures; sound slidefilms; and industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers also of FilmoRama productions (16mm version of Cinemascope), color stills for display, and Stereo presentations. FACILITIES: Production facilities, including 16 and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses, over 125,000 watts of lighting equipment, and complete art and animation department with Oxberry animation stand. Permanent creative staff — writers, directors, cameramen, editors, artists, sound engineers, and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Full Measure* (Westinghouse Electric Corp.); *The Eighth Wonder* (Rock City Gardens); *Progress Report 1956* (Bowaters Southern Paper Corp.); *Static-Proof Tile Installation* (Robbins Floor Products, Inc.); *Industrial Construction* (S. S. Jacobs Co.); *Scouting at Camp Cherokee* (Boy Scouts of America); *The College With a Pocketbook* (READER'S DIGEST). SLIDEFILMS: *Heat Your Home Electrically* (National Electrical Manufacturers Assn.); *Cavalier Electric Heating Equipment* (The Cavalier Corp.). TV COMMERCIALS: For Amer. Gas & Elec. Service Corp.; Fleetwood Coffee; JFG Coffee; White Lily Flour; Happy Valley Farms, etc.

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing.



SAM ORLEANS PRODUCTIONS

211 W. Cumberland Ave., Knoxville 15, Tenn.

Phones: 3-8098 and 7-6742

Branch: 550 Fifth Avenue, N.Y.C., N.Y.

Date of Incorporation: 1946

Sam P. Orleans, *Executive Producer*
Lawrence Molloy, *Associate Producer*

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms, documentary films. Producer of TV series: *Rural America Review*. FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Helicopter Mountain Operations*; *Jungle Survival* (U.S. Air Force); *Industrial Compressors for Tomorrow* (Carrier Corporation); *Your Child's Health* (National Health Council). TELEVISION FILMS: *Rural America Review # 1* (Ralston Purina Co.); *Rural America Review # 2* (Chas. Pfizer & Co., Inc.).


EAST CENTRAL
(INDIANA · MICHIGAN · OHIO)

Indiana

FRINK FILM STUDIO

1414 Thornton Street, Elkhart, Indiana
Phone: 3-0503

Date of Organization: 1950

Maurice Frink, Jr., *Owner*

SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FACILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magnetic film and tape; dubbing, mixing, editing; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Triumph in Tone* (Conn Organs); *Life Without Germs* (University of Notre Dame); *A Case on Point* (United Fund, South Bend, Ind.); *Electric Blankets* (Northern Electric Co.). SLIDEFILM: *Econolene & Metaleene* (Bendix Products). TV COMMERCIALS: For Zephyr Refineries; Shurfine Foods; O'Brien Paints; Christian Rural Overseas Program.

GALBREATH PICTURE PRODUCTIONS, INC.

2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147

Date of Organization: 1942

Branch: 141 West Jackson Blvd., Chicago 4.
Phone: HARRISON 7-7447. Clyde L. Krebs, Jr., *Manager*

Richard E. Galbreath, *President*
Clyde L. Krebs, Jr., *Vice-President*
John D. Shoaff, *Secretary-Treasurer*
Henry M. Stoepfelwerth, *Sales*
Guy Fitzsimmons, *Production Manager*
Claude Cole, *Photographic Director*
Allen C. Moore, *Mgr., Recording Dept.*
Wallace Swander, *Set, Carpenter Dept.*

SERVICES: Public relations, sales, industrial and training motion pictures; sound slide-

films; still illustrations; custom and package television programs and commercials. FACILITIES: Mitchell cameras (35 and 16mm) and 20,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mike Nail* (American Steel & Wire Div., U.S. Steel Corp.); *Old MacDonald* (Amer. Feed Manufacturers Assn.); *The Blue Ribbon Way* (Goshen Manufacturing Co.); *Selling National Homes* (National Homes Corporation); *An Apple for the Teacher* (Phil-Chemical Co.); *Dude Ranch*; *River Boat* (Central Soya Corporation).

Metropolitan Detroit Area



FILM ASSOCIATES OF MICHIGAN, INC.

4815 Cabot Avenue, Detroit 10, Michigan
Phone: LUzon 2-6200

Date of Organization: 1953

Date of Incorporation: 1956

Branch Offices: 610 N. Woodward Ave., Birmingham, Mich. Phone: Midwest 4-3619. Richard L. Shanahan, in charge. 1308 Geddes St., Ann Arbor, Mich. Phone: NOrmandy 2-2458. Paul Lohmann, in charge.

James E. MacLane, *Executive Producer*
W. B. Chase, *Treasurer*
Paul H. Croll, *Secretary*
Robert L. Crawford, *Production Manager*
Robert S. Fisher, *Sales Manager*
Ervin Milner, *TV Consultant*
Grover F. Seyfried, *Cameraman-Director*
Kaye Panagos, *Executive Secretary*

SERVICES: Producers of motion pictures for public relations, sales promotion, industrial training and special purposes. Also available: production planning, supervision or film counseling. Special service: field footage by assignment to associates in U.S. and abroad. FACILITIES: Acoustically-treated studio; cutting rooms, Maurer and Auricon cameras; Magnasync and Reevesound recorders; complete vehicle-mounted location facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Invisible Killer* (Automotive Exhaust Research Institute); *Efficiency in Production* (Colonial Broach Company); *No Second Break* (Shatterproof Glass Corporation); *Work or Wages* (UAW-CIO Educational Committee); *Advanced Galvanizing Procedures* (Locke Division, General Electric Co.); *Design for Selling* (AP Parts Corp.); *Plants, Products and People* (Dow Chemical International); *Advanced Maintenance Training* (Bendix Aviation Corp.); *Paperboard Packaging* (Continental Paper Co.); *Christmas Carrolls*; *Another Case of Tomatoes*; *Primer for Professionals*; *Music With the Melode Bells*; *A Car Is a Woman* (Dow Chemical Co.). TV COMMERCIALS: For Ammophos Products (Olin-Mathieson Chemical Co.); Black & Decker Power Tools (Vansant, Dugdale Co.); National Bohemian Beer (W. B. Doner & Co.); King Products (H. W. Buddmeyer Co.).



FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Michigan
Phone: Woodward 2-4920
Sound Studio: 25305 John R Road, Madison Heights

Date of Organization: 1931

Genaro A. Florez, *President*
Paul A. Kelcourse, *Treasurer, General Mgr.*
Hans A. Erne, *Vice-Pres., Secretary*
J. Raymond Cooper, *Vice-Pres., Prod. Mgr.*
Ray B. Helsler, *Vice-Pres., Director of Client Service*

John H. Kleene, *Vice-Pres., Creative Dir.*
Clark Pardee, *Manager, Job Control*

Creative Contact: Ernest D. Nathan, Clark Broderick, Charles Hooker, V. F. Radcliffe, J. N. Kirkwood, B. Priehs.

SERVICES: Consultants, creators, producers for: sales and service training, promotion, management and manpower development; product presentation; technical exposition; conventions and exhibits; employee and consumer relations; economic information. Planning and producing slidefilms, motion pictures, transparencies. Videograph presentations, charts, recordings, models and exhibits, stage presentations, conventions and shows, manuals, texts, questionnaires, house organs. Offering stock shots, a-v equipment, syndications. FACILITIES: Six-story main building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion picture photography, 16mm or 35mm, sound or silent black-and-white or color; still photography, glamor shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing. Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure; film titles. Madison Heights sound studio, 4000 sq. ft. completely equipped. Mitchell camera equipment. Reeves magnetic sync sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Witness*, *Power Tip*, *Stepping Forward*, *Puttin' on the Dog*, *Ask the Experts*. SLIDEFILMS: *The \$522 Question*, etc. No client reference data supplied.



HAIG & PATTERSON, INC.

15 E. Bethune Avenue, Detroit 2, Michigan
Phone: TRinity 3-0283

Date of Organization: 1937

Branch: Dayton 2, Ohio, 131 N. Ludlow St., Adams 9321

J. T. Patterson, *Chairman of the Board*
Earl E. Seifelstad, *President*
Henry Kirkland, *Vice-President*
C. W. Hinz, *Secretary*
J. M. Saunders, *Chief of Editorial*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Power for Pleasure* (Detroit Diesel Engine Division); *Low Cost Jig Grinding* (The Vulcan Tool Co.); *Staype*

EAST CENTRAL: DETROIT AREA

Brown Bridge Mills, Inc.; SLIDEFILMS: *The Easy Way Out* (Pittsburgh Plate Glass Co.—Ditzler Color Division); *Foundation of Sales*; *Dominate Your Market* (S. H. Camp and Co.); *The Inside Road to Quality Control* (Clayton Manufacturing Co.); *Shortening—the Path to Profits* (Procter & Gamble Co.); *The Marvel of the Pre-Pack Age* (Hobart Manufacturing Co.); *Round Table Series*; *The Golden Touches* (Cadillac Motor Car Division).



THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Michigan
Phone: TRinity 5-2450

Date of Organization: 1917

Jamison Handy, *President*
Oliver Horn, *Executive Vice-President*
Everett F. Schafer, V. P., *Service Devel.*
George B. Finch, *Vice-Pres., Sales Devel.*
John A. Campbell, V. P., *Gort. Contracts*
William G. Luther, *Vice-President, Contact*
Avery W. Kinney, *Secretary*
Allan E. Gedelman, *Treasurer*

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, N.Y. Phone: JUdson 2-4060. W. J. Riley, in charge.

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harold Dash, in charge.

DAYTON: 310 Talbott Building, Dayton 2, Ohio. Phone: ADams 6289. Jack Seelye, in charge.

HOLLYWOOD: 1402 N. Ridgewood Place, Hollywood 28, California. Phone: HOLlywood 3-2321. Melvin Bassett, Production.

SERVICES: *Motion picture production*: commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. *Filmstrip and slidefilm production*: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance*: staging and projection service, convention programs, live shows. FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Engineer* (Chevrolet Division, General Motors Corporation); *Power to Serve* (Cleveland Electric Illumi-

(LISTING CONTINUED ON FOLLOWING PAGE)

EAST CENTRAL: DETROIT AREA

JAM HANDY ORGANIZATION: Cont'd.

nating Co.); *The Power of Enthusiasm in Selling* (Darnell Corp.); *The Man With the Trowel* (Master Builders); *Far From Alone* (Methodist Board of Temperance); *On the Line* (The Polyken Division, Kendall Corp.); *Hands Across the Ocean* (Pontifical Association of the Holy Childhood); *The Sound and the Story* (Radio Corporation of America); *Aluminum on the March* (Reynolds Metals Co.); *Treasure Chest* (United States Steel Corp.). SLIDEFILMS: *The ABC's of Man-Made Fibers* (E. I. du Pont de Nemours & Co.); *Reason for Being* (National Council of Churches); *You Are a Pro* (National Retail Furniture Assn.); *You Can't Tell the Players Without a Score Card*; *A Beauty From Every Angle* (Chevrolet Division, General Motors Corp.); *A Christmas Fable* (Coca-Cola); *Interpretation, Please!* (Frigidaire Division, General Motors); *Regulation and the Charging Circuit* (Delco-Remy). SCHOOL SERVICE SLIDEFILMS: *Your School Publications*; *How Shall We Live*; *How the Indians Lived*; *Myths of Greece and Rome*.

HENNING & CHEADLE, INC.

1060 West Fort Street, Detroit 26, Michigan
Phone: Woodward 1-7688

Date of Incorporation: 1945

Branch: Chicago, 1140 S. Michigan Ave.,
Wabash 2-0570, F. E. Harrold. Production, editorial and distribution services.

L. A. Henning, *President*
George R. Cheadle, *Vice-President*
Louis Manos, *Production Manager*

SERVICES: VisualCast presentations; sound slidefilms; motion pictures, literature; complete programs. FACILITIES: Equipment and staff for black and white, Ektachrome and color separation, including studio, camera, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Mark of the Pro*; *Here's Why*; *A Business Report* (Holland Furnace Co.); *Diamond of Distinction* (Dow Chemical Co.); *Quick Change for Profits* (Beaver Tool & Engineering); *Practice Presentation Program* (Post Cereal Division); *The Strange Case of Louie the Leaker*; *Leadership or?* (Pure-Pak Division, Ex-Cell-O Corp.); *The Turbopower Engine* (Detroit Diesel Division, General Motors); *What Beats Competition* (Assn. of Electronic Parts & Equipment Mfrs.); *You Take It From Here* (Beatrice Foods Co.). VISUALCAST PRESENTATIONS: for Michigan Mutual Insurance Co.; Ford Motor Co., Industrial Engines & Tractor Divisions; Joseph Barclay & Co.; General Electric; Hotpoint; Dodge, Plymouth Divisions, Chrysler; Walker & Co.

INSTRUCTIONAL ARTS

16210 Meyers Road, Detroit 35, Michigan
Phone: UUniversity 2-3922

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treas.*
Harry B. Rottiers, *Secretary*

SERVICES: creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography.

Audio-visual equipment sales. FACILITIES: art department, 40' x 50' photographic stage. Equipment for still and motion photography; 16 and 35mm animation stand; recording studio; hot press title department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Behind the Checkerboard Bag* (Ralston Purina Co.). MOTION SLIDE-FILM: *Case of the Missing Horses* (Tractor & Implement Division, Ford Motor Co.). SLIDE-FILMS: *Construction, Operation and Overhaul of the Holley 1904FS Carburetor*; *The Blue Chip Line for 1957* (GMC Truck & Coach Division); *Handling Trade-Ins* (GMC Detroit Diesel Division).



REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Michigan
Phone: TULSA 3-4334

Date of Organization: July, 1950

Lawrence M. Regan, *President*
Warren Hart, *Vice-Pres., Charge Production*
Raymond E. Pinette, *Secretary-Treasurer*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, printed materials, stage presentations and TV spots. FACILITIES: Studios and sound stages designed and built for sound filming (1955). Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress Parade* (B. F. Goodrich Company); *The New Gro-Pup Story* (Kellogg Sales Company); *Opening and Closing the Sale* (Kellogg Sales Company of Canada); *The Story of Perfect Circle Piston Rings* (Perfect Circle Co.); *1956 District Fall Staff Meeting* (B. F. Goodrich Company). SLIDE-FILMS: *The Sale After the Sale*; *This Is It: Processing and Packaging Meats* (Amana Refrigeration Co.); *Heart of the Weapon* (Burroughs Corp.); *Life in Detroit Is Different* (Detroit News); *Conventional Truck Tires*; *How to Handle Complaints Profitably*; *Adjustment Know-How*; *Adjustment Problems*; *The Fate of Many Trade-Ins* (B. F. Goodrich Co.); *Sales Ability Quiz* (Brunswick Rubber Co.); *So Shall Ye Reap* (Kellogg Sales Co.); and others.

ROSS ROY, INC.

2751 E. Jefferson, Detroit 7, Michigan
Phone: LOrain 7-3900

Date of Organization: 1926

Branch Offices: 214 E. 31st Street, New York 16, N.Y. Phone: MURRAY Hill 5-1440 (Ross Roy, Inc. of N.Y.) J. A. Roche, *Manager*. 1680 N. Vine, Hollywood 28, Calif. Phone: HOLLYWOOD 9-6263 (Ross Roy, Inc. of California). M. G. Vaughn, *V.P.* in charge. Also Ross Roy of Canada, Ltd., Windsor, Ont.

Ross Roy, *President*
T. G. McCormick, *Executive Vice-President*
C. F. Sullivan, *Vice-Pres., Acct Suppr.*
F. W. Overesch, *Vice-Pres., Creative Dir.*
W. W. Shaul, *Vice-Pres., Acct Suppr.*
J. W. Hutton *Vice-Pres., Art Director*
J. B. Gray, *Vice-Pres., Editorial*
K. S. Loring, *Vice-Pres., Special Services*

SERVICES: facilities for creation and production of sound slidefilms, motion pictures, live meetings or shows; closed-circuit TV meetings, and corollary materials. FACILITIES: permanent staff of copywriters, product and market research men, creative and mechanical artists, photographers; studio and darkroom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *I Saw It Happen* (Chrysler Division, Chrysler Corp.); *Power Giants* (Dodge Division, Chrysler Corp.). SLIDEFILMS: *Building Tomorrow's Leaders* (Junior Achievement of S.E. Michigan); *The Car of the Future — Today* (Plymouth Div., Chrysler Corp.); *The Good Old Days* (Stewart-Warner Corp.); and others.



John Sutherland Productions, Inc.

6560 Cass Avenue, Detroit 2, Michigan
Phone: TRinity 2-2280

Ross M. Sutherland, *Executive Vice-President*
(See complete listing under Los Angeles area)



Van Praag Productions, Inc.

2301 Dime Building, Detroit 26, Mich.
Phone: WOODWARD 2-4896; TWX DE-161
Alan Schmier, *General Manager*

(See complete listing in New York City area)

VIDEO FILMS

1004 E. Jefferson Ave., Detroit 7, Mich.
Phone: WOODWARD 2-3400

Date of Organization: 1947

Clifford Hanna, *Partner*
William R. Witherell, *Partner*
Gary F. Galbraith, *Photographic Dept.*
Robert G. Kirkpatrick, *Editing Dept.*
Mary-Therese Watters, *Prod. Coordinator*
Robert B. Murray, *Sound Department*
Joann Olszewski, *Distribution*

SERVICES: public relations, sales and training films; television commercials, color & b&w; animation or live. Editing and recording services for industrial clients. FACILITIES: sound studio 40' x 25'; Maurer, Cine-Special and 3 Bell & Howell cameras. Animation stand. Stancil-Hoffman, Magnecorder studio recorders. Magnamite field recorder. Two Rek-O-Cut turntables; Capitol music library. Editing equipment in three editing rooms for picture and magnetic or optical tracks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Music for Everyone* (AMI, Inc.); *Ghost of a Chance* (Monroe Auto Equipment Co.); *Progress Report—Atomic Power Plant* (Detroit Edison Co.); *Stanley Cup Play-offs* (Stroh Brewery Co.); *Rebirth of a Giant* (Michigan Consolidated Gas Co.); *A Penny a Mile* (American Motors Corp.); *New Type IK Blower* (Diamond Power Specialty Corp.); *A Universal Tool* (Vickers, Inc.); *Lift Up Your Sales* (Sherman Products); *Project Firestone* (Campbell-Ewald Company). TV COMMERCIALS: for numerous clients in 1956.



Wilding Picture Productions, Inc.

1925 Cadieux Road, Detroit, Michigan
Phone: TUXedo 2-3740

Don Calhoun, *Vice-President*, in charge

(See complete listing under Chicago area)



Raphael G. Wolff Studios, Inc.

19741 James Couzens Highway, Detroit 35
Phone: BRoadway 3-6020
Harold R. Troy, in charge
(See complete listing under Los Angeles area)

East Lansing, Michigan



CAPITAL FILM SERVICE

224 Abbott Road, East Lansing, Michigan
Phone: EDgewood 2-3544

Date of Organization: 1939

James Robert Hunter, *Owner*
Joseph E. Ceterski, *General Manager*
Vern E. Seelye, *Sound Technician*
Kenneth M. Kortge, *Editorial Department*
James R. Culver, *Sales Dept.*
William N. Kirshner, *Writer-Director*

SERVICES: 16mm productions from script to screen. Photographic studio and laboratory; single and double-system photography; TV commercials. Industrial sales and educational films and filmstrips. Kinescope facilities. Editing. Radio transcriptions; disc cutting. **FACILITIES:** two sound stages (15' x 30' and 24' x 40'); cutting rooms; recording and projection rooms; laboratory processing and printing rooms. Music library. Animation. Receiving and shipping dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Take a Good Look* (Auto-Owners Insurance Co.); *Interlochen* (National Music Camp); *Steel-X Carrier* (Carrier-Stephens Chemical Co.); *From the Heart* (Ingham County United Community Chest). **TELEVISION FILMS:** *County Agent* — series of 13 shows (Michigan State University, Extension Service).



DOANE PRODUCTIONS

514 Division Street, East Lansing, Michigan
Phone: ED 2-5714

Date of Organization: 1948

Don Doane, *Owner and Producer*

SERVICES: Sales promotion and public relations with 16mm sound color motion pictures; professional services from script to screen. **FACILITIES:** 16mm Arriflex and synchronous camera facilities; studio; synchronous portable magnetic film recording; Maurer optical recording; portable lighting equipment with variable transformers for accurate color control; multiple-screen editing; work printing; interlock projection, Capitol music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Muscles for Tomorrow*; *Building Rewind Business* (Dow Corning Corporation); short subjects for pin-point trade show presentations. In production of additional sequences for forthcoming productions. (Only 1956 references submitted).



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

Cincinnati, Ohio



OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street, Cincinnati 19, Ohio
Phone: Parkway 1-2184

Date of Organization: 1948

James B. Hill, *President*
Margaret J. Bolger, *Secretary & Treasurer*

SERVICES: *Motion pictures:* industrial; personnel, customer, and public relations; sales training; fund raising; educational, medical, safety; documentaries. *Sound slidefilms:* sales and job training; commercial; educational. Script writing and production consultation. **FACILITIES:** Creative staff; complete studio; 4500 sq. ft. sound stage; lighting; Maurer cameras; 16mm magnetic tape sound recording; editing facilities; animation studio; set construction; complete facilities for food storage and preparation and two permanent kitchen sets.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Golden Yard* (Kroger Co.); *Model City, U.S.A.* (Warner-Kanter Companies); *The Stranger* (United Appeal Campaign Committee); *Look to Tomorrow* (Western & Southern Life Insurance Co.); *Foods, Fats and Fryers* (Armour and Co.); *Weather Radar* (Crosley Broadcasting Corp.); *How Clean Is Clean* (American Gas Association, American Machine & Foundry Co., G. S. Blakeslee & Co., Economics Laboratory, Hobart Mfg. Co., National Sanitation Foundation, Ruud Mfg. Co., A. O. Smith Corp.); *Housing Progress* (Better Housing League).



Wilding Picture Productions, Inc.

617 Vine Street, Cincinnati, Ohio
Phone: GARfield 1-0477

R. L. McMillan, *District Manager*

(See complete listing under Chicago area)



Raphael G. Wolff Studios, Inc.

1058 Emerson Rd., Park Hills, Covington, Ky.
Phone: AXtell 1-5668

Robert M. Sampson, in charge

(See complete listing under Los Angeles area)

Cleveland, Ohio Area

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland 13, Ohio
Phone: SUperior 1-2300

Date of Organization: 1939

Ray Culley, *President*
Paul Culley, *Production Manager*
Robert E. Haviland, *Producer-Director*
Robert Welchans, *Producer-Director*
Frank Siedel, *Scripts*
Harry Horrocks, *Chief Cameraman*
Ed Perry, *Stills and Animation*
Nick Boris, *Cameraman*
Robert Mowry, *Art Director*
Barret Taylor, *Artist*
William Applegate, *Sound*
Robert Murphy, *Artist*
Kathleen McCartney, *Secretary*
Charles Toth, *Stage Manager*
Donald Mitchell, *Comptroller*

SERVICES: Industrial, sales and job training motion pictures and slidefilms; TV spots and

EAST CENTRAL: CLEVELAND

package shows. **FACILITIES:** Studio, sound-proofed stage, floating stage; Mitchell cameras, Fearless dollies, M&R booms; lights; diesel generator on truck for location; rear projection with 13 ft. screen; multi-camera synchronized shooting and projection; Tel-eprompter; RCA sound-on-film; Ampex tape recorders; disc equipment; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Chemical Shore* (Cleveland Electric Illuminating Co.); *The Safer Saber*; *Accuracy by the Carload* (Harris Seybold Co.); *Giants at Work* (McDowell Engineering Co.); *Iron Ore From the North* (Iron Ore Company of Canada); *Customer Preference* (Associated Merchandising Corp.). **SLIDEFILMS:** *Ceiling Unlimited* (Cleveland Elec. Illuminating Co.); *Right Tap for the Right Job* (Wood & Spencer Co.); *A Fitting Partner to Progress* (Dresser Manufacturing Co.); *Sales Unlimited* (Pennzoil Co.); *The Great Rough & Tumble* (Westinghouse Electric); *Customer Preference* (Federated Department Stores). **TELEVISION FILMS:** *Ohio Stories*—39 ten-minute shows (Ohio Bell Telephone Co.). **TV COMMERCIALS:** For Standard Oil (Ohio); O'Neill for Governor Committee; B. F. Goodrich; Seiberling Rubber Co., etc.

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15
Phone: PRospect 1-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional and promotion films; television commercials, live and animated. **FACILITIES:** Scripts, camera, editing and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Lake Erie Story* (Ohio Commercial Fishermen's Association); *Automatic Wire Wrap Machine* (Clevite Research Center); *Pearce Wide Range Envelope Banding Attachment* (Pearce Development Co.); *A Place for Healing* (University Hospitals of Cleveland); *Precision Metal Forming* (The Cyril Bath Co.); *Model 20 Automatic Horn Cap Assembly* (Neuma-Serve, Inc.).

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio
Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*
E. B. Meyers, *Production Manager*
J. L. Micuch, *Director of Photography*

SERVICES: Motion pictures, slidefilms, slides, stills; sound recording, script. Specialists in location work for heavy industry. **FACILITIES:** Station wagon with portable generator; 2 sound stages, lighting; studio cameras; 5-channel 16mm and 1 1/2" tape recording. Editing and animation depts.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *News from the Coal Country* (North American Coal Corp.); *Contract*

(LISTINGS CONTINUED ON FOLLOWING PAGE)

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new
tinting
method!

**TRULINE
OVERLAY**

Here is the most amazing tinting technique yet devised. An entirely new exclusive process for reproducing type and illustrations directly upon clear acetate cels.

Any image which can be photographed can be reproduced on a Tru-Line cel in pure opaque whites, blacks and perfectly matched colors. A perfect substitute for handlettering, artwork and hot press printing all in one. And the service is fast.

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workshop, inc**
chicago 11, illinois

12 EAST GRAND AVE. DE 7-7471

EAST CENTRAL: CLEVELAND

INDUSTRIAL MOTION PICTURES, Cont'd.
tor's Decision; Shortening the Cycle (Euclid Division General Motors Corp.); *The Finishing Touch* (Sprayon Products, Inc.). **SLIDE-FILM:** *A Word With George Drummond* (Mansfield Tire & Rubber Co.).



Wilding Picture Productions, Inc.
1010 Euclid Building, Cleveland, Ohio
Phone: TOWer 1-6440
Dean Coffin, *District Manager*
(See complete listing under Chicago area)

Dayton, Ohio



FILM ASSOCIATES, INC.
4600 So. Dixie Highway, Dayton 9
Phone: Walnut 2164
Date of Incorporation: 1946
E. Raymond Arn, *President-Treasurer*
Mildred G. Arn, *Vice-President*
Clement V. Jacobs, *Secretary*
Edward R. Lang, *General Manager*

SERVICES: 16mm color, b&w motion pictures for industrial, educational and television use. **FACILITIES:** Two large studios; complete processing facilities for b&w under rigid control; latest automatic printers, capacity 25,000 feet color; 25,000 feet b&w per day. Five recording channels for tape, magnetic film, 16mm optical film and disc. Music library. Kinescope recordings. Animation department including Oxberry stand. Two Maurer cameras; two Auricon Super Pro's. Large complement of lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Kitchen Idea News for 1957* (Frigidaire Division, General Motors); *The Transistor Story* (Delco Radio Division, General Motors); *The 1956 Hombletonian & Little Brown Jug* (U.S. Trotting Association); *The Pee Wee King Show* (Pee Wee King Enterprises); *Watch the Birdie* — Audition (Soundac Productions). **TV COMMERCIALS:** For Wiedeman Brewing Co. (Tatham Laird); Hudepohl Brewing Co. (Stockton, West & Burkhart); Kroger Grocery (Ralph Jones Agency); Huber Homes (Don Kemper Agency); Plastic Kote (Monroe Scharff).



The Jam Handy Organization, Inc.
310 Talbott Building, Dayton 2, Ohio
Phone: ADams 6289
Jack Seelye, in charge
(See complete listing under Detroit area)



Haig & Patterson, Inc.
131 North Ludlow Street, Dayton 2, Ohio
Phone: ADams 9321
(See complete listing under Detroit area)

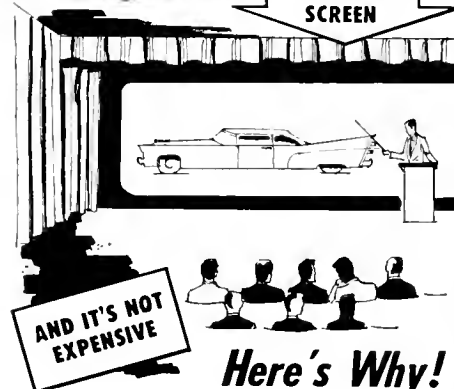


Reid H. Ray Film Industries, Inc.
384 West 1st St., Dayton 2, Ohio
Phone: HEmlock 5174
A. Merritt Simpson, *Eastern Sales*
(See complete listing under St. Paul, Minn.)

**FOR YOUR NEXT
SALES MEETING**

FOR A
CHANGE
OF PACE

USE
WIDE
SCREEN



Here's Why!

FILM PRODUCTION • No Special equipment, lenses or techniques required. It is as simple as producing your present standard visuals.

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PORTABLE • The complete equipment packs in small cases which are carried as hand luggage. Set-up is quick!!! A 50 foot setting takes less than an hour for 2 men.

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- 16mm Projectors
- Arc Projectors
- Continuous Slide Projector
- Continuous Motion Picture Projector
- Lighting Equipment
- Sound Equipment
- Easels
- Flip Charts
- Podiums
- Special Projectors
- Flannel Boards
- Turntables

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Meeting Equipment*

**Sales Meeting
Equipment Inc.**

1210 N. Hoyne Ave., Chicago 22, Ill.
Phone: BElmont 5-4920

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois
Phone: Michigan 2-5877

Date of Incorporation: 1950

Bernard Howard, *Pres. & Exec. Producer*
Bernard Kurlan, *Secretary-Treasurer*
Morris Alexander, *Vice-President*
Robert G. Herpe, *Production Asst.*
Victor B. Brown, *Sales Representative*

SERVICES: creation and production of motion pictures, slidefilms, slides and wide-screen presentations for tv., conventions, meetings, sales aids for broadcast or industry. 3-dimensional motion pictures. Editing, writing, recording, titling for outside producers. **FACILITIES:** sound cameras, lights, cables, booms, mikes, dolly, recorders. 30' x 45' sound stage or location. Creative and photographic staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Packaging Brick for Profit*; *The New Steel Reinforced Grain Door*; *Interlaced Securement*; *Packaging Sheet Steel* (Acme Steel Co.); *Busman's Holiday* (Kawneer Co.). **SLIDEFILM:** *In-Service* (American Hospital Assn.). **WIDE-SCREEN PRESENTATION:** *AHA at Work* (American Hospital Assn.); **SLIDE PROGRAMS:** *AHA Structure* (American Hospital Assn.); Pullman-Standard Car Mfg. Co. **TV COMMERCIALS:** for Bendix Gas Dryers, Badger Paints, Hygrade Frankfurters, Mogen David Wine, Old Reliable Coffee, Toastmaster Fry Pan & Toaster and others.

ALLEN, GORDON, SCHROEPEL & REDLICH, INC.

180 W. Randolph St., Chicago 1, Illinois
Phone: FRanklin 2-8888

Date of Organization: 1947

Branch: 1835 South Calhoun, Fort Wayne, Indiana. Robert G. Ceeka, *Vice-President*

W. Walton Schroepel, *President*
Arthur C. Allen, *Vice-President*
Aaron Gordon, *Secretary-Treasurer*

SERVICES: Photography and advertising art. 2x2 and 3 1/4x4 slides; strip film. **FACILITIES:** art department and all the necessary equipment necessary for production of slide services.

RECENT PRODUCTIONS AND SPONSORS

VU-GRAPH AND VISUAL PRESENTATIONS: for International Harvester Company; National Advertising Co.; Whirlpool-Seeger Corp.; Bauer & Black; United States Steel Corp.

GILBERT ALTSCHUL PRODUCTIONS, INC.

2441 W. Peterson Ave., Chicago 45, Illinois
Phone: Uptown 8-2595

Date of Organization: April, 1954

Gilbert Altschul, *Pres. & Executive Prod.*
Bruce Colling, *Vice-President & Prod. Mgr.*
L. B. Sager, *Vice-President & Sales Manager*
Esther Altschul, *Secretary-Treasurer*

SERVICES: Production of motion pictures and slidefilms for industry, education and government. **FACILITIES:** Production stage as well as editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Patient Is a Person* (The Smart Family Foundation); *Planning Your Kitchen for Carefree Living* (Chambers Ranges, Inc.); *Construction Techniques* (The Austin Company); *Automation in the Metallurgical Laboratory* (Buehler, Ltd.); *Sales*


METROPOLITAN CHICAGO AREA

Meeting Film Segments (Swift & Company); *New Beds and Old Ideas*; *Seven Ways to Lose Sleep* (Nat. Assn. of Bedding Mfrs.); **SLIDE-FILMS:** *Starting With the Globe* (Denoyer-Geppert Co.); *Hear 'N See* (Beltone Hearing Aid Co.); **TV COMMERCIALS:** for Monarch Brewing (C. Wendel Muench & Co.); Grant Co., Chicago Nat'l League Baseball Club, Mark Williams Co., Demert & Dougherty (Arthur Meyerhoff & Co.); Comfort Mfg., Zion Industries (Olian & Bronner, Inc.); Rival Packing (Charles Silver & Co.).

**ATLAS FILM CORPORATION**

1111 South Boulevard, Oak Park, Illinois
Phone: AUstin 7-8620

Date of Organization: 1913

Branches: (Sales) 228 No. La Salle St., Chicago; 714 Warner Bldg., Washington 4, D.C.; 1931 Rodney Drive, Hollywood 27, Calif.

L. P. Mominee, *Vice-Pres., Secty., Gen. Mgr.*
Albert S. Bradish, *Vice-Pres., Production*
Frederick K. Barber, *V. P., Director*
Advertising, Sales Promotion
Edward Schager, *V. P., Director of Sales*
Jack D. Danielson, *Director of Television*
James L. Herman, *Public Relations Films*
Louis E. Wilder, *Slidefilm Department*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. **FACILITIES:** Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Things Keep Changin'*; *Man About Town* (Sinclair Refining Company); *Lifetime Protection* (Dow Chemical Company); *Time for Thanks* (Community Welfare Council of Milwaukee County); *Teamed to Outperform* (Austin-Western Company); *Let's Go Bowling* (Bowling Proprietor's Association of America); *Fuels and Lubricants* (U.S. Air Force); *Radio Teletype* (U.S. Navy). **SLIDEFILMS:** *Pump's Peak—a Must!* (F. E. Myers & Bro. Co.); *Water Well Drills* (Bucyrus-Erie Co.); *Selective Selling* (Dole Valve Co.); *Of Engineering—the Most*; *Shopper Stopper*; *The Peak of Flavor*; *Back Up the Buy* (RCA Whirlpool-Seeger Corp.). **TV COMMERCIALS:** For numerous clients during 1956.

CARTOONISTS, INC.

100 E. Ohio Street, Chicago, Illinois
Phone: SUperior 7-2755

Date of Organization: 1948

Ross Wetzel, *President*
Roger Sloan, *Vice-Pres. in Charge of Sales*
William Langdon, *Vice-Pres., Production*

SERVICES: Producer of television spots—from conception to final delivery — specializing in animation but handling live, stop motion in-

serts. **FACILITIES:** Animation, stop motion facilities—limited live action facilities—editing equipment, moviolas—optical effects printing, modern kitchen set.

RECENT PRODUCTIONS AND SPONSORS

(Only television commercials produced)
TV COMMERCIALS: Taystee Bread; Northern Tissue (Young & Rubicam, Inc.); Kraft—color spots (J. Walter Thompson Co.); Johnson's Wax (Needham, Louis & Brorby, Inc.); Hi-C (J. R. Pershall Company).

**Shamus Culhane Productions, Inc.**

203 North Wabash Avenue, Chicago 1, Ill.
Phone: ANdover 3-4971

Burton A. Neuburger, in charge

(See complete listing in New York City area)

**CHICAGO FILM STUDIOS OF CHICAGO FILM LABORATORY, INC.**

56 E. Superior Street, Chicago 11, Illinois
Phone: WHitehall 4-6971

Date of Organization: 1928

A. G. Dunlap, *President*
Robert D. Casterline, *Director of Sales*
Russell T. Ervin, *A.S.C., Production Mgr.*
Walter Rice, *Laboratory Mgr.*

SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; television commercials. **FACILITIES:** Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1956 World Series Baseball*; *All-Star Game* (American & National Leagues of Professional Baseball Clubs); *Expansion Roof Tank* (Graver Tank Co.); *Atoms for Power* (Allis Chalmers). **Sales films** for Western Auto Supply, Quaker Oats Co., Schlitz Brewing Co., Talon, Inc., and Popular Mechanics Magazine. **SLIDEFILMS:** *Quality Is Our Most Important Product* (General Electric Co.); *Symphony in the Key of \$* (Capper Publications); also S. C. Johnson & Son; Household Magazine, etc. **TV COMMERCIALS:** For numerous clients during 1956.

**COLBURN FILM SERVICES, INC.**

164 North Wacker Drive, Chicago 6, Ill.
Phone: DEarborn 2-6286

Date of Incorporation: 1953

Henry Ushijima, *Executive Producer*
R. Robert Luce, *Associate Producer*

SERVICES: Industrial motion pictures; sound slidefilms and complete production services available to other producers. Writers, artists

[LISTINGS CONTINUED ON FOLLOWING PAGE]

METROPOLITAN CHICAGO:

COLBURN FILM SERVICES: Cont'd.

and technicians. FACILITIES: Large sound stage permanently staffed; equipped for either 16mm or 35mm production. 16mm, 17 $\frac{1}{2}$ mm or 35mm magnetic recording and re-recording channels. Complete laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A New Word for Farming* (American Petroleum Institute); *Tomorrow Is Now* (Minneapolis-Moline Company); *Partners in Quality*; *Sell the Best* (Weil-McLain Company); *Ski Tricks* (Evinrude Motors); *35-M* (Marion Power Shovel Co.); *Fire at Whiting* (Standard Oil Co., Indiana); *The Alfalfa Story* (Certified Alfalfa Seed Council); *Great Story of Corn* (Funk Bros. Seed Co.). SLIDEFILM: *A Story of Lutheran Brotherhood* (Lutheran Brotherhood Life Insurance Society).

COLMES-WERREN RATH PRODUCTIONS

540 Lake Shore Drive, Chicago 11, Ill.
Phone: Michigan 2-7470

Date of Organization: 1955

Walter Colmes, *Partner*
Reinold Werrenrath, Jr., *Partner*

SERVICES: Motion picture and slidefilm production services from ideas to finished films. FACILITIES: Leased studio facilities include 15,000 sq. foot sound stage; 35mm and 16mm production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time for Decision*; *Challenge C-H-D* (Sears, Roebuck & Company); *The Great Conversation* (Great Books Foundation); *The Story of Legal Aid* (Legal Aid Association); *Progress in Poultry* (Dr. Salisbury's Laboratories).



DOUGLAS PRODUCTIONS

1425 So. Racine, Chicago 8, Illinois
Phone: HAYmarket 1-0409

Date of Organization: 1945

Branch: 734 N. Jefferson, Milwaukee, Wis.
Phone: BRoadway 3-6673

Fred C. Raymond, *President*
Arthur R. Jones III, *Exec. Vice-President*
Douglas P. Raymond, *Vice-Pres. Chg. Prod.*
Robert N. Kennedy, *Dir. of Photography*
Larry Tiekus, *Asst. Cameraman*
Sherwin Becker, *Production Manager*
Wm. Bieliecke, *Lab. Manager*

SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Days, New Ways* (Maytag Co.); *Modern Movers* (Fairbanks-

Morse); *All-Star Turkey Parade* (Armour and Co.); *Power-Kraft Tools* (Montgomery Ward); *We've Got It* (The Oliver Corp.); *Terra Trac Crawler* (American Tractor Co.); *Automatic Stamping* (Verson Allsteel Press Co.). SLIDEFILMS: *Dressed Up and Going Places*; *One Sales Territory* (Armour and Co.); *Selling America's Newest Market* (Maytag Co.); *The Homcomer Speaks Up* (Curtis Industries). TV COMMERCIALS: For Wrigley Gum (Arthur Meyerhoff & Co.); Reed's Candy (Kencliffe-Breslich & Co.); Chicago Title & Trust Co. (The Buchen Co.); Hollywood Ice Revue, Walgreen Drug Stores (R. Jack Scott Adv.) and others.



CAL DUNN STUDIOS

159 E. Chicago Ave., Chicago 11, Illinois
Phone: Whitehall 3-2424

Date of Organization: 1947

Cal Dunn, *President*
Joseph G. Betzer, *Vice-President*

SERVICES: Motion pictures and slidefilms for sales promotion, training, product information and employee indoctrination; TV commercials and productions. FACILITIES: Creative, art, photographic, animation, editing and supervisory staffs; 16mm and 35mm motion and slidefilm cameras; 16mm and 35mm editing and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Consumer Impact*; *Changes*; *Brands*; *If It's New* (Swift & Company). SLIDEFILMS: *Social Security Means Successful Selling*; *How to Close More Sales* (National Life & Accident Insurance Co.); *Field Marketing* (Conoco Oil Company); *Food for Life* (Swift & Company); *People, Protection and You* (Hardware Mutuals); *Right Into Rotary* (Rotary International); *There's Always a Better Way* (Mead Johnson & Co.). TV COMMERCIALS: For Swift & Company, Brunswick-Balke-Collender, Carter Oil Co. (McCann-Erickson); Toni Company (Tatham-Laird, Inc.).



Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill.
Phone: Whitehall 4-0196

Robert Kemper, *representative*

(See complete listing under Los Angeles area)

FRANCISCO FILMS

185 No. Wabash Avenue, Chicago 1, Illinois
Phone: STate 2-0798

Date of Organization: 1942

L. Mercer Francisco, *Proprietor*
John R. Macdonald, *Production Manager*
Charles R. Lawrence, *Account Executive*

SERVICES: Production of sound motion pictures, sound slidefilms, filmstrips. FACILITIES: Complete photographic facilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in own Chicago studio, centrally located.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *Diesels Hit the Highways*; *Differences in Diesels* (Cummins Engine Company, Inc.); *Whose Year of Years?*; *Where*

Sales Begin; *Geiger Counter for Paint Profits*; *Serve Them Right*; *It's In the Book!* (The Sherwin-Williams Co.); *Permanent Satisfaction*; *Make It Your Business* (Helene Curtis Industries, Inc.); *Instruments for Creative Selling* (Stewart-Warner Corporation).

Galbreath Picture Productions, Inc.

141 West Jackson Boulevard, Chicago 4, Ill.
Phone: HArrison 7-7447

Clyde L. Krebs, Jr., *Manager*

(See complete listing under Indiana area)



GRAPHIC PICTURES, INC.

33 South Wacker Drive, Chicago, Illinois
Phone: CENTral 6-7269

Date of Organization: 1945

Branch: 2946 Los Veloz Avenue, Hollywood, Calif. Phone: HOLlywood 3-8209. Wallace R. McLain, in charge

Robert H. Estes, *President*
P. Y. Olumstad, *Secretary & Treasurer*
Emmet Mellenthin, *Exec. V. P., Chg. Prod.*
C. F. Maravolo, *Art Director*
R. A. Hereford, *Chief Cameraman*
L. E. Van Houten, *Director*
Frank Kent, *in charge of Sales*
John Murray, *Industrial Division*

SERVICES: 16mm, 35mm production, recording, plus new 16/32 optical recording. Slidefilms: agency presentations; illustrative photography, artwork and animation. FACILITIES: Two studios, 40' x 75' and 18' x 40'; all types of sound recording equipment. 35 and 16mm RCA optical recorders. Location sound truck. Phone lines to seven Chicago hotels from studio. Three blimped 16mm cameras; five add'l cameras plus two 35mm Mitchells. Transcription and record pressing services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Under Cup* (Milmour Products); *Digging Up Profits*; *Make Your Mark* (Shawannee Equipment Co.); *Modern Living* (Plymouth Homes, Plymouth, Ind.); *Income Tax* (The Mannion Forum, South Bend, Ind.). SLIDEFILMS: *Yours for the Asking* (Visking Corp.).



The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6757

Harold Dash, in charge

(See complete listing under Detroit area)

Henning & Cheadle, Inc.

1140 S. Michigan Avenue, Chicago, Illinois
Phone: WAbash 2-0570

F. E. Harrold, in charge

(See complete listing under Detroit area)

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing.

**DALLAS JONES PRODUCTIONS, INC.**

1725 No. Wells Street, Chicago 14, Illinois
Phone: MOhawk 4-5525

Date of Organization: 1947

Dallas Jones, *President*
Marilou Jones, *Vice-President & Treasurer*
G. Richard Bowen, *Secretary*
James E. Holmes, *Director of Sales*
Oz Zielke, *Director of Production*
Jack Conrad, *Executive Assistant*
Paul Jensen, *Script Supervisor*
Edwin G. Hogan, *Production Manager*
Marvin Goessl, *Art Director*
Carl Sandin, *Editing Department*
Gerhard Kugel, *Sound Department*

SERVICES: A complete specialized training and sales promotion service, including field research, writing, and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, flannel boards, complete meeting packages. **FACILITIES:** Sound and silent stages for motion pictures and slidefilms. Highly mobile location equipment. 16mm and 35mm Mitchell cameras, magnetic recorders, specialized writers, art department, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Best Made Plans* (Dow Chemical Company); *The Mark of Quality* (Sunbeam Corporation); *Kliklok Hand Farmer* (Container Corporation); *Zo Late Schmart* (Sears, Roebuck & Co.); *The Pabst Sales Call* (Pabst Brewing Co.); *This Is Your Tomorrow* (A. O. Smith Corporation). **SLIDEFILMS:** *1957 Line Announcements* (Hotpoint Co.); *The Day They Stopped Buying Milk* (National Dairy Council); *Good Meals for Busy Days* (Evaporated Milk Assn.); *1957 Room Weathermaker* (Carrier Corporation); *Be a Pro* (Swift & Co.); *Ideas on Film* (Dow Chemical Co.); *1956 Sales Meeting* (Campbell Soup Co.); *Direct Line to Sales* (Carr, Adams & Collier, Inc.).

**KLING FILM PRODUCTIONS**

1058 W. Washington Blvd., Chicago 7, Ill.
Phone: SEeley 8-4181

West Coast production and sales: 1416 N. LaBrea, Hollywood, Cal. Phone: HOLlywood 3-2111. Jack A. Fenimore, *Vice-President*.

Date of Organization: 1928

Robert Eirinberg, *President*
Harry W. Lange, *Executive Vice-President*
Hilly Rose, *Creative Director*
Manny Paull, *Art Director*
Al Levine, *Director of Syndication*
Dick Hertel, *Production Manager*
Lawrence Stein, *Comptroller*
Joe Bishop, *Studio Manager*
Wayman Robertson, *Recording Supervisor*
Carl Nelson, *Supervising Editor*
David Savitt, ASC, *Director of Photography*

SERVICES: 35mm and 16mm color and b&w motion, slide and slide-motion pictures, live and animated, wide screen, 3-D and conventional, Cinemascope. Industrial, public relations, sales training, educational and technical films. Custom and syndicated TV commercials. Package, syndicated and live TV shows. **FACILITIES:** Chicago—90,000 square feet of floor space in two studio buildings, including four

large sound stages and complete production facilities with latest equipment. Hollywood—Complete production facilities; three sound stages; 20 administrative and production buildings; complete animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design for Environment*; *Air Procurement and Production Story* (U.S. Air Force); *Ellen's Story*; *Together Again*; *Happy Is the Home*; *The Ultimate in Functional Design*; *The Ladder to Success*; *On the Move*; *An Analytical Study of GE Freezers*; *The Console Look*; *Home Laundry Pair*; *Truly Automatic Servants* (General Electric Company—TV & Appliance Div.); *Mr. B Natural* (C. G. Conn, Ltd.); *Margin of Safety* (Hi-Test Div., International Shoe Co.); *The Man Who Built the Better Mousetrap* (Standard Oil Co. of Indiana). **SLIDEFILMS:** *Open Flame Versatility*; *The 1957 Estate Ranges* (RCA Whirlpool Corp.); *How to Sell* (Whirlpool-Seeger Corp.); *Safe Handling of Drums* (National Safety Council); *Planning Your Farm Kitchen* (Successful Farming); *Our Modern Washday* (Procter & Gamble); *Commercial & Residential Room Air Conditioner*; *Automation in Advertising* (Mitchell Mfg. Corp.); *Relaxation* (Futurian Furniture Co.). **TV COMMERCIALS:** For Parker Pen, RCA Whirlpool Corp., Pabst Brewing Co., Blatz Brewing Co., Kellogg Co., Procter & Gamble, DX Sunray Co., Texize Chemicals, Inc., Paper-Mate Co., Ray-O-Vac, Crosley, Admiral, Pine-Sol, U.S. Gypsum, Chicago Sun-Times, Standard Oil of Indiana, Wisconsin Bell, Ohio Bell, and others.

MERVIN W. La RUE, INC.

159 E. Chicago Avenue, Chicago 11, Illinois
Phone: SUperior 7-8656-7

Date of Incorporation: 1947

Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*

SERVICES: Primarily consultants in planning, production and utilization of motion pictures and illustration in medical field exclusively. Distributor of audio visual equipment in this field only. **FACILITIES:** Exceptional for work in this field—explosion proof camera and lighting equipment for surgery — special macroscopic and microscopic motion camera equipment — animation stands — time lapse — recording, etc., in addition to conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Repair of Imperforate Anus With Rectal Vaginal Fistula*; *Artesia of Esophagus* — titles from series on infant and child surgery (American College of Surgeons); *Instruments of Parenteral Therapy*; *Mobilization of Stapes*; *Technic of Injection*; series in work on Parenteral Therapy (George E. Shambaugh, Jr., M.D.); *Replacement Transfusion* (Baxter Laboratories). Also Spanish and French versions of earlier medical productions in '56.



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

**LEWIS & MARTIN FILMS INC.**

1431 N. Wells Street, Chicago 10, Ill.
Phone: WHitehall 4-7477

Date of Organization: 1947

Herschell G. Lewis, *President*
Arthur Kaplan, *Executive Vice-President*
Spencer Allen, *Vice-Pres., Creative Serr.*
Patrick Murphy, *Vice-President, Sales*
Martin Schmidhofer, *Dir. of Photography*
Michael Kelly, *Studio Manager*
Betty Lou Taylor, *Costing Director*
Sanford Greenlaw, *Art Director*
Don Margolis, *Chief Animator*

SERVICES: Producers of industrial, sales, training, and public relations motion pictures; slidefilms; television programs and commercials; script service; studio rental. **FACILITIES:** Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation stand and artists; 35mm and 16mm photographic and sound equipment; creative staff; 35mm and 16mm editing equipment; still department and laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sound for Survival* (Federal Civil Defense Administration); *An Industry in Action* (American Institute of Men & Boys' Wear); *Progress Through Research* (Armour Research Foundation); *The Man From Libertyville* (Democratic National Committee); *West Virginia Luncheon* (State of West Virginia); *The Briegel Method* (Briegel Method Tool Co.). **SLIDEFILMS:** *The Big Voice* (DuKane Corp.); *A Bad Time Story* (Spring-Air Mattress Co.); *Future of Lathing & Plastering* (American Assn. of Lathers & Plasterers). **TV COMMERCIALS:** For Carter Oil (McCann-Erickson); Blue Cross, Serta (Bozell & Jacobs); Wax Paper Mdse. Council; TV Time Popcorn (Ruthrauff & Ryan); and others.

FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Illinois
Phone: UNiversity 4-3021

Date of Organization: 1956

Fenton P. McHugh, *President*
Ernest A. Lukas, *Vice-President, Secretary, Production Mgr.*
Lutz Hapke, *Director of Photography*

SERVICES: 16mm and 35mm motion pictures for business, industry and television. **FACILITIES:** 16mm and 35mm motion picture and sound recording equipment; sound stage; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Medical Emergency*; *Democratic Cold* (American Osteopathic Assn.); *Till Debt Do Us Part* (Credit Union National Assn.); *Gentlemen, Be Seated* (Bostrom Mfg. Company); *Michigan at Play* (White Rose Gasoline).

MIDWEST FILM STUDIOS

6808 No. Clark Street, Chicago 26, Illinois
Phone: SHeldrake 3-1239

Date of Organization: 1947

Alfred K. Levy, *Production Manager*

(LISTINGS CONTINUED ON FOLLOWING PAGE)

METROPOLITAN CHICAGO:

MIDWEST FILM STUDIOS, Cont'd.

SERVICES: Motion picture and slidefilm production; research, writing, photography, editing, etc. FACILITIES: Motion picture and slidefilm equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bathroom Beauty* (Natco); *Masonry Goes Modern* (Mason Contractors); *Packaging Line* (Clay Products); *Freeze-Cel* (Dole). SLIDEFILM: *Skippy and a Good Breakfast* (Cereal Institute).



FRED A. NILES PRODUCTIONS, INC.

22 West Hubbard Street, Chicago 10, Ill.
Phone: SUPERIOR 7-0760

Date of Organization: December, 1955

Fred A. Niles, *President & Owner*
Chris Petersen, Jr., *Vice-Pres., Chg. H'wood*
Thomas R. Ryan, *Production Manager*
William E. Harder, *Editing Dept. Super.*
Frank Richter, *Chief Sound Engineer*
Ruth Ratny, *Creative Director*
Edward E. Katz, *Controller*
Lloyd Bethune, James O'Riley, Thomas Rook, Charles Ticho, Rogers Keene, *Directors*
Arnold Coty, *Industrial Shows*

SERVICES: Scripts and storyboards, live action and animation; full production for television; industrial film script and production; industrial shows; TV shows; sales training films. FACILITIES: Soundproof shooting stages, Chicago; technical crews for production in studio and location on multi-camera equipment. Creative staff of writers and artists; sound recording, editing in studio. Animation executed by Niles' own staff of animators in Hollywood.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Admiral Radarscope*; *Safety Catch Refrigerators* (Admiral Corp.); *Guatemala Children's Colony* (Lion's International). TELEVISION FILMS: *Oral Roberts Program*, series of 42 half-hour shows; *National Barn Dance*. TV COMMERCIALS: For American Dairy Assn. (Campbell-Mithun); Leonard Refineries (Wesley Aves & Associates); Kraft Foods (Needham, Louis & Erorby); Quaker Oats (Wherry, Baker & Tilden); Admiral Corp. (Henri, Hurst & MacDonald); Swift & Co. (McCann-Erickson); Standard Oil (D'Arcy); Wilson & Co. (U.S. Advertising).

JOHN OTT PICTURES, INC.

85 Hibbard Road, Winnetka, Illinois
Phone: WINnetka 6-5126

Date of Organization: 1948

John Ott, *President*

SERVICES: Time-lapse photography, microscopic photography and motion picture productions. FACILITIES: Time-lapse greenhouse, studio, sound recording facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURE: *Spring Bulbs* (Associated Bulb Growers of Holland); *Coal, Servant of Mankind* (United Electric Coal Companies); *Anhydrous Ammonia* (Standard Oil Co. of

Indiana); *Care of Your Trees* (National Shade Tree Conference). Various film segments for Walt Disney Productions, NBC Network TV.

PARAGON PICTURES, INC.

2540 Eastwood Avenue, Evanston, Illinois
Phones: DAVIS 8-5900; BRIargate 4-3711

Date of Organization: 1948

Robert Laughlin, *President*
J. Edgar Kelly, *Secretary*
Catherine M. Laughlin, *Treasurer*
Samuel J. Needham, *Production Manager*
Alfred Bloch, *Director, Client Planning*

SERVICES: Industrial motion pictures, slidefilms and TV commercials. FACILITIES: Fully equipped sound stage 40 ft. x 80 ft., magnetic and variable density optical recording systems, conference and screening rooms, editing and still laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Bruning Story* (Charles Bruning Company, Inc.); *Canadian Rockies* (National Film Board of Canada); *Pabst Beer Interview* (Leo Burnett Company, Inc.). SLIDEFILMS: *Togetherness* (Butler Brothers); *Check and Double Check* (Zurich-American Insurance Companies). TV COMMERCIALS: For Rust-Oleum Mfg. Co. Inc.; Reo Power Mowers. TV FILMS: University of Illinois; Mars Candy Co.

PILOT PRODUCTIONS, INC.

6419 No. California Ave., Chicago 45, Ill.
Phone: AMBassador 2-4141

Date of Organization: 1940
(Incorporated November 1, 1952)

C. Robert Isely, *President*
M. E. O'Brien, *Exec. Vice-President-Treas.*
R. L. Dedrick, *Vice-President—Production*
A. E. Boronghf, *Secretary*

SERVICES: 16mm motion, 35mm sound slidefilms, industrial and illustrative still photography, 16mm tape recording. FACILITIES: Production facilities for still and motion, except 16mm laboratory. 3500 sq. ft. studio space, sound controlled.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fashioning the Future* (U.O.P.); *The Big Difference* (Superior Steel); *Tractor Logging* (Clark Equipment Co.); *Kenmore Plating* (National Standard Co.); *Production Gear Control* (Illinois Tool Works). SLIDEFILMS: *Profits Through Power-Point* (Electro-Voice, Inc.); *Maintenance of Diesel Engines* (Waukesha Motors); *Voice Expression* (S.P.E.B.S.Q.S.A., Inc.); *Maintenance of Hydraulic Systems* (Clark Equipment Co.).

PRODUCERS FILM STUDIOS

540 Lake Shore Drive, Chicago, Illinois
Phone: WHItEhall 3-1440

Date of Organization: June, 1946

Branch: 10281 E. Bay Harbor Drive, Miami Beach 54, Florida. Phone: UNion 6-3009.

Jack H. Lieb, *President*
Warren Lieb, *Production Supervisor*
Walter A. Hotz, *Chief Sound Engineer*
Lawrence Johnson, *Director*
Charles Glick, *Traffic Manager*
Elsie Kerbin, *Head Editor*
Mary Chase, *Puppet Creator & Producer*

SERVICES: Producers of sound motion pictures for industry, television, training, educational and safety use; creators of travel film sales programs. TV commercials; sound slidefilms. FACILITIES: 16mm-35mm sound and camera equipment; two sound stages; cutting; projection, interlock, lighting and music library facilities. All optical and magnetic sound, both 16mm and 35mm, is RCA System.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *On Impact* (Sturgis-Grant Prods.); *Invitation to Palm Springs* (Mutual of Omaha); *Seven Million Miles of White Power* (Kaiser Aluminum & Chemical Sales); *Air Crew Escape Systems — Maintenance & Safety* (U.S. Air Force). TELEVISION FILMS: *Thought for the Day* (Columbia Broadcasting System); *Filmed Interviews — 60* (Pabst Brewing Co.); *Governor Stevenson*. TV COMMERCIALS: For Reddy Red Heart (Campbell-Mithun); Stag Beer (Erwin Wasey & Co.); DX Gasoline, DPC Cleanser, Robin Hood Flour, etc.



Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago, Illinois
Phone: FINancial 6-0897
Frank Balkin, in charge
(See complete listing under St. Paul, Minn.)

Roland Reed Productions

159 East Chicago Avenue, Chicago 11, Ill.
Phone: GRaceland 7-2457
Jay Norman, *representative*
(See complete listing under Los Angeles area)



SARRA, INC.

16 East Ontario Street, Chicago 11, Illinois
Phone: WHItEhall 4-5151

200 East 56th Street, New York 22, N.Y.
Phone: MURray Hill 8-0085

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Producer-Director*
Robert Jenness, *Director*
Rex Cox, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

(At Chicago Studios)

Michael Stehney, *Production Manager*
Marvin Bailey, *Service Manager*
Karl Oeser, *Director*
Norman Schickedanz, *Director*
Harry Holt, *Director*
John Brix, *Director*
Helen Krupa, *Scenario Supervisor*
George DeDecker, *Art Director*
Harold Lignell, *Laboratory Manager*

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm

editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

(All references for television commercials)
TV COMMERCIALS: For Pet Milk; Busch Bavarian Beer (Gardner Advertising Co.); Hit Parade Cigarettes (BBD&O); American Dairy Association (Campbell-Mithun, Inc.); Lilt (Grey Advertising Agency, Inc.); Trix, General Mills; Fluffo, Procter & Gamble (Tatham-Laird, Inc.); Bulova Watch (McCann-Erickson, Inc.); Prudential Insurance (Calkins & Holden, Inc.); J. C. Penney Co. (Ralph D. Allum Co.); Stoptette (Earl Ludgin, Inc.); St. Joseph Aspirin (Lake-Spiro-Shurman, Inc.); Pink Camay Soap (F. H. Hayhurst Co., Ltd.); Seven-Up (J. Walter Thompson Co.); Schoenling Beer (Rollman Adv., Inc.).

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phone: TA 3-1418

Date of Organization: 1952

Byron L. Friend, *President*
June A. Friend, *Secretary-Treasurer*
Henry Ball, *Facilities Manager*
Bryan Wright, *Production Manager*
Jack Richards, *Chief Cameraman*
Hans Graff, *Supervising Editor*

SERVICES: Motion pictures for industry and television, color or b&w; 35mm or 16mm, studio or location. TV commercials, complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm or 16mm cameras; magnetic sound recorders; sound stage 30' x 45', five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location; wireless microphones. Lighting equip. for studio and location; editing equipment, including 35-mm, 16mm Moviolas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Phosphorus* (Victor Chemical); *Films in Industry* (Bell & Howell); *Cooking Magic* (Consolidated Book Publishers); *Waa-Mu Show* (Northwestern University). TELEVISION FILMS: *Zoo Parade*; *The Story of Pork*; *Marineland* (NBC-TV).

UPA Pictures, Inc.

Wrigley Building, Chicago, Illinois
Peter Del Negro, *sales manager*

(See complete listing under Los Angeles area)

Winik Films Corporation

20 North Wacker Drive, Chicago 6, Ill.
Al Levine, in charge

(See complete listing in New York City area)



Raphael G. Wolff Studios, Inc.

2103 Orrington Avenue, Evanston, Ill.
Phone: DAvis 8-7236

Carl Wester, in charge

(See complete listing under Los Angeles area)



WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street, Chicago 40, Illinois
Phone: LOngeach 1-8410

Date of Organization: 1914

Date of Incorporation: 1927

BRANCH OFFICES

NEW YORK: 385 Madison Ave., New York, N.Y.
Phone: PLaza 9-0854. T. H. Westermann,
Vice-President.

DETROIT: 4925 Cadieux Road, Detroit, Mich.
Phone: TUxedo 2-3740. Don Calhoun,
Vice-President.

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOWer 1-6440. Dean Coffin,
District Manager.

PITTSBURGH: 3 Gateway Center, Pittsburgh, Pa. Phone: GRant 1-6240. Ralph Maitland,
District Manager.

CINCINNATI: 617 Vine St., Cincinnati, Ohio. Phone: GARfield 1-0477. R. L. McMillan,
District Manager.

CHICAGO: 1345 Argyle Street, Chicago 40. Hugh Gage, *District Manager*.

ST. LOUIS: 3940 Lindell Blvd., St. Louis, Mo. Phone: JEfferson 5-7422. Jack Robertson,
District Manager.

HOLLYWOOD: 5981 Venice Blvd., Hollywood, California. Phone: WEBster 8-0183. John Oser, *in charge*.

C. H. Bradfield, Jr., *President*
Lang S. Thompson, *Executive Vice-President*

J. A. Kellock, *Vice-Pres. & General Mgr.*

Jack Rheinstrom, *Vice-President, Sales*

C. B. Hatcher, *Secretary-Treasurer*

A. J. Henderson, *Vice-President, Creative Services; Wilding-Henderson, Inc.*

Norman B. Terry *Vice-President, Sales; Wilding-Henderson, Inc.*

Walter Tinkham, *Production Manager*

G. Duncan Taylor, *Prod. Mgr., Slidefilm Dept.*

William J. Morris, *Production Mgr., New York*

Charles O. Dennis, *Production Mgr., Detroit*

Morgan W. Gibney, *Production Development Dept.*

James M. Constable, *Production Development Dept.*

Russ Raycroft, *Director, Television Division*

A. J. Bradford, *Director, Customer Services*

Jerome C. Diebold, *Manager, Navy Services*

Harold A. Witt, *Manager, Air Force Services*

Harold Kinzle, *Laboratory Superintendent*

Gilbert Lee, *Art Director*

James E. Dickert, *Recording Director*

Jack A. Krieger, *Advertising & Sales Promotion*

SERVICES: Creators and producers of motion pictures and slidefilms for business and industry; television commercials; complete live shows and presentations for conventions and sales meetings. FACILITIES: Four nationwide studio and service operations, detailed as follows:

CHICAGO: Home office and main studios: 60,000 sq. ft. of floor space—27,000 sq. ft. in three sound stages—200' x 75'; 100' x 70' and 100' x 50'; remainder to administrative, service and creative offices; still and motion laboratories; optical and animation departments; art depart-



ment; screening rooms; sound recording department; film vaults; carpenter shop and other departments. Wilding Customer Services department located at 5137 Broadway. Chicago in one-story building of 14,000 sq. ft. It provides stage of 3,500 sq. ft. for slidefilm production; remainder for servicing and storage of industrial show equipment and demonstration area.

* * *

DETROIT: Studio operations are housed in modern building especially constructed for motion picture production. New building contains administrative, sales and service offices; graphic arts department; two sound stages, totaling 8,000 sq. ft., and screening rooms. Wilding-Henderson, Inc. is a new addition to national organization, offering training, sales promotion and merchandising services. Its modern building at 13535 Livernois St. houses own staff of planning, merchandising, editorial and creative personnel.

* * *

NEW YORK: In addition to sales and service offices listed above, Wilding now provides complete motion picture and television production facilities at 157 E. 69th St. The new studio puts all eastern production personnel under one roof; provides two sound-proof stages totaling 3,000 sq. ft.; a carpenter shop; sound recording equipment; cutting and projection facilities and administrative offices. Easy accessibility from 69th St. for handling automobiles, trucks and large appliances.

* * *

HOLLYWOOD: Sales and service facilities, sound stage, screening room and all other equipment for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1957 *New Car and Truck Announcement* films (Ford Motor Company); *Heavens to Betsy* (Deere & Company); *Perishable Profits* (DuPont); *Challenge and Opportunity* (Libby-Owens-Ford); *A Picture of You* (Loyal Order of Moose); *Science of Color* (Inter-Chemical Corp.); *Someone to Care* (Most Worshipful Grand Lodge of Ancient Free and Accepted Masons); *Measure of a Man* (Institute of Life Insurance); *Heat Transfer* (Dow Chemical Co.); *Industrial Power Distribution* (General Electric Company); *Blue Flame* (Peoples Gas Light & Coke Co.); *Cooking the Better Cuts of Meat* (Nat'l Live Stock & Meat Board); *The New Touch* (Leo Burnett Adv. for Pabst Brewing Co.); *Looking Forward* (Chrysler Corporation); *Let's Look Deeper* (Republic Steel Corporation); *Take an Order* (Goodyear Tire & Rubber Co.). SLIDEFILMS: *Progress Through Research* (Champion Spark Plug); *Will They Want to Come Back?* (Continental Oil Co.); *How to Take Step Seven: How to Make a Motor Go & Go* (Allis Chalmers); *1,001 Nights* (Goodyear Tire & Rubber Co.); *Enchanted Evenings* (General Electric); *There's No Way Like a New Way: The Controlled Experiment* (Dairypack); *The Airtemp Imperial* (Airtemp Div. of Chrysler Corp.); *Your Rising Star* (Ford Motor Company); *RCA Whirlpool Electric Range* (Whirlpool-Seeger Corp.); *How to Put Together an Effective Meeting* (National Project in Agricultural Communications).



Illinois

Stanley Neal Productions, Inc.

1184 Cedar Lane, Northbrook, Ill.
Phone: CRestwood 2-1712
Robert M. Peck, *representative*
(See complete listing in New York City area)

New World Productions

2224 N. Glenwood Street, Peoria, Ill.
(See complete listing under Los Angeles area)



Summit Studios

147th Street & 108th Avenue, Orland Park, Ill.
Phone: FIeldbrook 9-0177 (Orland Park)
Karl S. Smith, *Manager*
C. Stuart Bowyer, *Sales Manager*
(See complete listing under El Paso, Texas)

THE VENARD ORGANIZATION

113 North Madison Ave., Peoria, Ill.
Studio—Highview Road, East Peoria, Ill.
Phone: 4-2490
Date of Organization: 1923
C. L. Venard
Frances B. Venard

SERVICES: We write, produce, distribute. Personal service throughout. **FACILITIES:** 3200 square feet of sound stage . . . equipped for any assignment, large or small.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *4-H Here and There* (Funk Bros. Seed Co.); *Steel Wire for Agriculture*; *Steel Wire in Industry* (Keystone Steel & Wire Co.). Only 1956 productions.

Iowa

GENERAL PICTURES PRODUCTIONS, INC.

1702 Keo Way, Des Moines, Iowa
Phone: ATLantic 8-2113
Date of Organization: 1945
Ted Sloane, *President*
D. H. Bonine, V.P., *Charge Laboratory*
Wm. H. Schultz, V.P., *Charge Production*

SERVICES: Industrial sales, educational, job training and civic relations films; television subjects. **FACILITIES:** Sound and color cameras and laboratory equipment; sound recording and re-recording, direct-on-film, magnetic film, tape; color printing; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Iowa Highway Quiz* (Iowa Good Roads Association); *When Homko Hits Your Town* (Western Tool & Stamping Co.); *The Miracle SD Tubelless Truck Tire* (Armstrong Tire & Rubber Co.); *The Burning Farm Question* (Farmers Mutual Reinsurance Co.); *That More May Learn and Read* (Creighton University).

Kansas



CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: VIKing 3-0400
Date of Organization: 1947
Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President and Treasurer*
Charles Lacey, *Secretary and Director of Production*
Norman Stuewe, *Motion Picture Photography*
Margaret Travis, *Script and Filmstrip Prod.*
Harold Harvey, *Director*
Gene Courtney, *Director*
Robert Rose, *Still Photography*
Dan Palmquist, *Editing*
Joe Stroup, *Art Director*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service. **FACILITIES:** New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mast in Posts*; *The Last of Gross* (Monsanto Chemical Co.); *The Case of the Doubting Doctor* (American Medical Association); *Techniques of Organic Chemistry—Parts 1, 2, 3 and 4* (Harvard University and Ford Foundation); *Speed-Kleat Collator* (Diddle-Glaser); *Aero Medical Research* (U.S. Air Force); *License for Lawlessness* (Kansans for Right to Work); *Why Study Industrial Arts?*; *How to Take a Test*; *How Plants Reproduce*; *Industrial Arts: Joining & Glueing*; *Industrial Arts: Wood Finishing*; *How Animals Help Us* and seven other films (Young America Films). **FILMSTRIPS:** *Farm & City*; *Our Pets*; *Elementary Science* and 25 others (Young America Films). **TV COMMERCIALS:** for Blue Cross-Blue Shield; Western Auto; Bruce Brewer; Patterson-Wright; University of Kansas.

Minnesota

CONTINENTAL FILMS

(Div. of Midwest Radio-Television, Inc.)

47 South Ninth St., Minneapolis 2, Minn.
Phone: FE 8-6301
Date of Organization: 1954
William McNally, *Chairman of Board*
Robert Ridder, *President*
F. Van Konynenburg, *Executive Vice-Pres.*
Paul D. Rusten, *Executive Producer*
Richard C. Polister, *Production Director*
John Raddatz, *Chief Cinematographer*

SERVICES: Writing, direction and production of color and black and white motion pictures for business, education, religion and television. Complete production staff. **FACILITIES:** 30' x 60' sound studio; Arriflex, Mitchell cameras; editing, interlock projection; synchronous magnetic film sound recording and mixing; film music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Man to Man* (Broadcasting & Film Commission, National Council of Churches); *Chuck Woods—Go Giver* (John Driemen Associates); *Tale of the Tile Taters* (Wood Conversion Company); *The President Speaks* (Gamble-Skogmo); *Dunwoody* (Dunwoody Industrial Institute); *Stigma* (Minn. State Dept. of Welfare).



EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minn.
Phone: PLeasant 2407
Date of Incorporation: October, 1945
William S. Yale, *President*
Charles B. Woehrl, *Secretary-Treasurer*
Catherine Running, *Business Manager*
Richard Jamieson, *Production*
Arthur Nicol, *Animation*
Frederick Coleman, *Camera*
Patrick Des Jarlait, *Art*
DeLores Paul, *Editing*
Mark Else, *Sound*

SERVICES AND FACILITIES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. 16mm Maurer camera. Time-lapse, slow motion equipment. Editing, and interlock projection. Animation, sound recording studio 40' x 60' sound stage. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Is Your Life*; *Future 25 Years* (Farmers Union Central Exchange); *Out of the Earth*; *The Big Difference* (International Minerals & Chemical Corporation); *Forming Plastic Sheet Materials* (O'Neil-Irwin Manufacturing Co.); *Savings in the Attic* (Vermiculite Institute). **SLIDEFILMS:** *Catalogue Program* (Gamble-Skogmo, Inc.); *All About Pie*; *Breads You Bake* (General Mills, Inc.); *Lady in Distress* (Minneapolis-Honeywell Regulator Co.). **TV COMMERCIALS:** for Farmers Union Central Exchange, First National Bank, International Milling Co., Marshall-Wells Co., Minneapolis Brewing Co., Red Owl Stores, Russell-Miller Milling Co., Stratofam Corporation.



REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 1, Minnesota
Phone: MIDway 9-1393
Date of Organization: 1910
BRANCH OFFICES: 208 S. LaSalle St., Chicago 4, Ill. Phone: FIancial 6-0897. Frank Balkin, *Manager*. 384 West 1st St., Dayton 2, Ohio. Phone: HEMlock 5174. A Merritt Simpson, *Eastern Sales*. 716 No. LaBrea, Hollywood. Phone: OLdfield 4-4117.
Reid H. Ray, *President*
William H. Ringold, *Vice-President*
R. V. Jeffrey, *General Sales*
Frank Havlicek, *Sales Mgr., Film Ad. Div.*
Robert E. Whitney, *Asst. to the President*
Alice M. Griswold, *Secretary*
Ellsworth H. Polsfuss, *Producer*
Clive Bradshaw, *Laboratory Supervisor*
Gordon Ray, *Director, Still Photography*
Robert H. Winter, *Chief Film Editor*

(LISTINGS CONTINUED ON FOLLOWING PAGE)



Is the audience for your 16mm films captive...or captivated?

You have a good movie with an important message. Make the most of it with the businesslike presentation that your audience deserves.

Will your show start smoothly—in focus, at the first title frame? Will the pictures be clear and brilliant, even in a room light enough for note-taking? Will the sound be true and resonant, *not* garbled... *not* drowned out by projector noises?

If you're using a Kodascope Pageant 16mm Sound Projector, you can answer YES to every question.

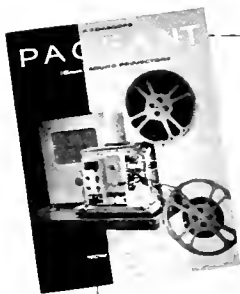
With a Pageant, your audience watches the screen, not the projector... gets the full impact of your message... and departs with a good impression of you and your presentation.

Here are four reasons why: 1. The Pageant is *easy to set up*—film path is printed on projector, single switch for forward and reverse. 2. It delivers *extra-bright pictures*—exclusive Kodak Super-40 Shutter automatically puts 40% more light on the screen at sound speeds than ordinary shutters. 3. Its sound is clear

and *natural*—Pageant has a complete sound system with baffled speaker, tone and volume controls, plus sound-track focusing lever.

And... 4. A portable Pageant gives you freedom from worry about maintenance and breakdown, because it's *lubricated for life!*

Let a Kodak Audio-Visual dealer demonstrate how a Pageant helps you captivate your audience—for business, church or school films. Or, write for details. No obligation, either way.



EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y. 2-47

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME _____ TITLE _____

ORGANIZATION _____

STREET _____

CITY _____ STATE _____

(Zone)

Kodak
TRADEMARK

REID RAY FILM IND.: Cont'd.

SERVICES: Motion pictures, slidefilms, TV films and commercials (live or animated). Screen advertising for theatres (local, regional, national). FACILITIES: Script and creative department; studio, laboratory, opticals, titles; animation; complete production equipment for 35mm or 16mm b&w or color photography; RCA magnetic or photo. 35mm and 16mm recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Please Pass the Pasture* (Deere & Company); *Electronics in Automation* (DeVry Technical Institute); *The Big Addition* (Masonite Company); *Product of 3-M Research* (Minnesota Mining & Mfg. Co.); *Eagle's Strength* (U.S. Air Force); *Teamwork on the Mesabi* (Erie Mining Co.); *Thoughts for Food* (Swift & Company); *There Is No End* (Minneapolis-Honeywell); *More Grain in the Tank*; *The Clean Cut* (Deere & Co.). TELEVISION FILMS: *Reefra Valley Folks*—14 shows (Pillsbury Mills, Inc.). SLIDEFILM: *Why Metal Buildings?* (Butler Mfg. Co.). TV COMMERCIALS: for Northern Pacific Ry. and others.

Missouri**THE CALVIN COMPANY**

1105 Truman Road, Kansas City 6, Missouri
Phone: HARRISON 1-1230

Date of Organization: 1931

Branch Office: G. S. Kedey, Mgr. Motion Picture Centre, Toronto, Canada—*Canadian Representative*.

Forrest O. Calvin, *President*
Lloyd Thompson, *Executive Vice-President*
Larry Sherwood, *Vice President*
Neal Keehn, *Vice President*
Frank Barhydt, *Vice President*
Betty C. Calvin, *Secretary-Treasurer*
Richard Bulkeley, *Production Manager*
James Y. Hash, *Comptroller*
Leonard Keck, *Operations Manager*
William D. Hedden, *Laboratory Supt.*
Maxine Covell, *Office Manager*

SERVICES: 16mm color, sales and sales training films; service work and laboratory facilities for other producers, universities and industrial photographic departments. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Torch* (Community Chest of Allegheny County); *The Eighth Sea* (Caterpillar Tractor Company); *Cold Cash* (Commercial Solvents Co.); *Deep Waters* (Layne & Bowler, Inc.); *Baseball By the Code* (Official Sports Films); *How About Me?*; *Time Out! You Got Trouble* (Olin Mathieson Corp.); *Fat of the Land*; *A Good Night's Sleep* (Phillips Petroleum); *A Matter of Minutes* (United Fund of Kansas City); *Tornado* (United Gas Company); *Spring Holiday* (Warner-Patterson).

St. Louis, Missouri**CONDOR FILMS, INC.**

1006 Olive Street, St. Louis 1, Missouri
Phone: MAin 1-8876

Date of Organization: 1951

Arthur E. Wright, Jr., *President*
Bradford Whitney, *Vice-President*
Edgar F. Stevens, *Vice-President*
Dean Moore, *Production Manager*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras (16mm), Mitchell (35mm). Stancil-Hoffman synchronous magnetic recording 16mm, 17½-mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16 and 35mm (arc) interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Winning With the Yankees* (The Coca-Cola Company); *The Florissant Dome* (Laclede Gas Company); *Handle With Care* (Frisco Railroad); *The New Seal of Excellence* (Monsanto Chemical Company); *The Road from Maramec* (The James Foundation); *Annual Sales Meeting Program*—mp and slidefilms (Ralston Purina Company); *Company Newsreel* (Eli Lilly and Company); *Company Newsreel* (Monsanto Chemical Company); *Transformers in the Making* (Wagner Electric Corp.). SLIDEFILMS: *Simple Arithmetic in Packaging* (Gaylord Container Corp.). TV COMMERCIALS: For Ralston Purina, Busch Bavarian Beer, Vess Beverages, Lion Oil, Capet Dog Food, Flav-R Straws, Honey Krust Bread, etc.

HARDCASTLE FILM ASSOCIATES

7811 Carondelet Ave., St. Louis 5, Mo.
Phone: Parkview 6-0202

Date of Organization: 1930

J. H. Hardcastle, *Producer*
C. E. Talbot, *Photography*
Richard Hardeastle, *Editorial*
Richard Hardeastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms, and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Milk Is America* (Social Science Films); *Modern Pace in Transportation* (Missouri Pacific Lines); *At Your Service* (Fruin-Colton Co.); *Safety, Opportunity and Us* (Southwestern Bell Telephone Co.). SLIDEFILMS: *Pope Pius XII Library* (St. Louis University); *Convention Highlights* (Sporlan Valve Co.); *Signs of the Times* (The Seven-Up Company); *Memories of the Opera* (Municipal Opera Assn.); *Lustersheen*; *Fibertone*; *Eagle Stamps* (Rutledge & Lilienfeld, Inc.).

**PREMIER FILM AND RECORDING CORPORATION**

3033 Locust Street, St. Louis 3, Missouri
Phone: JEFFerson 1-3555

Date of Organization: 1932

Theodore P. Desloge, *Pres. & Exec. Prod.*
Wilson Dalzell, *Vice-Pres., Prod. Supervisor*
Roger E. Leonhardt, *Director*
Charles Kite, *Unit Manager*
H. Stewart Dailey, *Director of Photography*
James E. Darst, *Sales Manager*

SERVICES: Creators and producers of 16mm and 35mm color and black/white motion pictures; TV commercials; sound slidefilms; radio transcriptions for commercial use; industrial and public relations, training and education. FACILITIES: Large air-conditioned sound stage with complete production facilities. Latest camera, lighting, editing and cutting equipment. Trained creative technicians for complete script-to-release-print service. Sound recording facilities, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big Ideas* (General Steel Castings Corporation); *This Is It* (Ralston-Purina Company); *What It Takes to Be a Star Salesman* (Emerson Electric Manufacturing Co.). SLIDEFILMS: *Falls City Beer* (Prater Advertising); *The Christ Child Comes to Christian Homes* (Concordia Publishing House); *Red Goose Shoes* (Datche Advertising Co.). TV COMMERCIALS: For Busch Bavarian Beer (Gardner Advertising Co.); Reisch Beer (Oakleigh R. French & Associates); Budweiser Beer (D'Arcy Advertising Co.); Falls City Beer (Prater Advertising Co.).

**Wilding Picture Productions, Inc.**

3940 Lindell Boulevard, St. Louis, Mo.
Phone: JEFFerson 5-7422

Jack Robertson, *District Manager*

(See complete listing under Chicago area)

Wisconsin**Douglas Productions**

734 N. Jefferson, Milwaukee, Wis.
Phone: Broadway 3-6673

Fred C. Raymond, *Client Contact*

(See complete listing under Chicago area)

FILM ARTS PRODUCTIONS, INC.

1032 N. Sixth Street, Milwaukee 3, Wis.
Phone: BR 6-5670

Date of Organization: 1927

A. K. Hadley, *President*
L. F. Heinz, *Vice-President*
H. P. Croy, *Treasurer & General Manager*
W. E. Immekus, *Photographer*
Alfred M. Zemlo, *Sound Recording*
Eugene S. Allen, *Editorial*
C. D. Koehler, *Slide Production*
C. O. Lindquist, *Director, Still Photo.*

SERVICES: 16 and 35mm motion picture production, sound slidefilms, program develop-

ment; complete laboratory, editorial and recording services. FACILITIES: 16mm, 35mm cameras, lighting equipment for studio and location; magnetic, disc and film recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Avenues for Mass Selling* (The Graphic Arts & Advertising Guild); *Lifting Shadows* (National Funeral Directors Assn.); *Slings Away* (Macwhyte Wire Rope Company); *A Boat in the Family* (Outboard Boating Clubs of America); *Tractor Mate* (Massey-Harris-Ferguson); *Formula for Better Roads* (Seaman-Andwall Corporation). SLIDEFILMS: *You're Ahead, Way Ahead* (Harley Davidson Motor Co.); *Wringing Up Profits With Speed Queen* (Speed Queen Corp.); *Selling Is Fun* (Hansen Glove); *Plan for Profit* (Bucyrus-Erie Company); *Route of the Northliners* (North Central Airlines).



Arizona

CANYON FILMS OF ARIZONA

834 North Seventh Ave., Phoenix, Arizona
Phone: ALpine 2-1719

Date of Organization: 1953

Raymond Boley, *Owner-Production Manager*
Bob Allen, *Owner-Director of Photography*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Where the Grass Grows Thin* (St. Johns Indian School); *Irrigated Cotton* (J. M. Boswell Co.); *Thermo-Armor* (Keystone Mfg. Company); *Cooling for Comfort* (International Metal Products); *The 1957 Line* (Arctic Circle Mfg. Co.). TV COMMERCIALS: For First National Bank of Arizona; Standard Oil of Texas; Western Savings & Loan; Salt River Power District; John F. Long Home Builders; Wright Mfg.; Advertising Counselors of Arizona; Valley National Bank; American Dairy Association of Arizona; Arizona State Fair, and others.

Oklahoma

ANIM AIDS, INC.

1651 East 45th Place, Tulsa, Oklahoma
Phone: RI. 7-0545

Date of Incorporation: 1955

Richard W. Ellison, *President*
George R. Ewing, *Exec. Vice-Pres. & Treas.*
M. C. Clarkson, *Vice-President, Sales*
Margaret E. Hazen, *Vice-President, Secty.*

SERVICES: Production of animated motion pictures and filmstrips for business and educational use, b&w or color; 16mm and 35mm,

silent and sound. FACILITIES: Studios for complete art and animation production; 16mm animation and 35mm filmstrip photography.

RECENT PRODUCTIONS AND SPONSORS

(Only television commercials produced.)

TV COMMERCIALS: For Thrifty-Wise Grocers, Cloverleaf Dairies, Girl Scouts of America, Utica Square, Inc., Vandevors Department Store. (Only 1956 production references submitted).

BUD WOODS PRODUCTIONS, INC.

1601 So. Boston Ave., Tulsa 19, Oklahoma
Phone: DI. 3-1922

Date of Incorporation: 1939

L. C. "Bud" Woods, *President, Producer*
M. E. Woods, *Secretary-Treasurer*
Wayne Graeber, *Editing*
George Waiss, *Animation Director*
Carl Thompson, *Filmstrip Production*

SERVICES: Industrial motion pictures for public relations, sales and sales training, product information use. TV commercials, animation. Services from script to screen. FACILITIES: Production staff. 16mm and 35mm cameras. Sound recording studios; portable synchronous tape recorders. Lighting equipment for large industrial interiors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In These Hands* (Hillcrest Medical Center); *Oklahoma—Portrait of Progress* (Public Service Co. of Okla.); *Water Well Fracturing* (Dowell, Inc.); *Areal Model Studies* (Carter Oil Co.); *Limestone Porc Space Studies* (Stanolind Oil and Gas Co.).

New Mexico

BANDALIER FILMS

1837 Lomas Blvd., N.E., Albuquerque, New Mexico

Phone: 7-1516

Date of Organization: 1953

Robert Stevens, *Owner, President*
Doyle Courington, *Art & Prod. Director*

SERVICES: Motion picture producers (16mm) for advertising, television and educational uses. TV commercials, sound-on-film. Animation or live-action, color or b&w. Contract shooting for outside producers, agencies. FACILITIES: Sound stage and complete sound recording facilities. 25' x 40' studio with complete kitchen, all household type sets. Synchronous cameras and recorders. Editing department. Interlock projection and recording.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: For Bank of New Mexico, Albuquerque Lumber Co., Pearl Beer, Bank of Hawaii. MOTION PICTURE: Robert Bronson, sponsor. (Only 1956 production references submitted).

Texas



Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Texas
Phone: CApital 4-8641

Jack Mullen, *representative*

(See complete listing under Los Angeles area)

SOUTHWESTERN STATES:

Texas: Continued



GULF COAST FILMS

Oil & Gas Building, Houston 2, Texas
Phone: CApitol 5-3018. Cable: Gulfilm

Robert Yarnall Richie, *President*
V. G. Richie, *Secretary-Treasurer*

SERVICES: Motion pictures, Richie-Graphs, slidefilms and still photography, b&w or color. Scripting and story board treatments; counsel on distribution. FACILITIES: Mitchell camera, complete lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dresser Plus* (Dresser Industries, Inc.). Also see credits for Robert Yarnall Richie Productions, Inc., under N. Y.



JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Texas

Date of Organization: 1916

Bruce Jamieson, *Business Manager*
Hugh V. Jamieson, Jr., *Production Manager*
Jerry Dickinson, *TV Production Manager*
Taylor Branch, *Production Supervisor*
Robert Redd, *Production Services*
Larry Buchanan, *Writing*
Robert Alcott, *Camera*
John Beasley, *Animation*
Paul Jamieson, *Laboratory*
Barbara Guild, *Accounting*
Frank Sloan, *Sound*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording laboratory and printing services. FACILITIES: Studio and sound stage, RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; Kodachrome printing with scene-to-scene color correction; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project One Grand* (Chance Vought Aircraft, Inc.); *A Matter of Fact* (Southwest Insurance Information Service); *Time and Taxes* (Internal Revenue Service); *Men in Green* (George State Game & Fish Commission); *Dollars and Sense* (Continental Equity Life Insurance Co.); *The Lacer* (United Fund of Austin, Texas); Classified films: For Chance Vought Aircraft (2); Convair (4); Thickol Chemical Corporation (1). Traffic safety films (5) for Public Safety Pictures. TELEVISION FILMS: *Texas in Review*—52 half hour programs for Humble Oil & Refining Co. (McCann-Erickson). TV COMMERCIALS: For Old Judge Coffee (Hirsch, Tamm & Ullman); Humble Oil & Refining (McCann-Erickson); Magnolia Petroleum (Ratcliffe Adv.); Borden's, Imperial Sugar, Frito Co. (Tracy-Locke Advertising); Chrysler (McCann-Erickson).



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

(LISTINGS CONTINUED ON FOLLOWING PAGE)

**FILM
HEADACHES
CURED**



Business Films, Libraries, Advertising Companies, Film Distributors, Etc., Vacuumate Corporation offers quick relief for film headaches—bringing to you many services you have urgently sought.

**FILM CLEANING
INSPECTION
AND REPAIR**

**SPOOLING & SHIPPING
OF TV COMMERCIALS**

**FILMSTRIP CUTTING
AND CANNING**

FILM PROTECTION

Vacuumate Corp. gives you the fine super Vacuumate film process for protection against wear, oil, fingermarks, scratches and climatic changes.

FILM DEPOSITORY

Films are catalogued and stored with us awaiting your shipping instructions.

**PACKAGING AND SHIPPING OF
FILMS . . . FILMSTRIPS AND DISCS**



**GIVES TROUBLE FREE EXTRA LONG
REPEATER FILM PROJECTION FOR
YOUR ADVERTISING CONTINUOUS
FILMS . . .**

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



*Specialists in
Film Handling Services*

446 West 43rd St., New York, N. Y.

SOUTHWESTERN STATES:

Texas: Continued

KEITZ & HERNDON

4409 Belmont, Dallas, Texas
Phone: Taylor 1-5167

Date of Organization: 1946

Larry F. Herndon, Jr., *Partner & Sales Mgr.*
Rod K. Keitz, *Partner & Production Mgr.*
Tom Young, *Art Director*
Bob Dalzell, *Chief Animator*
Ed Cain, *Continuity Director*
John Bronaugh, *Photographic Department*
John Davis, *Continuity Department*
Bill Rogers, Al Mayton, *Art Department*

SERVICES: Production of motion pictures, color or b&w; slidefilms and filmstrips for industry and television use. FACILITIES: Complete 16mm and 35mm Mitchell camera equipment; Oxberry animation stand and camera; creative, sound, lighting, recording and editing facilities for script to screen production.

RECENT PRODUCTIONS AND SPONSORS

COLOR FILMSTRIPS: For General Electric Co., Heating & Cooling Division; Jones-Blair Paint Co.; Lone Star Brewing Co. TV COMMERCIALS: For Standard Oil Co., Quality Chek'd Dairy Products, Banquet Canning Co., Mishawaka Rubber & Wool Co., Anderson-Pritchard Oil Co., Lone Star Brewing Co., Chicago Corp., Fant Milling, Southern Union Gas Co., Oklahoma Corp., Southwestern Greyhound Lines, Ft. Worth National Bank, and others.

TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Texas
Phone: Jackson 9-4377

Date of Organization: 1945

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safe Climbing Equipment*; *Safe Poles* (American Telephone & Telegraph Co.); *Built for Living* (Southern Pine Association); *Farther & Faster*; *Lum*; *1956 Sales Promotion*; *L. F. McCollum, President* (Conoco); *Mr. Mac*; *Smoke*; *Southwest Conference, Football Highlights*; seven sales promotion shorts (Humble Oil & Refining Co.). SLIDE-FILM: *Selectivity* (Humble Oil & Refining Co.).

SOUTHWEST FILM CENTER

(Film production facilities of
SOUTHWEST FILM LABORATORY, INC.)

3024 Fort Worth Ave., Dallas, Texas
Phone: Whitehall 6-2184

Date of Organization: May, 1950

Irvin Gans, *President*
Jack A. Hopper, *Vice-Pres., Tech. Consultant*
Lloyd B. Abernathy, *Prod. Service Director*
Robert E. Rogers, *Editorial Supervisor*
John Nugent, *Continuity and Script*
Olin W. Dalton, *Laboratory Manager*
Roy Fridge, *Art Director*

SERVICES: Producer services, script to screen or any phase of production. TV film series; TV commercials; business and educational films. FACILITIES: 3200 sq. ft. sound stage; sound recording studio; multiple-channel dubbing; music scoring. Complete laboratory featuring additive scene-to-scene color correction printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ft. Worth Story* (Ft. Worth Chamber of Commerce); *Assignment Accomplished* (Magnolia Pipeline Co.); *Visit With Thomas Hart Benton* (S. W. Bell Telephone Co.). TELEVISION FILMS: *Texas Rassinin'* (Ed McLemore Sportatorium); *Folksinger* (half-hour color television program).



SUMMIT STUDIOS

8316 Diana Drive, El Paso, Texas
Phone: 6-8261, 6-5126

Date of Organization: 1955

Branch Office: 147th St. and 108th Ave., Orland Park, Ill. Phone: Fieldbrook 9-0177, Karl S. Smith (*in charge*); C. Stuart Bowyer, *Sales Manager*

Lawrence V. Smith, *Director*
James L. Thalheimer, *Production Manager*
Sherman A. Mullin, *Script Dept.*
James K. Nickless, *Lab. Supervisor*
Reginald Grant, *Art Director*
Virginia L. Smith, *Business Manager*

SERVICES: 16 and 35mm motion pictures, b&w or color, live or animated. Producers of films for industry, education, television and medicine with special units for spot news and special events coverage in West Texas, New Mexico, Southern Arizona, Northern Mexico. Stock shots in b&w or color. FACILITIES: 16mm and 35mm cameras; air-conditioned sound stage and recording rooms; fully-equipped time-lapse laboratories. Mobile location units available for shooting in Mexico. Complete 16mm processing laboratory. For government contractors in SW provide field unit, incl. director, cameraman, audio engineer, editor, writer, electrician and other personnel with secret clearance.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dust Proof Loading Operation* (Southwest Portland Cement Co.); *The History of the Oozelfinch*—color cartoon (U.S. Army); *Our Desert Friends* (unsponsored). NEWS COVERAGE: For CBS Newsmag; NBC-TV News; UP Movietone News. TV COMMERCIALS: For White House Department Store; Royal Savings Stamps, Carta Blanca Beer, Hortex Mfg. Co. (deBruyn Adv. Agency); Maytag Washers (A-I Consumers Wholesale).

Winik Films Corporation

4300 Druid Lane, Dallas 5, Texas
Ray Jones, in charge
(See complete listing in New York City area)



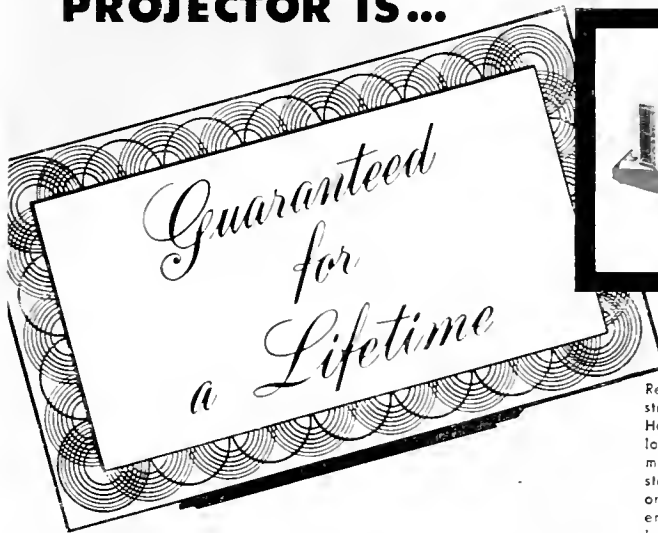
Robert Yarnall Richie Productions, Inc.
Oil & Gas Building, Houston 2, Texas
(See listing of Gulf Coast Films, Inc.)

(LISTINGS CONTINUED ON FOLLOWING PAGE)

No matter which you use...



PROJECTOR IS...



Many projectors LOOK somewhat alike, in appearance and price — but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property — it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

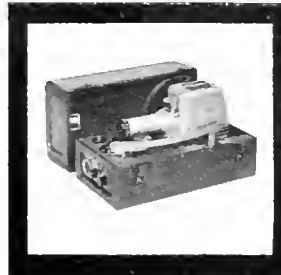
V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



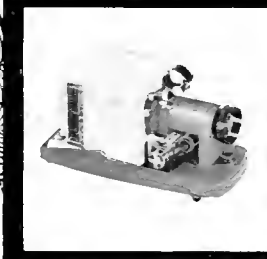
VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" — two permanent needles on twist arm. 33 1/3, 45, or 78 r. p. m. Model WR — 4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHO — 6" x 9" detachable speaker for 500-watt projector.



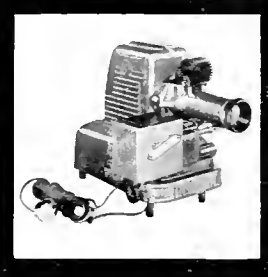
V-500

For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2" x 2" and bantam slides in any type mount intermixed. New refrigerator cooling. 500 Watt fan cooled. 5 inch F. 3.5 Professional lens. Automatic take up reel and optical magnifying pointer. 3, 5, 7, 9, 11 inch lenses available.



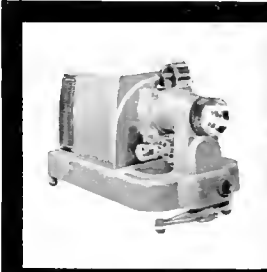
STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).



V-1000

For 35mm filmstrips and 2" x 2" slides. 1000 Watt fan cooled. Perfect for auditoriums, large classrooms and wherever unusually large pictures must be projected. The only J.A.N. (Joint Army-Navy) approved projector. F. 3.5 Professional lens. 7, 9, 11 inch lenses available.



V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2x2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V-2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



*World's Largest Exclusive
Manufacturers of Still Projectors*



**35-01 QUEENS BOULEVARD
LONG ISLAND CITY 1, N. Y.**



MOUNTAIN STATES

Colorado

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colorado
Phone: SKYline 6-8383

Date of Organization: 1940

Thos. J. Barbre, *Owner, Manager, Producer*
Anita J. Barbre, *Assistant Manager*
Paul Emrich, *Recording Director*
Frank Spicer, *Director of Photography*
Lowell B. Switzer, *Writer-Director*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. **FACILITIES:** Sound Stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quality Unlimited*; *Make Mine Safety*; *Naraja No. 1* (Colorado Fuel & Iron Corp.); *Weekend in Las Vegas* (United Airlines); *In Winter Its Whitefish* (Wyoming Game & Fish Dept.); *Easy Way Ed* (Danuser Machine Co.); *The Acraw Story* (Acrow, Inc.). **TV COMMERCIALS:** For Gates Rubber Co., Red Seal Potato Chips, Public Service Co. of Colorado.

DICK DURRANCE FILMS

430 West Francis St., Aspen, Colorado

Date of Organization: 1951

Dick Durrance, *President*

SERVICES: Industrial, promotional and educational motion pictures. **FACILITIES:** Complete 35mm and 16mm motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ski West* (Theo. Hamm Brewing Co.); *Wings to Austria*; *Wings to Germany* (Pan American World Airlines); *The Aspen Story*; *Ski Time in Aspen* (Aspen Ski Corporation).

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colorado
Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*
Gilbert Bucknum, *Partner, Producer*
Clair G. Henderson, *Partner*
Harry A. Lazier, *Partner*
Robert R. Powell, *Production Supervisor*
Robert G. Zellers, *Chief Cameraman*
Kenneth C. Osborne, *Film Editor*

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color. **FACILITIES:** Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tell the People* (Detroit News); *Color Harmony for Your Home* (Col-

orizer Associates); *Iowa's Expanding Economy* (Des Moines Register and Tribune); *Spanning Lake Ponchartrain* (Ideal Cement Co.); *Direct Dis-Dialing* (Mountain States Telephone); *Birth of a City* (Turnpike Land Company); *Every Day Is Apple Day* (Processed Apples Institute, Inc.). **SLIDEFILM:** *You Don't Have to Be an Expert* (J. C. Penney Co., Inc.). **TV COMMERCIALS:** For Bennett's Paints, Safeway Stores, Adolph Coors Co.

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colorado
Phone: EAst 2-3192

Date of Organization: 1942

Branch: Multichrome Laboratories
760 Gough Street, San Francisco, California
R. B. Hooper, *Owner-Producer*
George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner, Multichrome Laboratories*

SERVICES: Motion picture and television producers. Sound recording, titles, TV Spots, color release prints. **FACILITIES:** Animating and title machines; synchronous 16mm magnetic and optical recorders. Mobile power plant, Mitchell 16mm cameras, 35mm (400 ft.) Eymo. Special effects department

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Trouble at Troublesome* (Denver & Rio Grande Western RR.); *Report to Employees* (Mountain States Tel. & Tel. Co.); *Highway 93—part 1* (North American Highway Association, Eli, Nevada); *Mystery Mesa* (Colorado State Advtg. & Publicity Bureau); U.S. Air Force-ARDC-ML experimental series. **TV COMMERCIALS:** For Denver & Rio Grande Western RR—40 (Ball-Davidson Agency); Star Bread, Englewood First Nat'l Bank (Marshall Robertson Agency); Laviola Beauty Creams (Hoffman Agency); Toomeys Pancake Mixes (Prescott & Pilz Agency).

WESTERN CINE SERVICE, INC.

114 E. 8th Ave., Denver, Colorado
Phone: TABor 5-2812

Date of Organization: September 1, 1952

Ierman Urschel, *President*
John Newell, *Executive Vice-President*
N. L. Jordan, *Secretary-Treasurer*
D. T. Cook, *Vice-President—Sales*
Harry Barnes, II, *Laboratory Manager*
Tom Harvey, *Sound Recording Manager*
Stan Phillips, *Titling & Animation Manager*

SERVICES: 16mm motion picture and television production; complete 16mm lab. for color and processing, printing and editing; complete sound recording for tape, disc and film. **FACILITIES:** Animation and title stand, color & bw processing machines, printer, editing facilities, Maurer & Magnasync, Magnacord recorders, synchronous cameras, professional equipment dept., rental & sale and special effects dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Grand Canyon Holiday* (Frontier Airlines-American Airlines); *Cadet Judo Demonstration* (Physical Training Dept., U.S. Air Force Academy); *Assignment D. U.* (Communication Center University of Denver); *Pioneer Homecoming* (Alumni Association University of Denver); *Air Academy Football Highlights* (U. S. Air Force Academy).



WEST COAST

San Francisco and Bay Area



MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, Calif.
Phone: EXbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, *President*
Frank E. Wulzen, *Production Manager*
Dick Ham, *Writer-Director*
Ann Becker, *Secretary-Treasurer*

SERVICES: Industrial, documentary, business, public relations and educational motion pictures and slidefilms. Television films and commercials, newsreel coverage. Sound recording. **FACILITIES:** Creative staff, 16 and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1956 Annual Report to the Directors*; *President's Safety Message* (Columbia-Geneva Steel Div., U.S. Steel Corp.); *San Francisco Bay Hydraulics Studies* (U.S. Corps of Engineers); *Alameda South Shore Project* (Utah Construction Company); *Radar and Meteorological Analysis of Weather Modifications* (Weather Modification Co.). **TELEVISION FILMS:** *1956 Republican Convention* (Pabst Brewing Co.); *Success Story* (Richfield Oil). **TV COMMERCIALS:** For SOS Scouring Pads, Tuffy (McCann-Erickson, Inc.); Blue Chip Stamps (Clark & Elkus Advtg.). **TV NEWSREELS:** For CBS-TV; NBC-TV; Movietone News.

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, Calif.
Phone: ORDway 3-9162

Date of Organization: 1935

Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*
Boris Skopin, *Mgr. Title & Trailer Dept.*
George Wood, *Mgr. Laboratory Dept.*

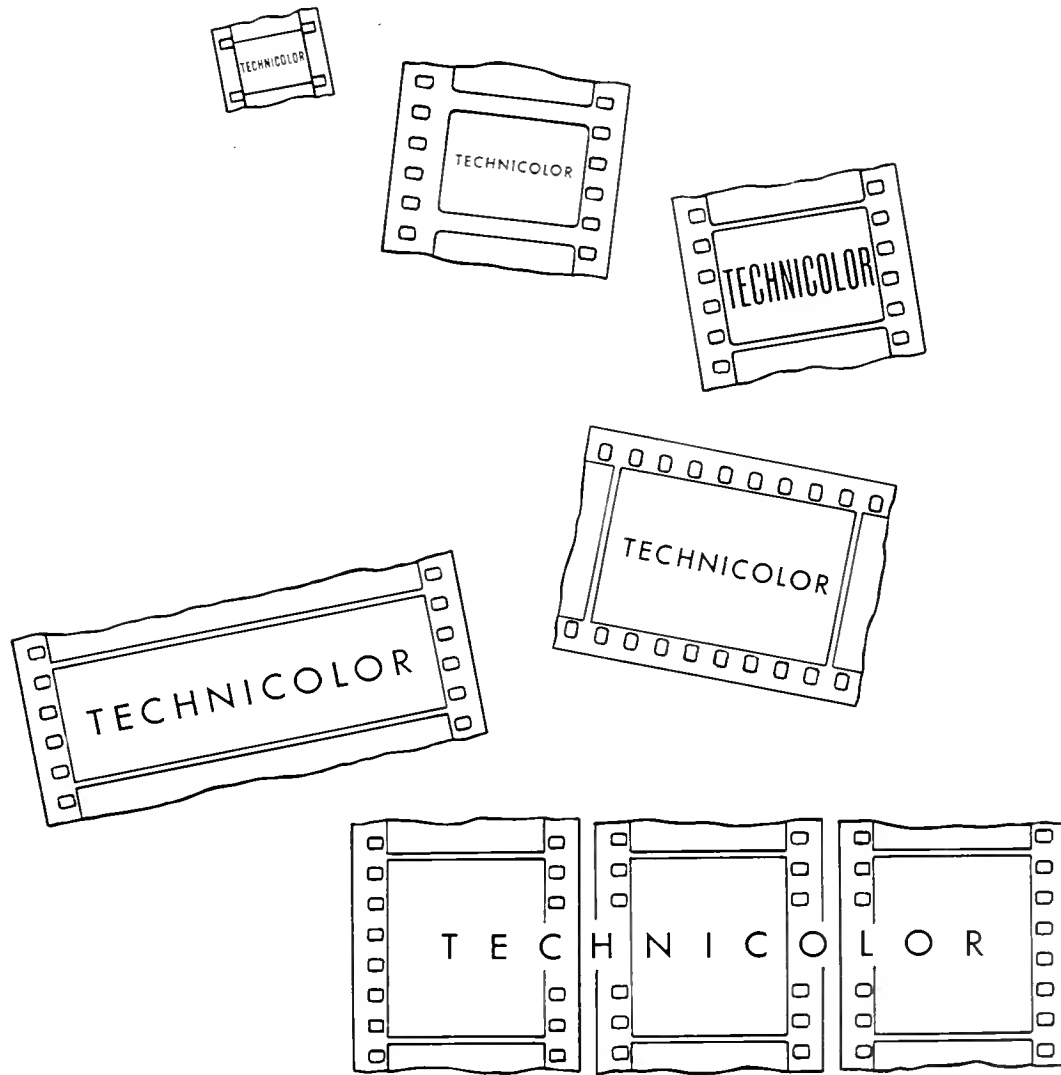
SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business. TV films, spot commercials. **FACILITIES:** Maurer & Cine Special 16mm cameras; standard Bell & Howell 35mm; 16mm & 35mm laboratory (developing, printing and reduction), art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cancer and Your Lungs* (American Cancer Society, S.F.); *1956 Italian Swiss Colony Sales Presentation* (Honig-Cooper Advtg.); *Blind Babies Foundation* (Variety Club of Northern California); *1956 United Crusade Appeal Bay Areas* (United Crusade, S.F.); *The Seminar Story* (Standard Oil Co. of Calif.). **TV COMMERCIALS:** For Portland Gas & Coke (Cole & Webber Advtg., Portland); Standard Oil of Calif. (BBD&O);

(LISTINGS CONTINUED ON FOLLOWING PAGE)

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at Technicolor[®]*



TECHNICOLOR IS A REGISTERED TRADEMARK

TECHNICOLOR CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

SAN FRANCISCO AREA:

MOTION PICTURE SERVICE CO.: Cont'd.

Oil Heat Institute (Pacific Nat'l Advtg., Seattle); Idaho Adv. Comm. (Botsford, Constantine & Gardner, Portland); Rheem Wedgewood Stoves (Campbell-Ewald, S.F.); Roman Meal Cereal (Roy S. Durstine, S.F.), and others.

PACIFIC PRODUCTIONS

414 Mason Street, San Francisco 2, Calif.
Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., *President & General Manager*

Fred P. Barker, *Art Director*

SERVICES: Sponsored public relations, sales, documentary and training films; medical films; slidefilms; filmstrips; Pacific Cinettes. FACILITIES: Maurer and Eastman cameras; synchronous tape recording system; lighting; sound and silent stages; 35mm & 16mm editing equipment; animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ask a Busy Man* (Kaiser Aluminum & Chemical Corp.); *Partners in Education* (John Lyon Reid, AIA); *Range Report—1956* (Shell Chemical Corporation); *U's in the Phrase* (Visual Education, Inc.); *Tale of Two Companies* (United Crusade of the Bay Area).

ALFRED T. PALMER PRODUCTIONS

130 Bush Street, San Francisco, California
Phones: Douglas 2-8177-8

Date of Organization: 1931

Alfred T. Palmer, *Owner, Exec. Producer*
Alexa H. Palmer, *Co-Owner, Office Mgr.*
Pauline C. Hase, *Secretary*
William Thorp, *Associate Producer-Writer*
Lawrence E. Williams,

Associate Producer-Writer
Nikola Drakulic, *Associate Producer*
M.P.S. Van Lier, *Associate Producer*
John Miller, *Associate Producer-Director*
Donald A. Palmer & Robert Brooker,

Photography and Sound
David H. Palmer, *Sound*
Mark Young, *Production*
Julia Palmer, *Editorial Assistant*

SERVICES: Production largely centered in overseas projects concerned with the advancement of human understanding through the use of motion pictures. FACILITIES: Complete 16mm production and sound studios, reproduction laboratory, distribution facilities and theatre. Also color and black and white still studios, and staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Stancue Family*—tentative title (Standard Vacuum Oil Co.); *Ports of Adventure*—tentative title (American President Lines); *Bank of America Overseas* (Bank of America); *W. Explore the World*; *An American Looks at Indonesia*; *Pageant of India* (World Forum Film).

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, Calif.
Phone: YUkon 6-5961

Date of Organization: 1936

W. A. Palmer, *President*
H. B. Butler, *Vice-President, Treasurer*
Florence H. Dieves, *Production Manager*
John Corso, Jr., *Laboratory Manager*
Stewart A. Macondray, *Recording Engineer*
Joseph P. Dieves, *Camera*

SERVICES: Industrial public relations and sales training films; sound slidefilms; television films and spot commercials; Palmerscope 16mm and 35mm television recording. FACILITIES: Studio and location photography; Westrex recording; photographic and magnetic, 16mm and 35mm; disc and tape recording, including stereophonic; multiple channel dubbing and Interlock; color, black-white printing—16mm optical printer, 35mm to 16mm reduction printing; 35mm Moviola and editing equipment; animation and title camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Water* (Pacific Gas & Electric Company); *Recovery in the West* (American National Red Cross); *More Power to Korea* (Bechtel Corporation); *The Face in the Window* (United Crusade-SF); *General Petroleum High School Economy Run* (Sid Davis Productions). TELEVISION FILMS: *How the F100 Got Its Tail*; *The Day Manolete Was Killed* (Omnibus-TV Radio Workshop); *The Elements*—with Dr. Glenn Seaborg (KQED-TV, National Educational Radio & Television Center, half hour TV series).

WALTER A. RIVERS & ASSOCIATES

60 Market Street, San Francisco 11, Calif.
Phone: SUtter 1-1284

Date of Organization: 1949

Walter A. Rivers, *President*
W. G. Rivers, *Art Director*
Alice Garrity, *Secretary*

The Film Users' Authoritative Guide to Qualified Producers

★ Widespread use of these Annual Production Review issues of BUSINESS SCREEN by leading sponsors, advertising agencies, trade associations, government agencies and as a credit reference among trade sources within the industry, has made this buyers' guide the largest publication in the nontheatrical film industry.

But it is in the *quality* of the data itself, that the Editors have provided the most useful reference available. Detailed facts about these specializing companies reveal the age, character and physical size of each organization. Reference data about recent productions and sponsors is your assurance of recent film experience and the nature of work performed. The buyer is urged to study each listing carefully and to analyze data submitted as to films done. Additional reference copies of the Production Review are available *while the supply lasts*, at \$2.00 each.

SERVICES: General motion picture production, specializing in films for industry, television, public relations and sales training. FACILITIES: Sound cameras, recording system, film and tape; titles and animation; writing; editing and art staff. TV production set and lights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Men and Steel and a Bridge*; *Mt. Hamilton Telescope Installation* (Judson Pacific-Murphy Corporation); *'Care' Shipments for Christmas* (American Can Company); *California Picture Book* (United World Films).



GENE K. WALKER PRODUCTIONS

465 California Street, San Francisco 4, Calif.
Phone: YUkon 6-2891

Studio at 627 Commercial Street, San Francisco, California. Phone: YUkon 2-4181

Date of Organization: 1938

Gene K. Walker, *President*
R. F. Scott, *Studio Manager*
Stedman Chandler, *Sales Manager*
William H. McDonough, *Prod. Supervisor*

SERVICES: Complete production services, 16mm & 35mm film, sound slidefilms and filmstrips. FACILITIES: 2-story studio building, fully equipped for recording, editing, titling and small-set photography, 4 recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Most Important Gallon*; *Delaware Flying A Refinery*; untitled film (Tidewater Oil Company); *Lifestream* (Standard Oil Co. of California); untitled film in production (Union Stock Yards & Transit Co., Chicago).

Sacramento, California

SOUND-ON-FILM PRODUCTIONS, INC.

2648 18th Street, Sacramento, California
Phone: GIlbert 2-4347

Date of Organization: 1949

Date of Incorporation: 1953

Ralph James, *President & Exec. Producer-Director*
Tom Kiernan, *Secretary and Treasurer*
Seth Larsen, *Editor*
Ted Baggelmann, *Writer, Director of Research*

SERVICES: Wildlife films, documentary and industrial films, TV commercials, 16mm color film library (wildlife stock shots, No. California, Oregon and Washington). Editing, script writing, industrial stills. FACILITIES: 16mm silent and sound camera equipment. Complete editing facilities. Editing rooms. Art Dept., Sound Stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *California Deer Unlimited* (Dept. of Fish & Game, State of California); *Almonds from California*; *Processing of California Almonds* (California Almond Growers Exchange); *Gods Point Lohos* (Church of the Nazarene); Untitled film (City of Sacramento).



ACADEMY FILMS

800 N. Seward St., Hollywood 38, Calif.
Phone: HOLlywood 2-0741

Date of Organization: 1946

James A. Larsen, *President*
Mrs. James A. Larsen, *Vice-President*
Frank Putnam, *Treasurer & Comptroller*
Wilbur J. Grinstead, *Sales Manager*
Richard Fontaine, *Laboratory Supt.*
David Johnson, *Sound Technician*
Ralph Larsen, *Production Assistant*
Mrs. Gordon Gainer, *Secretary*

SERVICES: Facilities and experienced personnel for production of motion pictures in color or bw for public relations, advertising sales training, research, employee education and other business, industrial purposes. Scripts, photography, artwork and animation. Sound recording & re-recording, editing and both color and bw lab work in our studio. **FACILITIES:** 60' x 100' sound stage, small recording studio; Westrex sound recording channel, 35mm, 16 $\frac{1}{2}$ mm or 16mm. Ampex recorder for 1 $\frac{1}{4}$ " tape; Mitchell & Cine-Kodak Special cameras; Bell & Howell printing equipment; interlock motors on all recording equipment. Film vaults, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Rig Housekeeping* (American Association of Oilwell Drilling Contr.); *Research and Engineering Department* (Helipot Division — Beckman Instrument Company); *God of the Mountain* (Forest Home Christian Conference Center); *Mercury Assembly Plant* (Owens-Corning Fiberglass Corp.); *3 R's Plus* (Vallejo Education Association and McGraw-Hill).

Academy Pictures, Inc.

433 South Fairfax Ave., Los Angeles 36, Cal.
Phone: WEBster 1-8156

(See complete listing in New York City area)

ALL SCOPE PICTURES, INC. Commercial Film Division 20th Century Fox Television

1417 N. Western Ave., Hollywood 27
Phone: HOLlywood 2-6231

Date of Re-Organization: 1956

Gordon S. Mitchell, *President*
C. D. Owens, *Vice-President*
La Nell B. Mitchell, *Secretary-Treasurer*
Daniel McManus, *Animation Director*
Derwin Abbe, *Director*
Charles Van Enger, *Dir. of Photography*
Art Seid, *Film Editor*

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion picture production. **FACILITIES:** Studios of 20th Century Fox (both Western Ave. and Foxhills).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Two 20-minute untitled school films (California Prune & Apricot Growers Assn.); **TV COMMERCIALS:** For Kaiser Aluminum & Chemical Corp.; General Electric (Young & Rubicam); Magna Power Tools (Brooke, Smith, French & Dorrance); Montgomery Ward Stores (Foote, Cone & Belding); Sunsweet Prune (Long Adv., Inc.); Coldstream Products (Erwin Wasey Co.). Only 1956 references submitted.



Atlas Film Corporation

1931 Rodney Drive, Hollywood 27, Calif.

(See complete listing under Chicago area)



CATE & McGLONE

1521 Cross Roads of the World,

Hollywood 28, California

Phone: HOLlywood 5-1118

Date of Organization: 1947

T. W. Cate, *President*
E. D. McGlone, *Vice-President, Treasurer*
Walter Wise, *Writer-Director*
Richard Soltys, *Production Manager*

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. **FACILITIES:** 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Holiday in Hawaii* (United Air Lines); *Yosemite High Sierra Trails* (Yosemite Park & Curry Co.); *Our Islands of Hawaii* (Hawaiian Airlines); *Moment of Decision* (Monsanto Chemical Co.); *Company Manners* (Union Pacific Railroad).



JACK L. COPELAND & ASSOCIATES

1741 Ivar Avenue, Hollywood 28

Phone: HOLlywood 2-1168

Date of Organization: 1953

Jack L. Copeland, *Producer-Director*
William S. Caldwell, *Representative*
Ted Velasquez, *Art Director*
Sid Glenar, *Animator*
Nicholas Carras, *Composer-Conductor*

SERVICES: Scientific, industrial and public relations films requiring dramatic value and care in story development. **FACILITIES:** Equipment for animation, editing, music scoring and sound dubbing. 35mm Eastman Color and Technicolor photography and 16mm photography, both on location and in studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Body with the Nylon Heart*; *The Case for the Hidden Heart* (E. I. du Pont de Nemours and Co.); *A Bridge to Life*; *The City of Hope* (City of Hope); *The Invisible Passenger* (California Highway Safety Council).

CHURCHILL-WEXLER FILM PRODUCTIONS

801 N. Seward Street, Los Angeles, Calif.
Phone: HO 9-1576

Date of Organization: 1947

Sy Wexler, *Partner*
Robert B. Churchill, *Partner*

SERVICES: Informational, documentary, med-

ical and teaching films. **FACILITIES:** 16 and 35mm photographic and editing equipment. Shooting stage, animation department, camera; 16mm color release printing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Career*; *Medical Technologist* (American Society of Pathologists); *Disorders of the Heart Beat* (American Heart Association); *Hypothyroidism* (Warner-Chilcott Laboratories); *Asphalt Through the Ages* (Asphalt Institute); *Human Heredity* (The E. C. Brown Trust).



Shamus Culhane Productions, Inc.

6226 Yucca Street, Hollywood 28, Calif.

Phone: HOLlywood 4-1128

Emil Carle, in charge

(See complete listing in New York City area)

DESILU PRODUCTIONS, INC.

846 No. Cahuenga Blvd., Hollywood 38

Phone: HOLlywood 9-5981

Date of Organization: 1950

Desi Arnaz, *President*
Martin Leeds, *Executive Vice-President*
Edwin Holly, *Treasurer*
Argyle Nelson, V. P., *Charge Production*
Richard Mulford, *Director, Commercial Div.*

SERVICES: Production of motion pictures for all uses. **FACILITIES:** Studios, 35mm photography, sound recording, editing, optical work, projection rooms.

TELEVISION PROGRAMS AND SPONSORS

MOTION PICTURES: *I Love Lucy* (Young & Rubicam and Grey Advertising); *December Bride* (Benton and Bowles); *The Line Up* (Ted Bates Company); *The Sheriff of Cochise* (National Telefilm Associates); *Danny Thomas Show* (Foote, Cone and Belding). **TV COMMERCIALS:** For Toni, Prom, Deep Magic, Charm Kurl (North Advertising); Camels (William Esty Co.); Dodge Motors (Grant Advertising); Raleighs (Russel M. Seeds); Ford (J. Walter Thompson); and Chevrolet (Campbell-Ewald Co.).

PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35,
California

Phone: CRestview 1-1636

Date of Organization: 1940

Pat Dowling, *Owner*
Thos. J. Stanton, *Production Manager*

SERVICES: Production of motion pictures and slidefilms for industry; educational films for sale to schools. Editorial and sound work for company-made films. **FACILITIES:** Studio, art and camera department, editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Twim* (International Harvester Company); *Drilling for Oil*; *The Ladybird Story*; *Life in Morocco*; *Toads*; *Earthworms*; *Dams*; *Life in Haiti*; *Working Water* (educ. motion pictures prod. for own account). Only 1956 references.

(LISTINGS CONTINUED ON FOLLOWING PAGE)

METROPOLITAN LOS ANGELES:

DUDLEY PICTURES CORPORATION

9908 Santa Monica Blvd., Beverly Hills, Cal.
Phone: CRestview 1-7258—BRadshaw
2-2906

Branch: 501 Madison Ave., New York City
Cable Address: Dudleypic

Date of Organization: 1947

Carl W. Dudley, *President*

C. B. Newbery, *Executive Vice-President*

Richard Goldstone, *Vice-President—Prod.*

Eugene H. Barnes, *Secretary and Treasurer*

SERVICES: Industrial, theatrical, educational and television motion pictures and slidefilms. **FACILITIES:** Studio, stage, lights, cutting rooms, sound and color production equipment, cameras, printing, color film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Key to the Future* (General Motors); *The Right to Compete* (Association of American Railroads); *The Days of Our Years* (Union Pacific); *Boy With a Knife* (Community Chest); *The Wheel* (Griffin Wheel Co.); *Futures Unlimited* (Zenith Plastics). **THEATRICAL SHORTS:** *Mainline, U.S.A.* (Assn. of American Railroads); *The Dynamic Southeast* (Seaboard Airline Railroad).



JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

1330 N. Vine St., Hollywood 28
Phone: HOLLYWOOD 2-1101

Branch: 520 N. Michigan Ave., Chicago, Ill.
Robert Kemper, *representative*. Phone
WHitehall 4-0196

Branch: 219 Majestic Bldg., San Antonio,
Texas. Jack Mullen, *representative*.
Phone: CApital 4-8641.

Date of Organization: 1929

Jerry Fairbanks, *President*

Charles Salerno, Jr., *Vice-President*

Robert Scrivner, *Studio Manager*

John McKennon, *Production Manager*

Leo Rosencrans, *Story and Creative Head*

SERVICES: Industrial, theatrical and television motion pictures. **FACILITIES:** Full studio facilities; 2 sound stages; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duo-plane Process; 16mm & 35mm opticals; film and music libraries; technical, art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Once Upon a Honeymoon*—theatrical short (American Telephone & Telegraph Co.). **TV COMMERCIALS:** For Oldsmobile (D. P. Brother); 1957 Chrysler; Swift Spectaculars (McCann-Erickson); AC Star-Wide Wide World program (D. P. Brother).

FILMCRAFT PRODUCTIONS

8451 Melrose Avenue, Los Angeles 46
Phone: OLive 3-2136

Date of Organization: 1950

Regina Lindenbaum, *President*

Ferenz Fodor, *Production Supervisor*

Norman Colbert, *Supervising Editor*

SERVICES: Television, theatrical and business motion pictures in black and white and color. **FACILITIES:** Sound stage, editing facilities; technical equipment. Mobile units for location requirements. Creative planning department.

TELEVISION PROGRAMS AND SPONSORS

MOTION PICTURES: *You Bet Your Life*—Groucho Marx TV series in 7th year of prod. (DeSoto-Plymouth & Prom.). **TV COMMERCIALS:** For White Rain (Tatham-Laird); Prom (North Advertising). Only references.



THE GEORGE FOX ORGANIZATION (Crossroads Productions, Inc.)

6671 Sunset Blvd., Hollywood 28
Phones: HOLLYWOOD 4-2242; 5-2435

Date of Organization: 1935

Date of Incorporation: 1948

George Fox, *Executive Producer; President*

R. L. Fox, *Act. Executive; Vice-President*

L. Roddenbury, *Story Editor, Secretary*

Robert Leyman, *Costs & Budget*

Richard Kahn, *Head Writer-Director*

SERVICES: Sponsored training, public relations, consumer sales and religious films; television commercials and features. **FACILITIES:** Major studio lighting and camera equipment, tape and film recording, dubbing rooms, music scoring, complete editing department, stage facilities, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Hard Way* (California Div. of Forestry — feature). **TELEVISION FILMS:** *Ranch Party Time; Surprise Party; Anywhere in the World* (package production). **TV COMMERCIALS:** For Los Angeles Times (52); California Div. of Forestry (19); Jim Clinton Clothes (27); Bill Benton Co. (16).

Gantray-Lawrence Animation, Inc.

1537 North LaBrea, Hollywood 28, Calif.
Phone: HOLLYWOOD 9-7968

Ray Patterson, *President*

Robert L. Lawrence, *Vice-President*

(See complete listing in New York City area)

OZZIE GLOVER PRODUCTIONS

1159 N. Highland, Hollywood 38
Phone: HOLLYWOOD 2-6061

Date of Organization: 1952

Ozzie Glover, *Producer-Director*

William Cothran, *Production Manager*

David A. Showalter, *Dir. of Sales Promotion*

Walter Soul, *Editorial Department*

SERVICES: Production of documentary, sales training, industrially-sponsored TV public service motion pictures; TV commercials; TV news films. **FACILITIES:** Production facilities, lighting equipment, location unit, camera and sound equipment, editing rooms, Moviolas and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sea Wings* (Lockheed Aircraft Corporation); *Port of Los Angeles* (Los Angeles Harbor Department); *River of Controversy* (Colorado River Association); *Semi-*



this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Annual Review.

conductors (Ramo Wooldridge Corporation); *Story of a Stewardess* (Western Air Lines); *Reminding You to Drive Carefully* (City School Bus System); *Investment in Young America* (Lakewood Water and Power); *Ground Handling Techniques* (Lockheed).

GOLDEN KEY PRODUCTIONS, INC.

1921 Hillhurst Ave., Hollywood 27
Phone: NOrmandy 3-9421

Date of Incorporation: 1953

Dr. Gene Spiller, *President*

Sanford Strother, *Art Director*

Ruth Binz Spiller, *Film Librarian*

A. M. Vellani, *Associate Producer*

SERVICES: Script to screen production; specializing training and promotional films on scientific, technological subjects. Staff with science background. Film distribution. **FACILITIES:** 16mm production and recording; cutting rooms, titles, miniatures, etc. Micro and macro-photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nutrition, Health and You* (Supra-Vite Sales International); *The Story of Certified Milk* (AltaDena, Calif. Dairies); *Survival of the Fittest* (Belco Products Corp.); *Forever Young, Forever Healthy* (Prentice-Hall, Inc.); *Food Treasure From Land & Sea* (Oceanic Products Co., Calif.); *Drink Your Way to Health* (Knuth Engineering Co., Chicago).

GRAPHIC FILMS CORPORATION

1638 N. Las Palmas Ave., Hollywood 28
Phone: HOLLYWOOD 7-2191

Date of Organization: 1941

Lester Novros, *President*

William B. Hale, *Vice-President*

Virginia Dumont, *Treasurer*

Jeff Meisser, *Production Manager*

Guy Halferty, *Chief, Sales Division*

Jay Connor, *Chief, Camera Division*

Ted Parmalee, *Animation Director*

Ugo d'Orsi, *Animation Director*

Christine Decker, *Chf., Sub-Contr. An. Div.*

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. **FACILITIES:** Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16 & 35mm Arriflex camera; 16 & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Union Oil Center* (Union Oil Co.); *Aircraft Accident Investigation; Air Force Technical Order System* (U.S. Air Force); *NC-5, Mobile Electric Power Plant* (U.S. Navy); *Fabulous Las Vegas* (Gould & Associates). **SLIDEFILM:** *Facts Behind the Figures* (Union Oil Co.). **TV COMMERCIALS:** For Kellogg's Corn Flakes, Maytag Washers, Mars Candy (Leo Burnett Co.).



The Jam Handy Organization, Inc.

1402 N. Ridgewood Place, Hollywood 28, Calif.
Phone: HOLLYWOOD 3-2321

Melvin Bassett, *production*

Service office and production.

(See complete listing under Detroit area)

ED JOHNSON FILMS

6612 Sunset Blvd., Hollywood 28
Phone: HOLlywood 2-5566

Date of Organization: 1953

Ed Johnson, *Owner, Production Manager*
J. M. Roberts, *Art Director*
Thomas Barron, *Animation Director*
Maurice Hart, *Sound Dept. Manager*

SERVICES: Production of training, industrial live-action and animated motion pictures; slidefilms. **FACILITIES:** Art, animation department, cutting, projection rooms, camera department. Sound stage affiliate—Pacific Western, Los Angeles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Holiday in Hawaii* (Star Kist Tuna); *Golden Harvest* (Green Spot, Inc.); *Be Safe and in Good Humor* (Good Humor-LA). **SLIDEFILMS:** *Friskies is Pushing* (Albers Milling Co.); *The Reddi-Wip Story* (Reddi-Wip, Inc.).



Kling Film Productions

1416 North LaBrea, Hollywood, Calif.
Phone: HOLlywood 3-2142

Jack A. Fenimore, *Vice-President*

(See complete listing under Chicago area)

MCCADDEN PRODUCTIONS

1040 N. Las Palmas, Los Angeles
Phone: HOLlywood 4-2141

Date of Organization: 1952

George Burns, *President*
Maurice Morton, *Vice-President in charge of business affairs*
Al Simon, *Vice-President in charge of production*

SERVICES: Television films and commercials; industrial and sales promotion films. **FACILITIES:** 16mm and 35mm color; bw; lighting, sound production equipment; cutting; screening rooms, shooting stages, special effects.

TELEVISION PROGRAMS AND SPONSORS

MOTION PICTURES: *Burns and Allen Program* (B. F. Goodrich; Carnation); *Bob Cummings Show* (Winston). **TV COMMERCIALS:** For Maybelline; U.S. Steel Corp. Only 1956 references submitted.

NEW WORLD PRODUCTIONS

13273 Ventura Blvd., North Hollywood
Phone: ST. 7-0674

Branches: 2224 N. Glenwood St., Peoria, Illinois, *Sales*. 49 West 12th Street, New York, N. Y., P. Robinson, *Sales*. 6011 38th St., N.E. Seattle, G. Newton, *Sales*.

Date of Organization: 1939

Ted Robinson, *in Charge of Production*
Tom Atkins, *Production Manager*
Phil Robinson, *Director*
Art Moore, *Animation Director*
Sterling Barnett, *Head Camera Department*
Rod Yould, Robt. Hemmig, *Camera*
Loren Steadman, *Technical Director*

SERVICES: 16mm & 35mm motion pictures & sound slidefilms. Live action. Animated cartoons. Documentary, industrial & feature films. **FACILITIES:** Studio, camera and lighting equipment. Animation creative depts.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flowing Profits* (Johnston Pump); *The Leader of the Times* (J. McCormick); *X-Ray Mind*; *Roland* (Rayon Corp.); *Thor Report* (Douglas Aircraft). **TELEVISION FILMS:** *Air Frontier*; *The Princess Pat*.



PARTHENON PICTURES

2625 Temple St., Hollywood 26
Phone: DUUnkirk 5-3911

Date of Organization: 1954

Charles (Cap) Palmer, *Executive Producer*
John E. R. McDougall, *Associate Producer & Senior Director*
Jack Meakin, *Assoc. Producer, Music Dir.*
Ted (W. T.) Palmer, *General Manager*
Sam Farnsworth, *Business Manager*
Robert J. Martin, *Head Camera Department*
Frank Orme, *Head Research Department*
Kent Mackenzie, *Head Documentary Unit*
Mose Daniels, *Mgr. Editorial Department*
Floyd Knickerbocker, *Mgr. Studio Oper.*
Ruth Burch, *Org., Casting*

SERVICES: Cap Palmer Unit: documentary films for business. (No TV Series or commercials). Theatrical production in Lasky-Parthenon Unit. Public service documentary, in Kent Mackenzie Unit. **FACILITIES:** Own sound stage (main stage 80' x 90' x 22' headroom); office building and projection rooms adjacent. Usual professional equipment in camera, sound, editorial; 16mm and 35mm projection equipment. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Lifetime Look and Outside that Envelope* (Conn. Gen. Life Ins. Co.); *The Next Ten* (Kaiser Aluminum & Chemical Co.); *Great Big Birthday* (The Borden Company); *Man With a Thousand Hands* (Int'l Harvester Co.); *Tools of Telephony* (Western Electric Co.); *A Hotel is Born* (Hilton Hotels); *Holiday for Bands* (Lasky-Parthenon theatrical).



PICTURES FOR BUSINESS

704 N. Gardner St., Hollywood 46
Phone: WEBster 4-5806

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Associate Producer*
Arthur Moore, *Art Direction & Animation*

SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. **FACILITIES:** Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Submersible Facts*; *Associated Model Basin* (Byron Jackson Pumps-Borg-Warner); *Difference Is Reliability* (Western Gear Corp.); sales promotional films

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested.



—6 (Caminol Oil Co.); sales promotional films
—2 (Phil Hall Buick). **SLIDEFILMS:** *Submersible Installation* (Byron Jackson Pumps); *B. J. Elevators*; *B. J. Tongs*; *BJ Rubber Products* (Byron Jackson Tools-Borg-Warner); *Proto Tools Sales* (Proto Tool Corp.). **TELEVISION FILMS:** *Welcome to Music* (Treasure)

POLARIS PICTURES, INC.

5859 W. Third Street, Los Angeles 36
Phone: WEBster 8-2181

Date of Organization: 1946

Perry King, *President*
J. C. King, *Vice-President*
Carl N. Brewster, *Account Producer*
Art Scott, *Director of Animation*

SERVICES: Motion pictures and slidefilms for advertising, public relations, training and television. **FACILITIES:** Live action and animation production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highlights of 1956*; *Live Better Electrically* (Southern California Edison Co.); *Applied Leadership in the USAF* (U.S. Air Force). **PRODUCTION SERVICES:** For Convair, Douglas Aircraft Co., Hughes Aircraft Co., and Ralph H. Parsons Co.



Reid H. Ray Film Industries, Inc.

716 North LaBrea, Hollywood
Phone: OLdfield 4-4117

(See complete listing under St. Paul, Minn.)



RIVIERA PRODUCTIONS

26328 S. Western, Los Angeles (Lomita P. O.)

Phone: DAvenport 6-7676

Date of Organization: 1947

F. W. Zens, *Executive Producer*
Bert Hunt, *Director of Sales*
Joe Tomchak, *Writer*
Jack Kelly, A. W. Stephenson, *Assoc. Prods.*

SERVICES: Motion picture film production and sound recording 16mm & 35mm. Television, industrial, medical, religious, public relations, sales and technical films. **FACILITIES:** Executive office; studios; cutting rooms; projection; sound recording. Location equipment, music library, full motion picture prod. facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Passport to the Blue Continent* (U. S. Divers Corp.); *Background for Leisure* (Baldwin Piano Co.); *Bacon Sales Through Proper Merchandising* (Crown-Zellerbach Corp.); *Electronic Cable as a System's Component* (Pacific Automation Products, Inc.); *Borrego Springs* (Borrego Springs C. of C.); *Kaiwo Maru* (Port of Los Angeles); *The Duolite* (Technical Service, Inc.).

Ross Roy, Inc. of California

1680 N. Vine, Hollywood 2S, Calif.
Phone: HOLlywood 9-6263

M. P. Vaughn, *Vice-President*, in charge

(See complete listing under Detroit area)

(LISTINGS CONTINUED ON FOLLOWING PAGE)



ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38
Phone: HOLlywood 7-7131

Date of Incorporation: 1943

Dick Westen, *President, General Manager*
Harlow Wilcox, *Vice-President, Treasurer*
Bob Niemann, *Sales Manager*
Ray Sperry, *Creative Director*
Courtney Anderson, *Scenario Chief*
Don Bartelli, *Production Manager*
Kay Shaffer, *Ass't to the President*

SERVICES: Consultants, creators and producers for business and industry. Specialists in personnel recruiting, indoctrination, technical and/or service training, sales development, consumer selling, public relations and merchandising. Audio-visual programs (mo. pic., schools; sales promotions; booklets; manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It All Depends on You* (General Controls Co.); SLIDEFILMS: *Will It Happen to You?*; *Would You?*; *Planned Income Property* (Pacific Mutual Life Insurance Co.); *Welcome to T.I.*; *The Nature of Property*; *How Property Is Transferred* (Title Insurance & Trust Company).



FREDERICK K. ROCKETT CO.

6063 Sunset Blvd., Hollywood 28
Phone: HOLlywood 4-3183

Date of Organization: 1925

Frederick K. Rockett, *General Manager*
Alfred Higgins, *Production Manager*
Lyle Robertson, *Script Department*
Jay Adams, *Camera Department*

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete 16mm and 35mm camera equipment. Large sound-proofed stage. Western Electric sound recording equipment and truck. Modernly equipped cutting rooms. Location trucks. Preview theatre. Full time staffs. Art Department. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1956 Report to Employees* (Kaiser Steel Corporation); *The Magic Wand* (Stewart-Warner Corporation); *Damage Control*; *Target Towing* (U. S. Navy); *The Better Way*; *Youth Economy Run*; *Time for 10-30*; *Fuel Oil* (4 titles for Richfield Oil Corporation). SLIDEFILMS: *A Lesson* (Cannon Electric Corp.).

ROLAND REED PRODUCTIONS, INC.

650 No. Bronson Ave., Los Angeles 4
Phone: HOLlywood 9-1628

Date of Incorporation: 1947

Branches: 215 E. 60th St., New York City. Phone: TE 3161. Hamilton McFadden, *repr.* 159 E. Chicago Ave., Chicago. Phone: GR. 7-2157. Jay Norman, *representative*.

Roland D. Reed, *President*
Arthur Pierson, *Exec. V. P., Chg. Prod.*
James G. Fay, *Secretary-Treasurer*

SERVICES: Creating story outlines, shooting scripts; production in all phases, including animation. FACILITIES: Equipment for cross-country location; laboratory facilities for production, printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's a Sure Thing?* (Westinghouse Electric); *Decorate for Living* (Armstrong Cork); *Will You Come Back?* (American Brakeblok); *First Hundred Years*; *Army Musicals* (U.S. Army).

SCREENCRAFT ENTERPRISES, INC.

8470 Melrose Ave., Los Angeles 46
Phone: OLive 3-4460

Date of Organization: 1953

Arthur A. Jacobs, *President*
Paula Jacobs, *Vice-President*
Richard Cunha, *Secretary-Treasurer, In Charge of Production*
Ralph Brooke, *Production Manager*
Everett Dodd, *Head, Editorial Dept.*

SERVICES: Complete motion picture production service in 16mm and 35mm for theatrical, industrial and TV release. TV spots. FACILITIES: Completely equipped sound stage, cameras, lights, sound recording equipment, editing rooms with 16mm and 35mm Moviolas, 16mm and 35mm projection facilities all in modern building. Fully equipped Dodge panel truck for location work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Man on the Prowl* (theatrical release); *Flight Line*; *DC-8 Sound Test* (Douglas Aircraft Co.); *Transpacific Yacht Race* (Transpacific Yacht Club); *Testing the DX-2B* (Aerophysics Corp.). TV COMMERCIALS: For General Mills (Dancer-Fitzgerald-Sample); Nestle's; Pacific Power & Light (McCann-Erickson); Texaco (Kudner).

THE CHARLES E. SKINNER PRODUCTIONS, INC.

1160 No. Highland, Hollywood 30
Phone: HOLlywood 2-6555

Date of Organization: 1951

Branch Office: 1600 Broadway, New York 19. Phone: CI. 6-6915. Michael Cerona, *Supr.*

Charles E. Skinner, *Exec. Prod., President*
Nelson Gidding, *Assoc. Prod., Story Editor*
Eddie Dew, Alan Crosland, Jr., Charles D. Livingstone, *Directors*

SERVICES: Public relations, personnel and sales training, documentary films and slidefilms. Historical and religious films (theatrical and non-theatrical). Dramatic, adventure films for TV. TV spots. FACILITIES: Leased sound studios in Hollywood. Production facilities available New York, Miami, Detroit, Montreal.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Leadership*; *Progress Report*; *Annual Report* (National Distillers Corp.); *The Traffic Department Story* (N. Y. Telephone Co.). TELEVISION FILMS: *Sergeant Preston of the Yukon* (Quaker Oats—Wherry, Baker & Tilden); *Greatest Story Ever Told*; *Fight for Freedom* series; *Les Paul & Mary Ford* musical series. TV COMMERCIALS: For Wherry, Baker & Tilden, etc.



JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26
Phone: DUnkirk 8-5121

Date of Organization: 1943

Branches: 33 East 48th Street, New York 17. Phone: PLaza 5-1875. Dale Armstrong, *Vice-President*. 6560 Cass Ave., Detroit 2, Michigan. Phone: TRinity 2-2280. Ross M. Sutherland, *Executive Vice-President*.

John E. Sutherland, *President, General Manager, Writer, Producer*
Ross M. Sutherland, *Executive Vice-Pres.*
True Boardman, *Writer, Associate Prod.*
Norman Wright, *Writer, Associate Prod.*
Charles Bordwell, *Vice-President*
Dale Armstrong, *Vice-President*
George Gordon, *Director, Animation*
Howard Roessel, *Production Manager, Live-Action*
Earl Jonas, *Production Manager, Animation*

SERVICES: Complete production of live-action and animation films from research and script through release printing. FACILITIES: Motion picture studio. Completely-staffed animation department, fully equipped, including cameras. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Voice Beneath The Sea*; *Link to the North* (American Telephone & Telegraph Co.); *Your Safety First* (Automobile Manufacturers Assn.); *Egypt Reborn* (Sahara Petroleum Company); *Living Unlimited* (Frigidaire Division, General Motors Corp.); *Story of Creative Capital* (E. I. du Pont de Nemours & Co.); *Destination Earth* (American Petroleum Institute); *Meet Mrs. Swenson* (General Electric Co.); *Breath of Life* (Union Carbide & Carbon Co.); *The Littlest Giant* (National Consumer Finance Assn.). TV COMMERCIALS: For Lucky Strike, Ajax, Delco Battery, Bill Benton, Chiquita Banana, Marlboro, Nabob, American Savings & Loan, Mercury, Pioneer Savings & Loan, Chevrolet, May Co., Meadowgold, Eveready, Kool-Shake, Delsey, and others.

TELEPIX CORPORATION

1515 N. Western Ave., Hollywood
Phone: HOLlywood 4-7391

Date of Organization: 1948

Branches: Telepix-Anderson, Inc., 6620 Diversey, Chicago. Stan Anderson, in charge. 704 Wilcox Bldg., Portland.

Robert P. Newman, *President*

SERVICES: TV commercials; industrial motion pictures and slidefilms; stage rentals and recording service. FACILITIES: Studio: 52' x 95'; truck entrance 14' high. Interlocked magnetic recording channels; mixing-dubbing; projection room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Profit Sharing* (Sears Roebuck & Co.); *The Espey Carliner* (Spring Packing Corp.); *Smog* (Los Angeles County). TV COMMERCIALS: For Revlon; Regal Beer (Guild, Bascom & Bonfigli). (Only 1956 references submitted).

W. J. GERMAN, Inc.

AGENTS FOR SALE AND DISTRIBUTION

EASTMAN Professional Motion Picture and Television Films

FORT LEE, New Jersey:

Longacre 5-5978

CHICAGO:

6040 N. Pulaski Road

IRving 8-4064

HOLLYWOOD:

6677 Santa Monica Blvd.

HOLlywood 4-6131

METROPOLITAN LOS ANGELES:

TRIANGLE PRODUCTIONS

1515 N. Western Avenue, Hollywood 27
Phone: HOLLYWOOD 4-7441

Date of Organization: September 1956

LeRoy M. Smith, *President*
Herbert B. Leonard, *Vice-President-Prod.*
Robert G. Walker, *Scty.-Treas.-Dir. Prod.*
John Wilson, *Director of Animation*
Lester White, Fred Jackman Jr.,
Directors of Photography
Jay Whittridge, George Luckenbacher
Film Editors

SERVICES: Production of motion pictures; documentary, sales promotion and training films for industry; educational films; tv commercials, television programs. Staff of producers, directors, writers and technical talent. FACILITIES: Sound stages; recording, and dubbing facilities; cutting and projection rooms; animation department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bright Future* (Cee-Bee Chemical Co.); new company, only 1956 reference available.



Transfilm, Incorporated

8255 Beverly Boulevard, Hollywood 46, Calif.
Robert Drucker, *Manager*

(See complete listing in New York City area)

UPA PICTURES, INC.

4440 Lakeside Drive, Burbank, Calif.
Phone: THORNWALL 2-7171

Date of Incorporation: 1945

Branches: 60 E. 56th St., New York 22.
Phone: PLaza 8-1405. Charles D. McCormick, *vice-pres. in chg.*, UPA-New York.
Wrigley Bldg., Chicago, Peter Del Negro, *sales manager.*

Stephen Bosustow, *President*
Ernest Scanlon, *Vice-President, Treasurer*
Robert Cannon, *Vice-President*
Herbert Klynn, V. P., *Chg. Western TV Commercials*
Maxine Davis, *Secretary*
Melvin Getzler, *Studio Manager*
Ray Thursby, *Production Manager*

SERVICES: Animated cartoon films; educational, industrial films and theatrical short subjects and features. TV commercials and programs. FACILITIES: Animation studios in Burbank, New York and London.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sappy Homies* (American Canner Society). TV COMMERCIALS: For Piel's Beer (Piel Brewery, Y & R Agency); Rheingold Beer (Liebman Breweries); Suave (Helene Curtis Industries, Inc.); Colgate (Colgate, Palmolive Co.). Only 1956 production references submitted.



Van Praag Productions, Inc.

7417 Sunset Boulevard, Hollywood 46, Calif.
Phone: HOLLYWOOD 2-1141; TWX LA-1223

Hugh S. Hole, *Vice-President*
Gene Harrison, *General Manager*

(See complete listing in New York City area)



RAPHAEL G. WOLFF STUDIOS, INC.

5631 Hollywood Blvd., Hollywood 28
Phone: HOLLYWOOD 7-6126

NATIONAL REPRESENTATIVES

NEW YORK: Dieran Nahigian, 330 Park Ave.
Phone: PLaza 5-5386

CHICAGO: Carl Wester, 2013 Orrington Ave.,
Evanston, Ill. Phone: DAVIS 8-7236.

DETROIT: Harold R. Troy, 19741 James
Couzens Highway. Phone: BRoadway
3-6020.

CINCINNATI: Robert M. Sampson, 1058 Emer-
son Road, Park Hills, Covington, Ky.
Phone: AXtoll 1-5668.

Date of Organization: 1930

Raphael G. Wolff, *President & Treasurer*
MacDonald MacPherson, *Vice-President,*
Executive Director Creative Department
Sally Assin, *Executive Secretary*
Alfred Vaughan, *Dir. of Public Relations*
Arthur W. Treutelaar, *Exec., Studio Supr.*
David Lurie, *Exec., Editorial Department*
James Moore, *Supervisor, Director*
Hoyt Curtin, *Musical Director*

SERVICES: Sales promotion, industrial, training and institutional motion pictures, sound and color; television programs and commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and in any area of U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. FACILITIES: Stages and complete production facilities; lighting equipment, generators, cameras on mobile units for nationwide production; permanent staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras, 16mm and 35-mm. for 3-dimensional films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Matter of Form* (Moore Business Forms, Inc.); *Yours to Command* (Houston Lighting and Power Company); *More People Than Ever* (The Peoples Gas Light and Coke Company); *It's Up to You* (Kraft Foods Company); *Thrillarama Adventure* (Thrillarama Productions, Inc.); *Paper in W'erden; Zum Reisen Bestimmt* (International Paper Company).



Wilding Picture Productions, Inc.

5981 Venice Boulevard, Hollywood, Calif.
Phone: WEBSTER 8-0183

John Oser, in charge

(See complete listing under Chicago area)

NORMAN WRIGHT PRODUCTIONS, INC.

1515 N. Western Ave., Hollywood 27
Phone: HOLLYWOOD 4-5343

Date of Organization: 1948

Norman Wright, *President*
C. M. Wright, *Secretary-Treasurer*
Errol Grey, *Vice-President, Production*
Kenneth Homer, *Comptroller*
Ilal Geer, *Editorial Supervisor*
Gilbert Wright, *Writer-Director*
Robert Balsler, *Animation*

SERVICES: Creative writing, planning and pro-

duction of business, television, government and theatrical motion pictures in b/w and color. FACILITIES: Mobile filming and sound equipment. Sound stage and animation facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Sun Never Sets On Continental* (Continental Motors Corp.); *Don Kolyos To The Rescue* (Whitehall Pharmal Co.); *Elements of Hydraulic Fracturing* (Halliburton Oil Well Cementing Co.); *Idaho and Its Natural Resources* (Richfield Oil Co.). SLIDEFILMS: *Profit Opportunities for '57* (Family Weekly Magazine).



Washington



L. R. HUBER PRODUCTIONS

1947-14th Ave. North, Seattle 2, Wash.
Phone: EAsT 4274

Date of Organization: 1952

Louis R. Huber, *President*
Hazel I. Huber, *Vice-President*

SERVICES: Motion pictures, 16mm color and/or b-w; specially-qualified and equipped for Alaskan, overseas and field production. FACILITIES: Specialized B&H cameras (4), Cine-Special (1) with wide assortment of lenses; special camera car; field high-fidelity magnetic tape recording; 16mm magnetic recording (Magnasync); planning, editing, scripting, animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Great Land* (North American Van Lines, Inc.); *Angler's Paradise* (Northern Consolidated Airlines, Inc.); *The Alaska Railroad* (U.S. Department of the Interior); *Childbirth — A Family Experience* (Association for Childbirth Education); *Alaska Freight* (Alaska Freight Lines, Inc.).



RARIG MOTION PICTURE COMPANY

5510-14 University Way, Seattle 5, Wash.
Phone: Kenwood 0707

Date of Organization: 1927

Max H. Rarig, *President*
Edith A. Rarig, *Vice-President*
James H. Lawless, *Production Manager*
Ralph Umbarger, *Director of Photography*
Grace Umbarger, *Art Director*
John Dubuque, *Sound Engineer*
Joe F. Nelson, *Editor-in-Chief*

SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Finishing department services include: editing, narration, writing, recording, art and animation, music underscoring. FACILITIES: 16mm photographic, editing equipment, lighting. Western Electric magnetic recording. Photographic and sound studios, permanent staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fire Weather* (Washington & Oregon Forest Fire Association); *Return to Africa* (Frederick & Nelson); *Falling &*

Bucking Timber (Pacific Northwest Loggers Association); *Rock Crushing With the Grid Roller*; *Hystaway on the Railroad*; *Gas Powered vs. Electric Fork Lift Trucks* (Hyster Co.); vocational film series: *Your Career in Architecture*; *Printing*; *Nursing*; *Aeronautical Engineering*; *Lumber Manufacturing*; *Hotel Management*; *Elementary Teaching*; *Electronics Technician*; *Pharmacy*; *Secretary*; *Law*; *Pulp Manufacturing and Journalism* (Weyerhaeuser Timber Company).



CINE-PIC HAWAII

1847 Fort Street, Honolulu, Hawaii
Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*
Maurice Myers, *Animation Dept.*
William W. Davenport, *Writer*
Spence Brady, *Writer*
Harry Onaka, *Editor*

SERVICES: Industrial, educational, theatrical and television motion pictures; production from script to screen. **FACILITIES:** Complete IATSE technicians; 16 and 17½mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Hawaiian Village Interlude*—musical film (Henry J. Kaiser); *Taggo*—entertainment feature (Labrador Inc.); *Hawaiian Telephone Annual Report* (Hawaiian Telephone Co.); *Weed Control* (Dow Chemical Co.); *One Out of Ten* (Mental Health Association of Hawaii).

WEST COAST BRANCH OFFICES:

San Francisco Area

Pathe Pictures, Inc.

1459 Sixteenth Avenue, San Francisco, Calif.
Phone: MOntrorse 4-7251

Frank Vail, *representative*

(See complete listing in New York City area)

Sonochrome Pictures

760 Gough Street, San Francisco, Calif.

See complete listing under Colorado area)

Oregon

Winik Films Corporation

611 N. Tillamook Street, Portland 12, Ore.
Merriman Holtz, in charge

(See complete listing in New York City area)

Washington

New World Productions

6011 38th Street, N.E., Seattle, Wash.
G. Newton, in charge

(See complete listing under Los Angeles area)

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review.

INTERNATIONAL SECTION



ALBERTA: Calgary

MASTER FILM STUDIOS LTD.

510 5th Street West, Calgary, Alberta
Phone: 693200

Date of Organization: April 1955

Spence Crilly, *Managing Producer*
C. P. Mackintosh, *Secretary-Treasurer*
M. H. Hundert, *Secretary*
Robert Willis, *TV & Animation Dept.*
Werner Franz, *Editing & Sound Dept.*
John Pffiffig, *Camera Dept.*
John Groot, *Processing Dept.*

SERVICES: motion pictures for industry, education & TV; TV commercials; slides, animation; 16mm printing and processing; magnetic & optical recording; editing. **FACILITIES:** 30' x 40' sound stage; Cameras: 2 Auricon Super-1200s, Cine-Specials; animation stand; MR & OKO lighting (65,000 watts); B&H Model J Printer; Houston Fearless processing; 2 Magnasync recorders; Magnasync 3 channel dubber; Maurer optical recorder; editing & screening rooms; 2 station wagons.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Valley of the Bow* (Calgary Power Ltd. & City of Calgary); *Never Surrender* (Canadian Arthritis & Rheumatism Society); *Tough Inch* (Fulton Banister Pipeline Constructors); *Power to Serve* (Canadian Utilities Ltd.); *Meet Your Gas Company* (Canadian Western Natural Gas).

BRITISH COLUMBIA

ARTRAY LTD. FILM PRODUCTIONS

781 Burrard Street, Vancouver, B.C.
Phone: TATlow 4554

Date of Organization: 1948

Art Jones, *President & Manager*
Mrs. I. J. Jones, *Sec.-Treas. & Director*
Victor N. Spooner, *Production Manager*
B. Wally Bodner, *Sales Mgr. & Acc. Exec.*

SERVICES: Motion picture production and illustration for television, industry and advertising. Sound slidefilm and TV slide production. **FACILITIES:** Studio, location production, equipment and services for 16mm color and b w. Sound recording, dubbing and post syncing facilities. Animation production, incl. layout, artwork and design. Set design and construction. Prop & wardrobe facilities. Studio & location lighting. Pos. & neg. cutting rooms. Interlock Sync screening facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Summer Sunshine for Winter Months* (B. C. Tree Fruits); *Our Hit Parade* (Vancouver Board of Trade). **SLIDE-FILMS:** *Romance of Roofing* (Canada Roof Co. Ltd.); *Ground Observer Corps* (Dept. of National Defense); *First Impressions*; *Four Tools of Selling* (MacMillan & Bloedel Ltd.); *The Saw With 10,000 Teeth*; *Diaphragm Carburition*; *Let's Keep It Clean* (Industrial Engineering Ltd.).



S. W. CALDWELL LTD.

311 Alaska Pine Building, 1111 W. George St., Vancouver, B. C.
Phone: MA. 8733

Florence Ward, *Representative*

(see complete listing under Ontario)

PARRY FILMS, LTD.

1825 Capilano Road, N. Vancouver, B. C.
Phone: York 3164

Date of Incorporation: April, 1954

Llewelyn M. Parry, *Pres., Managing Prod.*
Miss C. V. Joy, *Exec. Secty. & Treasurer*
Wallie Peters, *TV Producer*
Bert Pullinger, Keith Cutler, Bill Round, *Directors*
Jack McCallum, *Camera Department*
Mrs. M. Roozeboom, *Art & Animation*
Mrs. S. Reljic, *Editorial Department*
D. Pomeroy, *Sound Services*
J. Richardson, *Writing Department*

SERVICES: documentaries for public relations, sales, education & training. Special services in the production of engineering, technical records, incl. still & motion studies. TV: open-end entertainment features and spots. **FACILITIES:** Film studio and recording stage. Camera and lighting for 35mm and 16mm color. Full sound recording for studio and location work. B&W processing. Cutting rooms, staff writers, scenic department, costume facilities; model construction, animation and optical effects; art and title production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Futures in Oil* (Canadian Petroleum Association); *120,000 Kilowatts Under the Sea*; *La Joie Extension* (British Columbia Electric); *Barking Drums*; *The Sherbrooke Story* (Canadian Ingersoll Rand).

QUEBEC: Montreal

ASSOCIATED SCREEN NEWS LTD.

2000 Northcliffe Avenue, Montreal 28, Que.
Phone: DEXter 1186

Branches: Vancouver, Toronto

Date of Organization: 1926

Murray Briskin, *Exec. Asst. to President*
T. M. Abrams, *Advertising, PR Mgr.*
N. Hull, *General Sales Manager*
J. MacKay, *Ontario Sales Manager*
Gordon Sparling, *Production Mgr., Ltd.*
J. Dunham, *Production Manager TV*
A. D. Nicholson, *Laboratory Supt.*
A. H. Hague, *Newsreel Manager*
J. R. Prazak, *Comptroller*

SERVICES: Production of motion pictures for industry and TV from script to screen, coast-to-coast coverage in Canada; TV commercials; animation 35 & 16mm B&W and color pro-

(LISTINGS CONTINUED ON FOLLOWING PAGE)



Associated Screen News: Cont'd.

essing: release printing for American, English and Canadian producers; Theatre trailers; stock shot library; preview screening (in wide screen and Cinemascope). FACILITIES: Sound-proof stage 50' x 80', height 27' to catwalk; carpenter shop; prop room; dressing rooms; Western Electric sound system; 35 & 16mm film recording; magnasync tape recording; five Moviola-equipped editing rooms; art department; laboratory processing 35mm and 16mm negative and positive; both B&W and Eastman color. Reduction and A&B printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Transatlantic Empress* (Canadian Pacific RR); *Weekend in Quebec* (Canadian National Railways); *Towards One World* (Massey-Harris-Ferguson); *Trans-Canada Microwave* (Bell Telephone Co.); *The Great Essential* (Cndn. Petrofina Ltd.); *Trooping the Color* (National Film Board).

BENOIT-DE TONNANCOUR FILMS

2161 St. Catherine West, Montreal, Quebec
Phone: WE 7339

Date of Organization: 1949

Réal Benoit, *Director*
André de-Tonnancour, *Director*
George Fenyon, *Director of Photography*
Marc Audet, *Sound*
Gerard Hamel, *Editing*
Mirca Delanoe, *Art Director*

SERVICES: Production of 16mm, 35mm films for all purposes from script to final print. French translations and adaptations. FACILITIES: Sound stage 40' x 70' with 23' ceiling; 16/35mm positive & negative cutting rooms; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: *Ballade de Juillet*; *Soaring Meet*; *Of Men, Birds and Islands* (Canadian Broadcasting Corp.-TV); *Les Collegiens Troubadours*—39 films (Pepsi-Cola). French-Canadian tv film specialists.

BRISTON FILMS LIMITED

1490 Sherbrooke St. West, Montreal, Quebec
Phone: WELLington 2795

Date of Organization: June 28, 1951

J. R. Bristowe, *President*
F. R. McConnell, *Production Mgr.*
J. M. Brown, *Office Manager*
L. C. Thompson, *Chief Cameraman*
W. H. Street, *Sound Engineer*
R. Mason, *Production Assistant*

SERVICES: Production of all types of 16mm motion picture films. Editing, animation, recording and re-recording. FACILITIES: Recording & re-recording studios. Shooting studio. Editing units. Animation Department. Screening & conference room. Still photography department. Portable lighting equipment (15,000 watts).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Grey Cup, 1956* (Dow Brewery Limited); *Drama of Curling*; *Skip's Dilemma*; *There is Magic In Curling* (Macdonald Tobacco Company); *The Stanley Cup Finals of 1956* (Molson's Brewery Limited).



S. W. CALDWELL LTD.

Suite 319, 1410 Stanley St., Montreal
Phone: AV. 8-0528

Bud DeBow, *Representative*

(see complete listing under Ontario)



CRAWLEY FILMS LIMITED

1467 Mansfield St., Montreal, Quebec
Phone: AVenue 8-2264

Alasdair Fraser, *Manager*

(see complete listing in Ottawa area)

OMEGA PRODUCTIONS, INC.

1960 Dorchester Street West, Montreal 25
Phone: GLenview 3526

Date of Organization: 1951

T. S. Morrissey, *President*
Pierre Harwood, *President, Gen. Mgr.*
Leonard M. Gibbs, *Secretary-Treasurer*
Richard J. Jarvis, *Sales Representative*
Henry A. Michaud, *Director of Production*
John R. Racine, *Director, TV Commercials*
John Burman, *Chief Engineer*
Marc Beaudet, *Chief Editor*
Denis Mason, *Chief Cameraman*
Don Snowdon, *Chief Animator*
John Sawyer, *Chief Electrician*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Not Too Hot to Handle* (Walter Kidde Co.); *Blasting a New Niagara* (Canadian Industries, Ltd.). TELEVISION FILMS: *La Vie Qui Bat*—24 episodes; *Pepinot*—40 episodes; *Easter Vigil* (Canadian Broadcasting Corp.). TV COMMERCIALS: for DuPont of Canada Ltd.; Dow Brewery Ltd. (Vickers & Benson Ltd.); Esta Co.; Supreme Paints; Belmont Beauty Supply; Stuart Biscuits; J. D. Vachon & Sons (Quebec Adv. Agency); Depts. of National Defense, Air & Army.

ONTARIO: Toronto



S. W. CALDWELL LTD.

447 Jarvis Street, Toronto, Ontario
Phone: WA 2-2103

Date of Organization: 1949

Branch Offices: Ontario: 355 Main St., Ottawa. Donald Manson, *repr.* Quebec: 1410 Stanley St., Montreal. Bud DeBow, *repr.* Manitoba: 801 Lindsey Bldg., Winnipeg. Murray Messner, *repr.* British Columbia: 311 Alaska Pine Bldg., Vancouver. Florence Ward, *repr.*

Spence Caldwell, *President*
Gordon F. Keeble, *Vice-Pres., Chg. Prod.*

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review issue of BUSINESS SCREEN.

Stewart H. Coxford, *Comptroller*
Sydney Banks, *Executive Producer*
Fritz Spiess, *Director of Photography*
James McKay, *Animation Supervisor*
Murray Marshall, *Sound Supervisor*
Ross Smith, *Laboratory Supervisor*
Hans Klostermann, *Editing Supervisor*
G. B. Quinney, *Equipment Sales Division*
Ken Page, *Film Sales Division*

SERVICES: 16 and 35mm b.w. and color TV commercials; motion pictures; slidefilms, filmstrips, slides. Live TV commercial production and co-ordination; syndicated TV film programs. TV and motion picture equipment sales, TelePrompTer of Canada sales and service. Sponsor film services. FACILITIES: Sound stage 25' x 58' x 75'. Animation dept. with Oxberry 35/16mm stand. Complete recording facilities incl. Stencil Hoffman 17.5/16mm, Westrex optical recording system 35/16mm. Screening room. Mitchell, Arriflex, Maurer cameras, 35 and 16mm. Printing, processing lab, color printing, kinescope recording service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: education film (Canadian Cancer Assn.). TV COMMERCIALS: for Dunlop (Locke Johnson agency); Philishave (Erwin Wasey); Good Luck Margarine (Young & Rubicam); American Motors (McKim Advertising); Shell Oil (J. Walter Thompson); Swift (McCann-Erickson). Specialize in tv production and services.



The Calvin Company

Motion Picture Centre, Toronto, Ontario
G. S. Kedey, *representative*

(See complete listing under Missouri U.S.)

CHETWYND FILMS LIMITED

21 Grenville Street, Toronto, Ontario
Phone: WALnut 4-4493

Date of Incorporation: 1950

Arthur Chetwynd, *President & Gen. Mgr.*
Marjory Chetwynd, *Sec.-Treasurer*
Lenore Calow, *Secretary*
W. C. Donaldson, *Director of Photography*
Robert Barclay, *Supervising Editor*
Russell Heise, *I C Sound Department*
Eirikur Hagan, *Chief Director, Producer*

SERVICES: 16mm motion picture production, color and b.w. for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; slidefilm and filmstrip production; research, writing, editing, scripting, sound, processing, printing, film library. FACILITIES: 16mm motion picture cameras; still cameras; research, writing, editing, scripting, sound, Ampex 1/4" tape, Stencil-Hoffman 16mm sprocket tape, library (distribution and stock shot), studio, screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Frontiers* (Canadian Red Cross—Ontario Div.); *Sword of Hope* (Canadian Cancer Society—Ontario Div.); *1956 All Star Football* (Molson's Brewery, Ont. Limited); in production—University of Toronto film. TELEVISION FILMS: *The Canadian Game*; *Nickel's Worth* (Canadian Broadcasting Corp. TV); 60 films for Children's Dept., Canadian Broadcasting Corp. Official coverage "Big Four" professional football games (Molson's Brewery).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

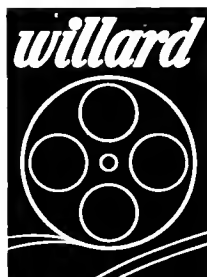
You can mass produce these intangible assets:

1. Prospects for Growth: Stockholders have greater confidence in a corporation whose prospects for growth are great. An intangible asset? . . . yes, but investors can add it up when they see it for themselves . . . on Willard-made Motion Picture Film.

2. New Product Advantages: Advantages of using a brand new product about to be introduced to the market, remain intangible *until* the product is bought and used—or until they are brought to life on Willard-made Motion Picture Film.

3. Your Best Salesman: He's terrific—but he has only 24 hours in a day, and he can't be all over the country at once. Besides, he's probably a top executive with many other responsibilities. Yet when he has an important message to get across, he *can* be everywhere, anytime, when you mass produce him on Willard-made Motion Picture Film.

4. We at Willard are your intangible asset, too, with a quarter of a century of experience in producing exciting, dramatic, informative film. You can mass produce that know-how to your advantage when you use the Willard team to produce your next motion picture.



W I L L A R D

PICTURES, INC.

45 West 45th Street

New York 36, N. Y.

Judson 2-0430

COMPLETE PRODUCER'S SERVICE

LABORATORY

Overnight Negative Developing and
Rushes, 35mm and 16mm.

B&W Printing and Processing,
35mm and 16mm.

Masters and Dupe Negatives,
35mm and 16mm.

B&W Reduction Printing.

Color Reduction Printing.

16mm Kodachrome Printing.

SOUND

SIX-CHANNEL WESTREX SYSTEM
WITH COMPLETE EQUALIZATION
PANEL FOR:

Sync Sound Shooting.

Narration Recording.

Music Recording.

RECORDINGS CAN BE TRANS-
FERRED TO OR FROM:

16mm Magnetic any track
position.

35mm Magnetic.

1/4" Magnetic.

16mm Optical Area or Density—
A or B wind.

Electronic Printing with Supersonic
Bias.

MAGNETIC STRIPING 30-50-100
MILLS ON:

16mm Raw Stock—Negative,
Reversal, Positive, Anscochrome.

16mm Prints B&W or Color.

RENTAL FACILITIES

Completely Equipped Sound Stage for
16mm or 35mm.

Editing Facilities.

Screening Room—Straight Projection
or Interlock.

16mm Auricon Single System Camera
with Zoomar Lens and Magnetic
Recording Head.

Write for further information or visit
our Studios at your convenience.

SHELLY FILMS LIMITED

TORONTO 14, ONTARIO

CLifford 9-7811

CANADIAN PRODUCERS:



CRAWLEY FILMS LIMITED

21 Dundas Square, Toronto, Ontario

Phone: EMpire 4-5283

Stewart Reburn, *Manager*

(see complete listing in Ottawa area)

FLETCHER FILM PRODUCTIONS

RCA Bldg., 225 Mutual Street, Toronto, Ont.
Phone: EMpire 3-8372

Date of Organization: 1954

Howard D. Fletcher, *President*

Edward R. MacGillivray, *Executive Producer*

Hugh J. Moreland, *Executive Director*

Bryan Carswell-Jupe, *Supervising Director*

Michael L. Snow, *Animation Director*

Iris Krangle-Hoffman, *Prod. Coordinator*

Patricia A. Copeland, *Production Supervisor*

SERVICES: Production of motion pictures,
sound slidefilms, and slide-motion films in 16
& 35mm, sound, b&w and color. Industrial,
documentary, training, customer and public
relations, sales presentations. TV commercials
and films. Full cell and Vari-Cel animation.
Complete programs, including visual aids and
stage presentations for sales training and
consumer sales. Film library service: editing
of TV syndicated films and features; cleaning,
shipping, inspecting and storage of TV films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electronics in Canada*
(Radio-Electronics-Television Manufacturers'
Association of Canada); *Covaleade of Thrill*
Drivers and (in production) *Partners in Sell-*
ing (Dunlop-Canada Limited); *Island Sales-*
man (British-American Oil Company Lim-
ited); *Make Tomorrow Possible* (United
Appeal for Metropolitan Toronto); *What's*
Your Rating; *Making the CO₂ Test*; *Installa-*
tion OK, and (in production) *Slipper to Fill*
(The Consumers' Gas Company Limited); *The*
Radopon Story (Dow Chemical of Canada
Ltd.). TV COMMERCIALS: For Dunlop-Canada
Ltd.; Shell Oil Co. Ltd.; Muscular Dystrophy
Assn. of Canada; Girl Guides and others.



ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

32 Front Street West, Toronto, Ontario
Phone: EMpire 4-1448

Date of Organization: April, 1955

Robert L. Lawrence, *President*

John T. Ross, *Vice Pres. & Gen. Mgr.*

Philip Kornblum, *Treasurer*

Robert Rose, *Production Director*

SERVICES: Producers of motion pictures for
television and industry—live-action and ani-
mation. Robert Lawrence Productions in New
York and Toronto; Grantray-Lawrence in
Hollywood, California. FACILITIES: Sound
stage 125' x 55' x 25' for 16mm and 35mm
color, black and white film production—35mm
NC Mitchell with blimp, Fearless dolly, Mag-
nasync recording equipment, Mole-Richardson
sound boom.

RECENT PRODUCTIONS AND SPONSORS

[Only television commercials submitted]

TV COMMERCIALS: For Texaco (McColl-
Frontenac); Ivory Snow (Procter & Gamble);
Brisk (Colgate-Palmolive); CTL Paints (Ca-

nadian Industries, Ltd.); Molson's Lager
(Molson's Breweries Ltd.); Moirs Chocolates;
Jewel Shortening (Swift Canadian Co. Ltd.);
Heinz Baby Foods; Imperial Esso; Dept. Na-
tional Defence; Sherwin Williams Co. Ltd.;
and Moffats Ltd. (AVCO).

MERIDIAN FILMS LIMITED

1202 Woodbine Avenue, Toronto, Ontario
Phone: OXford 8-1628

Date of Incorporation: August, 1956

Ralph Foster, *President*

Julian Roffman, *Sec.-Treas., & Director of*
Production.

Herbert S. Alpert, *Dir. of Photography*

Thomas Whitelaw, *Set Construction*

Diana Southwood, *Studio Manager*

SERVICES: Studio (50' x 110') equipped with
lighting, sound recording and 35/16mm
cameras. Editing rooms, screening facilities
16/35mm, make-up and dressing rooms. Full
production crew, available for studio or loca-
tion production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tips* (J. Arthur Rank
Organization); *What About the Y?* (National
Office, Y.M.C.A.); *Delrex* (Public & Industrial
Relations, Ltd.). TELEVISION FILMS: *A Shake-*
speare Rehearsal (Canadian Broadcasting Cor-
poration); *Freedom to Read* (Center for
Mass Communication, Columbia University).

MOTION PICTURE CENTRE LIMITED

423 Sherbourne St., Toronto, Ontario

Date of Incorporation: 1953

G. S. Kedey, *President*

Robin Hardy, *Director of Production*

Gerald Farkas, *Chief Editor*

Al Sauro, *Sound Services*

SERVICES: Motion pictures and slidefilms for
television, industry, sales promotion, staff
training, religious, travelogues, and public re-
lations use. FACILITIES: Auricon, Arriflex
cameras, Magnasync recording equipment, re-
cording studio, editing, writing and screening
facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *As a Mustard Seed Grows*
(Anglican Church of Canada); *Safe Driving*
Series (Ford Motor Company of Canada);
Community Giving (Toronto Community
Chest). TELEVISION FILMS: *Safety Begins at*
Home; *Summer Sunday* (Canadian Broadcast-
ing Corp.-TV).

PETERSON PRODUCTIONS

337-9 King Street West, Toronto 1, Ontario
Phone: EMpire 8-7065

Date of Organization: 1947

S. Dean Peterson, *President*

Laurence L. Cromien, *Director of Prod.*

Florence Bartram, *Set Design, Construction*

Doris Cromien, *Make-Up*

SERVICES: Commercial, industrial and television
films. TV commercials. FACILITIES:
Complete sound-proof stage, editing rooms,
make-up room, dressing rooms, complete re-
cording and re-recording facilities, screening
room, 16 & 35mm equipment.

[LISTING CONTINUED ON FOLLOWING PAGE]

THE PRINCETON FILM CENTER, INC.

announces

three distinguished new
television series for sponsorship

AMERICANS AT HOME

A half-hour series in color filmed on location. Produced in cooperation with the American Home Magazine, this series is designed for viewing by anyone interested in homemaking.

THE ROAD WE TRAVEL

A half-hour series based on the true-life stories of unforgettable Americans everywhere who have refused to trade their goals and ambitions for personal security. Television film production at its highest in terms of human interest.

RURAL REVIEW

A half-hour series in color directed toward the more than 50,000,000 Americans who do not live in cities. The only program of its kind and one enthusiastically endorsed by authorities in this field.

PREVIEW PRINTS ARE IMMEDIATELY AVAILABLE OF ALL THREE

Wire, Telephone or Write

The Princeton Film Center, Inc.

Princeton, New Jersey

Telephone: Princeton 1-3550

Motion Picture Producers and Distributors since 1941

CANADIAN PRODUCERS:

Peterson Productions: Cont'd.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: For Ford/Monarch Div.; Trans-Canada Pipe Lines (Cockfield, Brown & Co. Ltd.); Mercury-Lincoln-Meteor Div. (Vickers & Benson Ltd.); General Foods; Frost Fence, Ronson Lighters (McCounell, Eastman & Co. Ltd.); Kelloggs of Canada Ltd. (Leo Burnett Co. Ltd.); Carlings Breweries; American Motors; Salada Tea (McKim Advertising Co. Ltd.).

SHOWCASE FILM PRODUCTIONS

(Div. Associated Broadcasting Co., Ltd.)

1139 Bay Street, Toronto, Canada
Phone: WA 4-1111

Date of Organization: June, 1956

Martin Maxwell, *President*
Murray Raymond, *Vice President*
Jack Chisholm, *General Manager*
G. Marshall, *Secretary-Treasurer*
M. DiTursi, *Production Sales*

SERVICES: Producers of industrial, educational, sales training, motion pictures and slidefilms; theatrical trailers; TV commercials. **FACILITIES:** Motion picture production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pilkington's Canadian Division* (Pilkington Glass Company Ltd., England); *The Big "Z"* (Ontario Department

of Mines); *The Mine Maker* (Canadian Ingersoll Rand Company Limited); Mobile Uranium Mining (Joy Manufacturing (Canada) Limited). **SLIDEFILMS:** *Elmer, The Safety Elephant* (Theatre Confections Limited).

ONTARIO: Ottawa



S. W. CALDWELL LTD.

355 Main Street, Ottawa
Phone: CE 5-1023

Donald Manson, *Representative*

(See complete listing under Toronto)



CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa, Ontario
Phone: Parkway 8-3513

Branch Offices: 21 Dundas Square, Toronto
Phone: EMpire 4-5283. 1467 Mansfield St.,
Montreal. Phone AVenue 8-2264

Date of Organization: 1939

F. R. Crawley, C.A., *President*
Graeme Fraser, *Vice-President*
Stewart Reburn, *Manager, Toronto Office*
Alasdair Fraser, *Manager, Montreal Office*
Donald Carter, *Director of Production*
John Walsh, C.A., *Comptroller*
Tom Glynn, *Production Manager*
Peter Cock, *Manager TV Division*
George Gorman, Quentin Brown, Sally
MacDonald, Edmund Reid, Philip Wie-
gand, *Senior Producers*
Rod Sparks, *Chief Engineer*
Robert Johnson, *Supervising Editor*
Stan Brede, *Camera Department*
Ivan Herbert, *Lighting Department*
Tony Betts, *Recording Department*
Kenneth Gay, *Animation Department*
Munroe Scott, *Script Department*
William McCauley, M. Bach., *Dirs. of Music*
Ivor Lomas, F.R.P.S., *Laboratory Manager*
& *Quality Control*
Helen Berry, *Purchasing Agent*
Earl Valley, *Equipment Sales Manager*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television: recording, editing, animation, and printing and processing for small producers, independent cameramen, ten provincial governments and other organizations from coast to coast. **FACILITIES:** 30,000 sq. ft. studio building, sound stage and two recording studios. Cameras: Maurers, Newman-Sinclair, Bell & Howell, Arriflex and Cine-specials; blimps, dollies, 320,000 watts of lighting equipment with mobile generator and transformer station; Maurer 16mm recording equipment and 2 recording studios with 8 & 4 mixing channels. 3 Rangertone synchronous magnetic tape recorders, 7 16mm Magnetic recorders and dubbers; Magne-corders with sync heads, 35mm dubbers, turntables, disc recorders; 16mm printers with EDL and Houston-Fearless processors; animation department with two stands (Saltzman); engineering development facilities; still dept. casting file; music library; script dept. with research library. Electronic service dept. Equipment Sales Division. Permanent staff of 112 employed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Generator 4; Houses In a*

Hurry (Aluminum Ltd.); *A New Future Lies North* (Vance, Sanders and Co. of Boston); *Canadian Wheat*—English, French, Spanish, German, Italian, Portuguese versions (Canadian Wheat Board); *Picture Province* (New Brunswick Government); *Upset* (House of Seagram); *From Ten to Twelve* (Dept. National Health & Welfare); *Animals in Groups; Mural Making; Picture Making by Technagers* (International Film Bureau Inc.); *Fisheries of the Great Slave* (Dept. of Fisheries); *Money Minters* (The International Nickel Co. of Canada Ltd.); *Queen's University at Kingston* (Queen's University); *Agriculture Means Industry; To Catch a Fish; The Mighty Ones* (Manitoba Dept. of Industry & Commerce); *Canadian Crusade* (Canadian Cancer Society); *Walk in Health* (Shoe Information Bureau of Canada); *Design Council* (National Gallery of Canada); *Marins De La Reine* (Dept. National Defence); *Skating; Stick-handling; Passing; Checking; Shooting; Goal-tending; Offensive Teamplay; Defensive Teamplay*—French and English versions (General Mills of Canada & Canada Starch Company). **SLIDEFILMS:** *Public Relations in the Teller's Post; Office Organization; Public Relations in the Accountant's Department; It's In the Voice; Techniques of Selling* (Bank of Nova Scotia). **FILMSTRIP: Sculptures** (National Gallery of Canada). **TV COMMERCIALS:** For Kellogg's, General Mills, Pillsbury, Imperial Oil, Procter & Gamble, General Foods, Swift's, Bristol Myers, Canadian National Railways, Adams Brands, Bell Telephone, Dow Brewery, Dept. National Defence, Pure Spring (Canada) Ltd., Sifto Salt, Windsor Salt, others.

MANITOBA: Winnipeg



S. W. CALDWELL LTD.

801 Lindsey Bldg., Notre Dame Ave.,
Winnipeg
Phone: 92-4643

Murray Messner, *Representative*

(See complete listing under Ontario)

PHILLIPS-GUTKIN & ASSOCIATES LTD.

432 Main Street, Winnipeg 2, Manitoba
Phone: 930544-933642

Date of Organization: March, 1947

John Phillips, *President*
Harry Gutkin, *Vice-President, Managing & Creative Director*
Lloyd E. Moffat, *Secretary-Treasurer*
Barrie Helmer, Jeff Hale, *Senior Animators*
Jack Harrevel, *Head, Anim. Cam. Dept.*
Donald Campbell, *Senior Editor*

SERVICES: Animation facilities from script storyboard to full cell animation. Production of industrial and documentary films. **FACILITIES:** 35mm Acme animation camera and stand; 35mm Moviolas; sound readers—editing equipment, 35mm and 16mm Arriflex cameras, 60,000-watt portable lights, complete studio facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *God's River* (Canadian Schenley Limited); *These Things We Own; Timber Harvest* (Co-operative Union of Saskatchewan); *The Tools of Plenty* (Inter Provincial Co-operatives Ltd.); *The Changing Rural Community* (Manitoba Pool Elevator).

In Canada it's Caldwell

Our Queensway Film Studios—less than two hours from New York—consistently produce Canada's finest television commercials and motion pictures. Our equipment and personnel can do the *fresh* kind of work you demand—and our cost is much lower. Remember too, we're happy to *rent* our facilities to capable American producers. Call us for sample reel or rates.

S.W.
Caldwell
LTD.

QUEENSWAY FILM STUDIOS

447 Jarvis Street • Toronto Ontario
Phone WAInut 2-2103 • Cable: Caltwell

METROPOLITAN SOUND SERVICE, INC.

is pleased to announce the opening of New York's most complete service organization for film producers.

The following services are available:

- SOUND STAGE
- RECORDING STAGE
- NARRATION RECORDING
- EDITING ROOMS
- PREVIEW ROOMS
- MUSIC LIBRARY
- SOUND EFFECTS LIBRARY
- POST SYNCHRONOUS DUBBING
- INTERLOCK SCREENING
- MIXING
- TRANSFERING
- LABORATORY
- COMPLETE SOUND EDITORIAL SERVICE

We would appreciate your contacting us for complete details.

METROPOLITAN SOUND SERVICE, INC.

105 East 106th Street
New York 29, New York

EN MEXICO, SEÑOR



R. K. TOMPKINS AND ASSOCIATES are presently producing animated and live-action motion picture spots for:

- EASTMAN KODAK
- PROCTER AND GAMBLE
- JOHNSON'S WAX
- HELENE CURTIS
- BRISTOL MYERS
- GOODRICH TIRES
- R. T. FRENCH CO.
- GENERAL MOTORS
- ENO SCOTT BROWNE
- STANDARD BRANDS
- SCOTT PAPER CO.
- THE MURINE CO.
- CHRYSLER MOTORS
- SOCONY MOBILLOIL CO.

And are dubbing from English to Spanish for Television:
For Screen Gems:

- ALL-STAR THEATRE (FORD THEATRE)
- ADVENTURES OF RIN-TIN-TIN
- TALES OF THE TEXAS RANGERS
- JUNGLE JIM
- CIRCUS BOY

For Walt Disney Productions:

- DISNEYLAND
- MICKEY MOUSE CLUB

Complete 35mm and 16mm production facilities for live action and animation; Stancil Hoffman 17.5—35mm magnetic recording systems, RCA Channel.

R·K· TOMPKINS & ASSOCIATES

Fray Servando Teresa de Mier No. 92, Mexico 1, D. F.

(Incorporating activities of Dibujos Animados, S. A., and Grabaciones Fidelidad, S. A.)



AUDIOVICENTRO

Av. Cuauhtemoc 226, Mexico 7, D. F.

Phone: 10-25-13

Cable: AUDIOVICENTRO

Date of Incorporation: 1956

Dr. David Grajeda, *Pres., Dir.*
Dr. Juan José Giovanni, *Vice-Pres.*

Fernando Olivas, *Exec. Prod.*
Marcel Gonzales Camerena, *Sound Engineer*
Ernesto Martinez, *Chf. C'man*
Lucy Estrop, *Spanish Versions*
Antonio Gutiérrez, *Animation*
Jorge P. Valdés, *Art Director*
Ema Olivas, *Foreign Relations*
Emmanuel Ugalde, *Titles*

SERVICES: Translations and Spanish versions of foreign films. Titles (Vi-Mex System). Optical and magnetic sound recording. Animation. Documentary, scientific and educational film production; sound slidefilms. Audio-Vex system (slides and records). TV commercials. Distribution of Spanish language films. FACILITIES: Sound and cine-photographic studios; Arriflex, Bolex cameras; Ampex; Gonzalez Camarena sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Translation, Spanish versions, of 55 documentary films (U.S. Embassy); five clinical films (Escuela Nacional de Medicina); titles and animation for 117 Latin-American films (Comsion de Oncocerosis; Film-Art; Televicentre; Imágenes Médicas; etc.). SLIDEFILMS: Complete course of interior decoration (Instituto de Decoración Interior); *Cancer; Virology; Rheumatic Fever Simposia* (Academia Nacional de Medicina).

CINE COMMERCIAL, S. A.

Louisiana No. 81, Mexico, D. F.
Phone: 23-88-30

Date of Incorporation: 1954

Hans Beimler, *Gen. Mgr., Tech. Dir.*

Arrigo Coen, *Prod. Director*
Armando Machuca, *Prod. Mgr.*
Carlos Prieto, *Script Supr.*
Jose Torre, *Cameraman*

SERVICES: 35 and 16mm motion picture production. Specializing in documentaries, television short subjects and commercial ads for movies and television. FACILITIES: 35 and 16mm, camera equipment, stages, cutting room, projection room, magnetic and optical recording equipment available.

RECENT PRODUCTIONS AND SPONSORS

TV SPOTS: For Max Factor: Tums; Enicar; Anacin; Coca-Cola; Hinds; Viceroy; DuMont; DuBarry; Kelvinator; Nabisco; Air France; Gillette; Paper Mate; Acco; Studebaker; Ford; Mennen; McCormick; Hoover; Procter & Gamble; Admiral; Brylcream; Johnston Pumps; Minn. Mining & Mfg.; and others.



R. K. TOMPKINS & ASSOCIATES

(Dibujos Animados, S. A. and Grabaciones Fidelidad, S. A.)

Fray Servando Teresa de Mier 92, Mexico 1, D. F.

Phones: 13-81-34 and 10-01-75

Date of Organization: 1952

Richard K. Tompkins, *Gen. Mgr.*
John Page, *Asst. Mgr.*
Gerald Ray, *Animation Dir.*
Edmundo Santos, *Dubbing Dir.*

SERVICES: 35 and 16mm entertainment, industrial and advertising films; television films dubbed to Spanish. FACILITIES: Complete 35mm and 16mm live-action and animation filming facilities; Stancil-Hoffman 17.5 35mm magnetic recording systems; RCA channel.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: (dubbing from English to Spanish) *All-Star Theatre* (Ford - Screen Gems); *Adventures of Rin-Tin-Tin*; *Tales of the Texas Rangers*; *Jungle Jim*; *Circus Boy* (Screen Gems); *Disneyland*; *Mickey Mouse Club* (Walt Disney Productions). TV COMMERCIALS: Spanish versions: for Eastman Kodak; Procter & Gamble; Johnson's Wax; Helene Curtis; Bristol Myers; Goodrich Tires; R. T. French Co.; General Motors; Eno Scott Browne; Standard Brands; Scott Paper Co.; The Murine Co.; Chrysler; and Socony Mobiloil.



SANCHE FILMS

4A. Avenida 12-10, Guatemala City

Phone: 2581-9613

Date of Organization: 1954

Cable: SANCHEFILM GUATEMALA

Paul Sanche, *Owner*
Mario Ribas Montes, *Writ. Dpt.*
Marco Aurelio Vasquez, *Laboratory Supt.*

Sanche Films: Cont'd.

Luis A. Ramos,
Sound Recording Dept.
Margaret W. Sanche, Edit. Dpt.

SERVICES: 16 and 35mm industrial, documentary, educational, public relations, sales motion pictures, newsreel production and TV news coverage, TV commercials. **FACILITIES:** B&W facilities from script to screen, 16mm and 35mm. Script writing: 35mm wide-screen (anamorphic lens). Laboratory: 35 and 16mm processing, printing, work prints, master positives, dupe negatives, release prints, 16mm reversal, titling, effects. Editing and screening. Optical sound recording. Cameras: 35mm Arriflex; blimp, sync motor, tripods, dolly. Anamorphic lens, 35mm Eyemos, B&H. 16mm Arriflex. Auricon single system sound camera, 16mm Bolex with sync motor; 35mm optical sound recorder V. A., 16mm optical sound recorder V. D. Colortran lights. Laboratory: Custom-built processing equipment for 35mm and 16mm, neg. & pos. B&W; 35mm step contact printer; 35mm sound track printer, 16mm continuous contact printer, Photovolt sound track densitometer, Reeves Sensitester, editing & screening: Mo-violas, sound readers, synchronizers, etc., 16 & 35mm projectors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Tierra-35mm*; *Four-S Clubs*; *Arterias Vitales* (U.S. Information Agency); *Reunion in Panama*; *Ultimas Noticias* (Guatemala Government).

SOUTH AMERICA

BOLIVIA

BOLIVIA FILMS, LTDA.

Casilla 1255, La Paz, Bolivia,
S. A.
Phone: 5640

Cable Address: BOFILMS LA-PAZ

Date of Organization: 1947

Kenneth B. Wasson, *President & Producer*

Esteban Ugrinovic, *Gen. Mgr.*
Jorge Ruiz, *Cinematography*
Augusto Roca, *Sound Services*

SERVICES: Production of 16 and 35mm motion pictures with South American background for education, public relations, and entertainment. 35mm color slides. **FACILITIES:** Camera, lighting, sound and editing equipment. Final sound done in U. S. A. Script service for local themes.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Seeds of Progress* (U.S. Information Service); *Voices of the Land* (Bolivian Government). Only 1956 references submitted.

(LISTINGS CONT'D. ON PAGE 152)

PREMIER MASTERS FINE ART...

of Going to the Dogs



When Ralston Purina Company wanted to go to the dogs with a scientific new Dog Chow, they took the direct route of selling the men who sell the men who sell the men who feed the dogs. They called on Premier Film and Recording Corporation to help eager salesmen convert dogs into eager eaters.

Premier created a sales training film that told in capsule form the complete story of the research, development and testing that went into the product's creation. This important story, enthusiastically told in exact selling terms is being transmitted to salesmen and brokers from New York to San Francisco, Chicago to New Orleans.

The result? Maximum distribution is being

achieved with a minimum of time and expenditure.

Whether you want to go to the dogs (as in the case of Purina) or go to blazes (as we did in General Steel Castings' saga of fiery furnaces) Premier Film and Recording Corporation paves the road with solid selling... not just good intentions.

Premier's equipment, facilities and creative thinking work together to produce perfect productions in every phase of 'sight and sound'... from waxing jingles to recording symphonies, building animated spots to telling the history of giants of industry. And remember... at Premier the added plus is service.

P. S. Economical? Of course, we're out of the New York-Hollywood high rent district!

PREMIER

Film and Recording CORPORATION

3033 LOCUST STREET • SAINT LOUIS 3, MISSOURI



SOUTH AMERICA

PERU



ESTUDIOS CINEMATOGRAFICOS ROSELLO

Casilla Correo 3116, Lima
(Peru), S. A.
Phone: 13-122

Date of Organization: 1952

Jose Maria Rosello, *President
and Treasurer*

R. De Nardo, *Vice-President*
Luis Rosello, *Production Mgr.*

SERVICES: Complete production of films, black & white and color, 35mm and 16mm animation (cartoons), travel, newsreel, artistic productions (drama, comedy, musical), TV commercials. Laboratories 35 and 16mm black and white, etc. **FACILITIES:** 16 and 35mm cameras, lighting, sound truck, Magnetic sound, Moviola, etc. All services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *ICA Valle del Sol* (Milne & Co., Lima); *Huampany* (Corp. de la Vivienda, Lima). **TELEVISION FILM:** *Im-*

promptu in C Sharp Minor Op. Posth.-Chopin (syndicated musical). **TV COMMERCIALS:** For Motta-color (Motta & Co., Lima); Cutex-color (Pub. Lowder, Lima) and approx. 90 other films in 1956.

VENEZUELA

AGUILA FILMS

P. O. Box 2902, Caracas,
Venezuela. S. A.
Phones: 553-581; 546-280
Cable: FILMAGUILA

Date of Organization: 1953

Henry Nadler, *President*
John D. Kronen, *Vice-President*
George Doliner, *General Mgr.*

SERVICES: Motion pictures for public relations, industrial films, documentaries, television subjects; specialization in films for the oil and construction industries. **FACILITIES:** Cameras for 35mm and 16mm; cutting, projection rooms. Consultants for foreign producers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Oleoducto Del Lago* (Shell Oil Company); *Estampas Regionales* (State Government); *La Barra de Maracaibo* (Channel Institute). **TV COMMERCIALS:** In color for Ford Motor Co. (2); American Textiles (1).

FOR

films that bring results
films at lower price
films of good quality
TV commercial films
documentary films of Incas,
jungle, colonial, civilization
of Peru
cartoon films

**ALL IN BLACK AND WHITE OR EASTMAN
COLOR NEGATIVE — 16mm or 35mm**

- Cartoons one minute \$2,200.00 (Color)
- TV Commercials one minute \$700.00 (B. & W.)
- TV Commercials one minute \$1,500.00 (Color)

ESTUDIOS CINEMATOGRAFICOS ROSELLO

Casilla Correo, 3116

CABLES — ROSAIRES — LIMA

LIMA (Peru) South America



ENGLAND

BIRMINGHAM COMMERCIAL FILMS, LTD.

8 Lozells Road, Birmingham 19
Phone: Northern 8486-7

Date of Organization: 1938

Harold Juggins, F.I.B.P.,
Governing Director
Godfrey Davis, A.I.B.P.,
Mg. Director, Prod.
W. N. Watts, *Dir. Retail Dept.*
Dr. W. H. J. White, O.B.E.,
F.R.I.C., *Dir. & Scientific Ad.*
S. J. White, *Chief Stills Cam.*
John Varnish, *Chief Prod. Asst.*
Harold E. Tonks, *Chief Service
Engineer*
Roger M. Jones, *Secretary*

SERVICES: Specialist producers of direct 16mm color sound motion pictures and 35mm shorts; TV Newsreel Dept., commercial and 3-dimensional photography; sound recording (synch. or wild); mobile film shows; TV commercials. **FACILITIES:** Studios for 16mm and 35mm film production, commercial photography; filmstrips, editing, titling, rear projection, retail still and cine sales division supplying audio visual aids.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *On The Beam*; *Royal Occasion* (Joseph Lucas Limited); *Wines for Everyman* (Gilbey's Limited); *Lilleshall Grain Storage Drying Plant* (The Lilleshall Co., Ltd.); *A. C. Winder* (General Electric Co., Ltd.); *Traffic Conditions and Control* (Town Clerk, Perth, Australia); plant film (Leitz, Ltd.). **TV NEWSREELS:** British Independent Television Authority.

HALAS & BATCHELOR CARTOON FILMS, LTD

10A Soho Square, London, W.1,
England

Phone: GERrard 7681/2/3

Date of Organization: 1947

John Halas, *Director*
Joy Batchelor, *Director*

SERVICES: Staff of 80 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. **FACILITIES:** Studios for both celluloid animation and 3-dimensional puppet, model animation. Animation cameras; 2 model camera setups. Editorial and projection equipment for 35mm, 16mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The First 99* (animated sequences for Louis de-Rochemont and Seagram's); *The Candlemaker* (The Federation of Lutheran Churches); *The World of Little Ig* (National Broadcast-

ing Corporation); *Animal, Vegetable, Mineral* (The British Petroleum Co. Ltd.). **TV COMMERCIALS:** for Kleenex (Foote, Cone & Belding, Ltd.); Johnson & Johnson (Young & Rubicam).

PEARL & DEAN, LTD. (PRODUCTIONS)

17 Berkeley St., London W. 1,
England
Phone: Mayfair 7494

Date of Organization: 1953

E. Pearl, *Chairman*
Byron Lloyd, *Managing Dir.*
E. Dane, *Director*
E. C. Lane, *Director*
W. H. Smedley, *Dir. & Secy.*

SERVICES: Production of live-action, cartoon animation, model animation advertising films for television and the cinema in all parts of the world; sponsored, industrial and sales training films. **FACILITIES:** Live-action studio; cartoon animation studio with output of two minutes of film per week; fully equipped model animation studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Telecommunications* (Philips' Gloeilampenfabrieken); *A Testimonial* (Black & Decker Electric Tools); *Little X By Silhouette* (Corsets Silhouette Limited); *Players At the Circus* (John Player & Sons); *Screenagers* (P.D.S.A.).

WORLD WIDE PICTURES, LTD

Lysbeth House, Soho Square,
London W. 1, England
Phone: GERrard 1736/7/8

Date of Organization: 1942

James Carr, *Managing Director*,
Exec. Producer
Hindle Edgar, *Company Director*,
Producer
V. L. Price, *Co. Director*, *Secy.*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for government departments and industry, TV programs and commercials. **FACILITIES:** studios, recording theatre—Western Electric, lighting, cameras, theatre staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Foothold an Antarctica*—Eastmancolor (British Petroleum Co. Ltd.); *Golden Future*; *Golden Reef* (South African Chamber of Mines); *Brake Stop* (Cape Asbestos Co. Ltd.); *A Thames Operator Reports* (Ford Motor Company); *Break In* (Army Kinema Corporation). **TELEVISION FILMS:** *Transatlantic & Commonwealth Televiews*—monthly issues (Central Office of Information).



FRANCE

**CINEMA ET PUBLICITE
—SOCIETE ANONYME**

116 Champs Elysees, Paris Seme
Phone: Elysees 34-93

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadok, *General Mgr.*
Charles Peiffert, *Manager*
Pierre Picherit, *Foreign Dept.*
Yves Bayet, Bernard Boussac,
Bernard Lemoine, Guy Brun,
Producers
Maurice Chatelain, Robert Gu-
din, *Prods.*

SERVICES: advertising films, 35mm color (Eastmancolor) and black and white for commercial TV only (live action-animated models and objects, cartoons). **FACILITIES:** exhibition of advertising films in cinemas. Exclusive screening rights in 1300 cinemas in France—420 in North Africa—100 in French West Africa.

RECENT PRODUCTIONS AND SPONSORS
SCREEN ADVERTISING FILMS: for Phillips; General Motors (Frigidaire); Nestle's; Credit Lyonnais; Aspro; Courvoisier Cognac; Goodrich; Kleber-Colombes; Cadam-Palmolive; Chevrolet (TV com- m's.). Approx. 300 spots annu- ally.

WEST GERMANY

BOEHNER-FILM

Loewenichstr. 1, Erlangen, Bav.
Phone: 36-41 Savacall: 06-2559

Fritz Boehner, *Owner*
W. E. Atzbach, *Administration*

SERVICES: studio, sound recording for documentaries, industrial, sales promotion films. **FACILITIES:** not listed.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Stern Unserer Zeit* (Daimler-Benz A. G., Unter- turkheim); *So Geht Es Zu Bei NSU* (NSU-Werke A. G., Neckar- sulm); *Bei Rodenstock* (G. Roden- stock, Munchen); *Ein Prima Ur- laub* (NSU-Werke A. G., Neckar- sulm). Other films for Shell A. G., Hamburg.

INSEL-FILM G.m.b.H

Konstanz, Luisenstrasse 22.
Phone: 25-50

Production & Sales: Karlsplatz
19-20, Munchen 2. Phone 59-
28-76

Norbert Handwerk, *Gen. Mgr.*
Alfred Sattler, *Head, Admin.*
Hell Renard, *Head, Film Dept.*
Dirk Tonis, *Head TV Dept.*

SERVICES: documentaries, indus- trial and sales promotion motion
(LISTING CONT'D. ON PAGE 154)

HAVE YOU CONFIDENCE IN YOUR PRODUCER?

This is a

story of confi-

dence . . . it started out over

39 years ago when we first estab-

lished this business . . . it has grown and

grown over the years . . . just as, year after year,

our list of satisfied clients has grown and grown . . . to the

point where we have produced over 1,000 motion pictures . . . over

1,000 motion pictures that have produced results for our clients . . . and

we are happy to say that these same clients have come back to us year after

year . . . certainly a realistic story of know how, experience, growth and confidence!

YOU CAN HAVE CONFIDENCE IN YOUR PRODUCER!

WILLIAM J. GANZ COMPANY, INC.

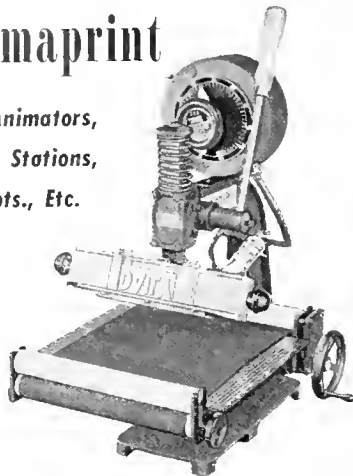
DIVISION OF

INSTITUTE OF VISUAL TRAINING, INC.

40 East 49 Street . . . New York 17, N. Y.

IMPROVE YOUR FILM TITLES with the TEL-Animaprint

for Motion Picture Producers, Animators,
Special Effects Laboratories, TV Stations,
Advertising Agencies, Art Depts., Etc.



The first sensibly priced **HOT PRESS TITLE MACHINE** for high quality, fast lettering—the answer to economy and precision accuracy in film titling. Prints dry from colored foil for instant use. Acme pegs assure perfect registration on paper or acetate cells. Prints all colors. This versatile Hot Press will produce main titles, sub-titles, trailer titles, TV commercials, slide films, foreign language main titles, super-imposed sub-titles, shadow and third dimensional effects, etc. These may be applied to any kind of art, scenic or live action background, including photographs. Greatest dollar for dollar value in the industry!

WITH NEW HEATING CONTROL

Only \$435

Write for TEL-Animaprint brochure—
covering every animation need.

NOW HEAR THIS! MODERNIZE YOUR 35MM DUBBERS AND INTERLOCK PROJECTORS

with SOSOUND Magnetic Head Attachments to fit Simplex and RCA Rotary Stabilizer Soundheads. Complete with Magnetic Equalization Preamplifier, DC filament supply and voltage regulated power supply. Easily installed! No drilling! No expensive wiring! **ALL for \$575**

S. O. S. CINEMA SUPPLY CORP.

Dept. H, 602 West 52nd St., New York 19—PLaza: 7-0440—Cable: S05ound
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: HO 7-9202

When the budget dictates
Economy . . .
But the client demands
Quality . . .

Motion
Picture

Sound
Recording

CINESOUND

- Dubbing—complete facilities up to 10 channels . . .
- Musical scoring—from the finest libraries available . . .
- PLUS, full sound stage facilities

1037 NORTH LA BREA AVENUE, HOLLYWOOD 38, CALIFORNIA

GERMANY

Insel-Film: Cont'd.
pictures; theatre and television commercials. **FACILITIES:** not given.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Alle Horen und Sehen* (Graetz K. G., Altena, Westf.); *Die Richtige Temperatur* (Gesellschaft für LINDE's Eismaschinen, Surth); *Des Feuers Schonste Kunst* (Hagen/Westf., Hochstrade 21); *Kunert* (Kunert-Werke GmbH, Immenstadt/Allg.); *Lieber Leichter-II* (Zigarettenfabrik Haus Neuerberg K. G., Kohn Rhein, Am Gulichsplatz 3.

Werner Christmann, *Prod. Mgr.*
George L. Glaser, *Export Mgr.*

SERVICES: sound slidefilms for every purpose. Consultation, research services. Distributors for DuKane automatic sound slide-film projectors, record or tape. Creators of sales promotion, magazine, picture book materials. **FACILITIES:** completely-equipped production plant for sound slidefilms, both b/w and color. All work done on premises by over 50 permanent employees.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: all sound subjects listed—*It's Up to You* (Maggi-prepared foods); *Well Prepared Means Easy Sales* (Olivin-cosmetics); *Always Hot Water* (Siemens-electrical appl.); *Push for Extra Sales* (Most Co.-candies); *The Efficient Shop; You're Responsible* (Opel, auto. service and sales training); *Steering, Removal and Installation* (Opel-Olympia); *Statement—No Sorcery* (Continental Rubber-acct. trng. for tire dealers.)

LAUX STUDIOS KG

An der Hauptwache 10, Frankfurt/Main
Phone: 97441-3

Date of Incorporation: 1947

Helmut Laux, *President*
Achim Koch, *Vice-President*
Ehrenfried Fischer, *Research and Script Director*
Werner Harzer, *Art, Animation Director*

SCANDINAVIA

DENMARK



MINERVA-FILM A/S

Toldbodgade 18, Copenhagen K, Denmark

Phone: Minerva No. 1

Date of Organization: 1936

Torben Madsen, *President*
Ingolf Boisen, *Vice-President*
Theodor Christensen, *Director*
Hagen Hasselbalch, *Director*
Jorgen Roos, *Director*
Ole Berggreen, *Director*

SERVICES: production of motion pictures, commercial, industrial, scientific fields. **FACILITIES:** Equipment for 16 and 35mm production. Cameras: Arriflex, Bell & Howell, Debrie, Kodak Cine Special. Cutting-rooms, Projecting-theatre, Moviolas, 17½mm tape-equipment, film and sound library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Facts About Alpha; What Makes Them Run—35mm Eastmancolor* (Burmeister & Wain); *Man Tager Sig Af Det* (Confederation of Danish Em-

MINERVA-FILM A/S

Copenhagen K

DENMARK

FOUNDED 1936

Oldest Documentary
Film Company in
Scandinavia

Production: more than 1400 films

ployeys); *Ellehammer* (Danish Government); *Syrian Gateway*—35mm Eastmancolor (Latakia Port Co., Syria); *Sprit* (De Danske Spritfabrikker).

NORWAY

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14688

Date of Organization: 1950

Haakon Sandberg, *Owner, Managing Director*

Sverre Sandberg, *Owner, Managing Director*

SERVICES: 16mm and 35mm documentary-educational film production. Productions for U. S. television. FACILITIES: 16mm sound recording studio, laboratory, 16mm single system equipment, 16 and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Arctic Cod Fishing* (Norwegian Stockfish Exporters Association); *Pussycat That Ran Away*; *Florida, the Sunshine State* (self-sponsored); *It's Your Turn* (Norwegian Travel Association); *Snow, Sun and Fun in Norway* (Bergen Line).

Non-Commercial Producers KOMMUNES FILMCENTRAL (Film Central of Municipalities of Norway)

Nedre Vollgt. 9, Oslo, Norway
Phone: 41-36-25

Date of Organization: 1919

Rolf Stranger, *Lord Mayor of Oslo, President of the Board*
Mrs. Kirsten Sonberg, *General Manager*

SERVICES: production and distribution of documentary and educational films; distribution of commercial films to cinemas; non-commercial films to schools. FACILITIES: 16, 35mm sound recording; 16, 35mm laboratory work. Only facilities listed.

(no reference data on productions)

NORSK FILM A S (Norwegian Film, Ltd.)

Kirkevn 59, Oslo, Norway
Phone: 69-54-90

Rolf Stranger, *Lord Mayor of Oslo, President of the Board*
G. W. Boo, *General Manager*

SERVICES: production of weekly news-reel; feature films and documentaries. FACILITIES: studio; 16, 35mm sound recording.

(no reference data on productions)

STATENS FILMCENTRAL

Schwensens gate 6, Oslo, Norway
Phone: 60-20-90

Mrs. Ingeborg Lyche (director, Ministry of Education),
President of Board
Jon Mathiesen, *Managing Dir.*

SERVICES: production and distribution of documentary and educational films and filmstrips. 16mm non-commercial film distribution on a national scale. 16mm sound recording. 16, 35mm laboratory work. FACILITIES: sound recording studio, laboratory.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Tilbake til Tivet* (rehabilitation of disabled workers); *Casting for Salmon In Norway* (sport and landscape film); an instructional film for state railways. Also slidefilms (bw & color) for school geography, science study. This is also a non-commercial, educational film organization.

SWEDEN

FORBERG—FILM AB.

Kungsgatan 27, Stockholm,
Sweden
Phone: 111655

Date of Organization: 1934

E. Forberg, *Pres., Gen. Mgr.*
T. Hultgren, *Executive Sec. & Treasurer*

C. H. Fahlstedt, *Sales Manager*
H. Peters, *Director*
L. Hedenberg, *Director*
H. H. Bolov, *Sound Services*
K. Pill, *Art Department*

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilm production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: for Ahlsell-Rylander (piping and fittings); AB Grängeverken; Gulsele AB (water power plants). SLIDEFILMS: for General Motors Nordiska AB, adaptation of five U. S. slidefilms; Mobiloil AB, adaptation of U. S. slidefilms; AB Alpha, material testing machines; Apotekaresocieteten, customer relations slidefilms for pharmaceutical society; National Kassa Register AB, National Cash Registers in Swedish fruit shops; AB Printing Equipment, offset printing equipment; AB Scandia-Vabis, demonstration of Volkswagen motorcar; Lundberg & Allert AB (Willson's Safety Equipment); Swedish Society for Mental Health, productions four to six, incl.; Swedish Wall Paper Association, selling wall paper; AB Trafikrestauranger, dining car service program.

JOHNSON-PRODUKTION A. B.

Tottvagen F., Solna, Stockholm,
Sweden
Phone: 82-35-00

Date of Organization: 1950

(LISTING CONT'D. ON PAGE 156)

22



* 22 West Hubbard Street
the address of the nation's

PACE-SETTING

FILM COMPANY



INDUSTRIAL FILMS: superb color and black-and-white motion pictures and slidefilms, created and produced with craftsmanship and integrity.



INDUSTRIAL SHOWS: the complete package, including live presentations and films, for your distributor or sales meetings and sales clinics.



TELEVISION COMMERCIALS: complete creative service from the idea to the finished TV spot, in live action photography or animation, produced by experts.



TELEVISION SHOWS: quarter and half-hour shows produced with showmanship and quality, in-studio or on location anywhere in the country.

*Serving these and other
leading advertisers with integrity,
craftsmanship and creativity:*

Swift & Company	Quaker Oats Co.
Admiral Corp.	Kraft Foods
Wilson & Co.	Colgate-Palmolive
Standard Oil	Campbell Soups
Corn Products	Aunt Jemima
Leonard Refineries	Pabst Beer



FRED A. NILES Productions, Inc.

Films for theatre, TV and industry

22 W. HUBBARD ST., CHICAGO 10, ILL.

In Hollywood: RKO-Pathe Studios, Culver City

PRODUCTION REVIEW INTERNATIONAL:

Johnston Produktion: Cont'd.

Eric Johnson, *Prod. Mgr.*, Dir.
Rolf Kvænna, *Sales Manager*
Bengt Jarrel, *Scenario Dept.*

SERVICES: motion pictures for industrial relations, public relations, sales promotion, training, travelogues; TV productions; distribution of commercial films. FACILITIES: 35mm and 16mm camera and sound equipment, lighting.

etc.; creative staff for writing, photography and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *ABC of Typewriting* (AB. Atvidabergs Industrier); *Hot-Dog Party*; *We Want to Know What We Buy* (The Norwegian Margarine Co.); *The Chef-Master Cook* (The Swedish Margarine Co.). SLIDEFILM: *Sell With Rye in the Spine* (Wasa Rye-Bread Plants).



SPAIN



ESTUDIOS MORO S. A.

Los Mesejo, 15 Madrid, Spain
Phone: 395402

Date of Organization: 1950

Santiago Moro, *General Mgr.*
Jose Luis Moro, *Art. Animation Director*

Cristobal Marquez, *Prod. Dir.*
Paul Casalini, *Film Director*
Eduardo Ducay, *Script, Ideas Director*

SERVICES: cartoon and model animation; live-action films for television and theatres. FACILITIES: live-action studios with two stages; Magnasync sound record-

ing; complete animation studios with three animation stands; Acme cameras.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Inconfundibles* (Chesterfield & L&M Cigarettes); *DePrimera* (Nestle's Nescafe'); *Criar Ninos Robustos* (Maizena); *Rapsodia en Zig-Zag* (Alfa Machines). COLOR PLAYLETS: theatrical distribution for Renault, Omega, Air France, Lambretta, Austin, Dura-Gloss, Camel, Winston, Rolex, Martini, Cinzano, etc. Eastmancolor 35mm 15-second spots. Movierecord S. A., a related company in Madrid, Barcelona distributes screen adv. to 2,000 cinemas in Spain and Spanish overseas territories.

FACILITIES IN AFRICA

SUDAN PUBLICITY CO., LTD.

Publicity House, Khartoum,
Sudan

Phone: Khartoum 4160, 7511

Cable Address: Publicity

Date of Organization: 1950

Hamish Davidson, *Managing Director*

Khalil Atabani, *General Mgr.*
Gabriel Tokatleian, *Prod. Sup.*

SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmlets (B&W and color). Soundtrack: Arabic, English, French, Greek. FACILITIES: Air-conditioned studio, carpenter's shop, production offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Electricity Means Progress* (The English Electric Co. Ltd.) *Sawt el Maera*

(Woman's View); *Butagaz Effendi* (Building Materials, Ltd.) *Gammerane*—series of 3 films (ICI,

Sudan, Ltd.). SLIDEFILMS: *K.L.M. Services*—series of 4 slidefilms (K.L.M. Royal Dutch Airlines).



AUSTRALIA

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AUSTRALIAN INSTRUCTIONAL FILMS PTY., LTD.

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6 Underwood Street, Sydney,
N.S.W., Australia
Phone: BU 6557

Cable: AUSTFILM

Lex Halliday, *Director*
Jean Halliday, *Director*
Philip J. Pike, *Chief Cameraman*
Noel Robinson, *Scripting*
Donald Stanger, *Sound*

SERVICES: Production for screen or television. Specializing in color 16mm standard Kodachrome, 35mm Eastmancolor (completely processed in Australia). Producing films on world-wide locations and specifically Australia and adjacent Pacific islands. General research and scripting. Educational and scientific advising facilities. FACILITIES: Cameras, 16mm Cine Specials, Ektar lenses, 35mm Arriflex. Dollies, studios, theatre; full complement of spot and floodlights. Synchronous 17.5mm tape recording equipment. Optical recording on Western Electric System.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Meet Joe* (Sebel Furniture); *Soap Series for Pacific Islands* (Lever Bros., Kitchen Bros.); *Sydney* (General Assurance Corp.); *How Soap is Made* (Kitchen Bros.); *Rum Jungle*, *Uranium*, *Darwin Today*, *Alice Springs*, *Cattle Station* (Northern Territory Series); *Dinawan the Emu* (Wild Life Series). TV COMMERCIALS: for Surf, Lux, Astor Radio, DuLux Paints, Bedford, Frigidaire, Tilt-a-Door, and others.

CINESOUND PRODUCTIONS PTY., LTD.

541 Darling St., Rozelle,
Sydney, N.S.W.
Phone: WB 3141 (4 lines)

Date of Organization: 1931

Norman Bede Rydge, C.B.E.,
Chairman, Directors
Andrew J. Helgeson, *Gen. Mgr.*
Richard Allport, *Prod. Mgr.*
Lloyd Shiels, *Chief Cameraman*
Sydney Whiteley,

Editor-in-Chief
Arthur Smith, *Chief Sound Engineer*
Clive E. Cross, *Shorts Director*
Stuart Ralston, *Optical Effects Department*

SERVICES: Cinesound Australian Weekly Newsreel circulating throughout Australasia and New Zealand. 18 feature films. Industrial, documentary commercial and television films in 35mm and 16mm. Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Hobart, Townsville, Auckland, New Zealand. FACILITIES: Sound stage, full camera and lighting equipment; (35mm and 16mm) power generating plant. 17½mm magnetic recorders and mixing heads. (8-channel re-recording). Two optical film recorders. Three theatrettes, Oxberry animation equipment; editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Round Australia In 15 Days* (Vacuum Oil); *Sheet Steel For A Nation* (Ly-saghts Pty. Ltd.); *Tasmanian Holiday* (General Motors Holden); *Masonite In the Forest* (Masonite Corporation); *Masonite In Making* (Australia); *Haven On the Hill* (War Veteran Home); *The Australian Army Ordnance Corps* (Army Documentary); *Water Project & Shearing Table* (Australian Wool Board); *Guardians of the Surf*; *Kurnell Oil Refinery* (Caltex Oil).

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.)

PERIER FILMS PTY., LTD. (mp only)

24 Jamison St., Sydney, N.S.W.
Phone: BU 6527

Date of Organization: 1947

Reg Perier, *Managing Director*
Stan Murdoch, *Production Mgr.*
Mildred Crowley, *Business Mgr.*
Helen Hughes, *Color Transparencies*

SERVICES: 16mm production, 35mm B&W and color slidefilm production, 35mm color transparency library of Australian, New Zealand and Pacific Island subjects; commercial and industrial photographers. FACILITIES: Cine Kodak Specials, 200 ft. magazines, 35mm Exaktas, full range 5 x 4 equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Keyline* (Rural Bank of New South Wales); *Value Is Vital* (Construction Equipment Co. Ltd.); *There's Something New Coming* (Australian Woolen Mills); *The Cooper*

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BEST EQUIPPED STUDIOS IN EUROPE

Shearing Table (Sunbeam Corporation Ltd.); *Easy Way to Win New Customers* (Caltex Oil Co.).

VIDEO FILM CORP. PTY., LTD.

159 Bunnerong Rd., Pagewood, Sydney, N.S.W.

Phone: FJ1536

Date of Organization: Sept. 1955

T. J. Purcell, *Chairman*

G. B. Thomas,

LL.B., B.E., B.A., B.Sc.

F. E. Parnell, *B.E.*

R. V. Spike, *A.S.T.C., Elec. E., A.I., Mech. E.A.*

A. J. C. McGowen, *Sales Mgr.*

Joseph Scully, *Production Dir.*

SERVICES: Production of films for all mediums, color, black and white in both 35mm and 16mm. Own color and black and white processing laboratory shortly in operation. General research and advising facilities. **FACILITIES:** 16mm cameras: Paillards, Auricons and Mitchells, 35mm Mitchell and Arriord. All associated production equipment. Recording facilities and projection, etc.

RECENT PRODUCTIONS AND SPONSORS

This is Central Casting (Bridgland Brown Pty. Ltd.); *Air Display* (Royal Aero Club of Australia); *Thalamus—The Brain of Industry* (Automatic Production Controls Pty. Ltd.); *As Others See Us* (per Tony Rafty); *What is Television?* (Victor Graeme Pty. Ltd.).

PRODUCER-DIRECTOR

Writing background desirable but not essential.

Attractive long-range position with New York production company with excellent twenty-year reputation for high-quality film-making. Submit full details. Replies kept confidential.

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VICTORIA

FILMADS PTY., LTD.

147 Collins St., Melbourne, Victoria

Phone: MF 4857

Date of Organization: 1921

H. E. Jobbins, *General Manager*

A. J. Campbell, *Queensland*

D. Koffel, *New South Wales*

Mrs. R. Anderson, *South Australia*

L. Lobascher, *Western Australia*

M. Moore, *Tasmania*

D. J. Bilecock, *Producer Dir.*

F. E. H. Cooper, *Sales Manager*

L. Heitman, *Light & Camera*

H. Taylor, *Make-up*

A. Kischkowski, *Studio Mgr.*

SERVICES: 16mm and 35mm live and animated, documentary, advertising and TV commercials. 35mm filmstrips. **FACILITIES:** Complete studio, editing rooms, make-up room, dressing rooms, complete recording facilities. Theatre: 16 and 35mm camera editing and recording equipment, single form animation equipment for 16 and 35mm. 16mm laboratory with 20,000 16mm feet capacity per 8 hr. day. Camera crews located all capital cities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Luxury Afoot* (Floor Coverings Pty. Ltd.); *The Eyes Have It* (Commonwealth Government); *Good Neighbors* (Neptune Oil Company); *The Happy Medium* (Chamberlain Industries); *Barnham Beeches* (Aspro Ltd.).

JAPAN

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi,

Tokyo, Japan

Phone: 28-5778 9

Cable Address: IANMUTSU, Tokyo

Date of Organization: 1952

Ian Mutsu, *President*

Shokichi Mogami, *Director*

SERVICES: Producers of industrial and business films, TV commercials and newsreels. 16mm and 35mm production. **FACILITIES:** Full time camera, sound and office staff. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Suzuki Family* (Foreign Ministry of Japan); *Jet Aircraft in Japan* (Lockheed Aircraft Co.); *Wheels for the Million* (Japan Automobile Exporters Association); *Industrial Power* (Japan Machinery Exporters Association); *Ainu Dances* (Hokkaido Government).



UNDERWOOD & UNDERWOOD

The Voice of Confidence

Today we had a telephone call from an old client . . . *

We made our first picture for this client in 1938, and we've been serving him regularly ever since.

Today he called us for a new picture. It's a "rush order," but we're used to that—and it will go into production immediately.

Not an unusual phone call, but we think it has something to say about *confidence*—the priceless ingredient in any client-producer relationship.

*True. It happened January 23, 1957.

GKW

GENE K. WALKER PRODUCTIONS

465 CALIFORNIA ST. • SAN FRANCISCO 4

Apple Institute Outlines Distribution of 560 Prints

★ Following publication of the BUSINESS SCREEN survey of trade association film use in the No. 3 Issue, 1956, the National Apple Institute wrote this publication inquiring as to where NAI stood in relation to other organizations reporting as regards the number of prints made for a single film.

In a statistical summary, the survey had noted that prints for single titles owned by 72 associations which divulged their print supply ranged from 918 to three. Having for the survey initially reported a supply of 515 prints for their film, *Gateway to Health*, NAI wondered how close they were, print-wise, to the top. Informing NAI that in the survey context they were third highest in number of prints, BUSINESS SCREEN inquired about the use of these prints by NAI.

49 Use Commercial Services

The survey introduction in BUSINESS SCREEN had shown that 49 sponsors reported use of commercial distribution services whereas some 96 organizations distributed their prints through their own or related trade and organizational facilities. While the effectiveness of distribution handled directly by an association would seem to depend on that organization's facilities, BUSINESS SCREEN was curious to know what distribution NAI was making of its high number of prints.

The response on this point from Truman Nold, executive secretary of NAI, affords a view of one association's success in effecting extensive distribution through special trade organization channels. Wrote Mr. Nold:

"The distribution of our film *Gateway to Health* has been unorthodox, to say the least. It had to be, for numerous reasons.

Prints Getting Wide Usage

"We are highly pleased by the fact that the great percentage of prints is getting much higher usage than is common. I doubt however that there is any pattern or method here that would be generally applicable, because our program was the outgrowth of our own organizational structure (a federation of state and regional organizations capable of responsibility in their respective areas) and of the subject matter (dental health) whose effective treatment brought forth a great deal of cooperation.

"We started with 20 prints and for nearly a year did a slow and painstaking job of introducing the

film to professional groups over the country. From then on it has grown like Topsy, with the energetic interest of our people, professional groups, school people, and so on.

"Nearly a third of the print supply (now over 560) consists of prints purchased by school systems, health departments, dental groups, and so on. The balance has been purchased by our member groups both for their own circulation and for deposit with school systems, public health departments . . . and by others in our industry for similar deposit.

"In all such cases the active demand for the print, and capability of the distributing agency for servicing the demand, has been determined beforehand to the extent possible."

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... a lot of pictures, a strong layout, but you'll save this booklet because it will save you money. There are good reasons why some of America's best known organizations and industries repeatedly choose Centron productions. Quality is one of those reasons; cost is another. Read about quality-cost advantages of Centron films in our latest booklet. See how and why Centron can give you more for your film dollar.

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CENTRON CORPORATION
West 9th at Avalon Road • Lawrence, Kansas

What's New in Business Pictures

Documentaries Are Previewed By New York Film Council

★ Five new documentary and educational films were shown at two special preview screenings, February 6th, at the Carnegie Endowment Building, New York, under the sponsorship of the New York Film Council.

The films shown were: *Decision in Hong Kong* (the work of missionaries in rehabilitating refugees from Communist China, produced by Dynamic Films); *Your Safety First* (an animated cartoon on developments in auto safety, produced by John Sutherland Productions); *The Petrified River* (a geological documentary on uranium, produced by MPO Productions); *Flowers at Work* (a time-lapse film on plant growth); and *Out* (a

United Nations Documentary on Hungarian escapees). 景

* * *

RCA Custom Record Division Holds National Sales Meetings

★ The RCA Victor Custom Record Division conducted its annual national sales meetings in two cities this year—Chicago and Indianapolis. First on the agenda was the RCA Victor plant in Indianapolis where executives and sales personnel from all branch offices converged for briefings on the new shipping, warehousing and manufacturing facilities recently installed. The RCA Victor plant in Indianapolis is probably the most advanced of its kind in the world.

After three days in Indianapolis, the RCA Victor Custom Record personnel departed for the Edgewater Beach Hotel in Chicago where overall policy and plans for the year ahead were discussed.

Attending the meetings were Lawrence W. Kanaga, Vice-president and General Manager of RCA Victor; William H. Miltenburg, Manager, RCA Recording; Emmett B. Dunn, Manager, RCA Victor Custom Records; John Y. Burgess, Jr., Manager, Custom Records Administration; Frank J. O'Donnell, Advertising Manager, RCA Victor Custom Records; Ralph C. Williams, Manager, RCA Victor Custom Record Sales and Product Planning; John Hendrickson, Manager, RCA Victor Personnel in New York Area. 景

* * *

Cosby Heads Arc Carbon Sales for National Carbon Company

◆ J. W. Cosby has been named manager of arc carbon sales for National Carbon Company, a division of Union Carbide and Carbon Corporation. He succeeds E. R. Geib, who has been appointed arc carbon sales consultant.

In his new position, Cosby will be responsible for national sales of arc carbons for motion picture projection, motion picture and television studio lighting, photoengraving, searchlights and other industrial lighting applications. 景

* * *

Garnham Named Rep for TelePrompter of Canada

◆ Appointment of Wilf Garnham as sales representative for TelePrompter of Canada, Ltd., has been announced by Spence Caldwell, president of the Toronto firm.

A veteran commercial salesman and a television expert, Garnham will work in close liaison with the company's branch offices in representing TelePrompter's expanding facilities for prompting, staging and closed-circuit television. 景

When the Doctor Goes to Court

"The Medical Witness" Opens Series Interpreting Legal Medicine

A NEW MOTION PICTURE in the field of legal medicine was given its world premiere at the Annual Clinical Session of the American Medical Association, held recently in Seattle, Washington. The film, *The Medical Witness*, was presented by the Wm. S. Merrell Company in cooperation with the American Medical Association and the American Bar Association, Pro-



Above: a juror is confused by the doctor's medical jargon.

duced by the Medical Division of Dynamic Films, Inc., *The Medical Witness*, 30 min., b. w., is the first in a series of six motion pictures dealing with the subject of *Medicine and the Law*. Material for this series was obtained from actual cases from the files of the Law Department of the American Medical Association.

This series of films dealing with legal medicine was developed by Sol S. Feuerman, head of Dynamic's Medical Division, who recognized that medical testimony is required in from sixty to eighty percent of all cases litigated in American courts, and that new and vital problems concerning both the legal and the medical professions have arisen from this situation.

He set about exploring this comparatively new area of interest to the medical world, and prepared the outline for a motion picture on the subject. Support was found for his

Below: this doctor's testimony is precise, easily understood.



project from a regular client, the Wm. S. Merrell Company, one of the nation's leading pharmaceutical manufacturers.

Under the sponsorship of the Merrell Co., the original idea for a single film was developed into a series of six motion pictures. Endorsement and cooperation was received from both the American Medical Association and the American Bar Association, who realized that these films would make a really important contribution to their professions.

The Wm. S. Merrell Company undertook this project as a service to the AMA and the ABA, to provide them with teaching tools in an area of tremendous importance to physicians and lawyers both practicing and in colleges. With these two organizations backing the distribution of the film, several hundred prints will soon be in service.

It is significant that nowhere in *The Medical Witness* is it indicated or implied that the film is an advertisement or direct public relations presentation for the Wm. S. Merrell Company or any of its products.

The Merrell people have recognized that the adroit handling of this series will give the AMA and



Above: cross-examination leaves a doctor confused and angry . . .

the ABA an audio-visual package of immense value to them, and at the same time insure the sponsor a positive public relations attitude unrelated to any direct or indirect "sell" contained in the film.

The Medical Witness discusses the importance of proper preparation in the presentation of medical testimony in the courtroom. It is the story of a railroad worker who brings to court a suit against his company for injuries sustained in an occupational accident. In absorbing dramatic scenes, the film (CONCLUDED ON PAGE 193)



Scene from "Career Day"—a Traffic Department instructor is shown assisting student operators during their initial training.

"Career Day" in the Bell System

New Film for Feminine Audiences Shows Telephone Job Benefits

Sponsor: American Telephone and Telegraph Company.

Title: *Career Day*, 22 min., color, produced by Owen Murphy Productions.

★ One of the most important tasks facing industry today is the constant recruitment of new workers to replace employees who have moved up the ladder or on to other jobs in the expanding economy.

Item: The aircraft companies annually spend millions of dollars on recruitment advertising—not only in such obvious media as newspaper classified sections, but often in general magazines, TV and radio.

Item: The president of the Chicago Chamber of Commerce appeared in New York recently to actively urge New Yorkers to come work in Chicago, where 517,000 new jobs will have to be filled in the next five years.

Faced with such competition in the labor market, the Bell System companies are bestirring themselves to explain the advantages of a telephone company career to the thou-

Below: Susan tells high school audience why she chose telephone career for her future.



sands of young women needed every year as operators and clerical help.

One important tool in the recruitment campaign is the new film, *Career Day*, which will be widely shown in high school vocational guidance programs.

The film goes something like this: Susan Chase, graduated from



Above: assistant chief operator conducts girls on tour of building.

high school a year ago, returns to her school at the request of the vocational guidance counselor to tell a group of girls about her job as a telephone operator. Susan plays the dual role of a telephone operator and narrator of the film as she discusses her new career with the girls.

As Susan relates her experiences, the film goes back to the day she was hired and traces her actions to the present day. Susan is seen in the employment office, and the film follows her on her first day on the job as she tours the building. It shows a glimpse of her initial operator training and, finally, describes an unusual incident that occurred (CONCLUDED ON NEXT PAGE)

(CONTINUED FROM PRECEDING PAGE)
 during her early days as an operator.

A factual film, it is designed to attract high school graduates to the operating job through an attractive presentation of the nature of the job, general qualifications required, the friendly work environment, and promotional opportunities.

Career Day is a handsome color

film, made with full production qualities to appeal to its high school audiences. It has been custom-tailored to the needs of the various companies: in one version Susan becomes an operator, but in another version she could have gone into clerical work; business representative, etc. Thus, the various companies may use versions fitted to their individual personnel needs. ☐



“Menu Magic” for Women’s Groups

American Bakeries Scores With Practical Recipes in Vibrant Color

Sponsor: American Bakeries Co.

Title: *Menu Magic*, 21 min., color, produced by Walter Engel Productions.

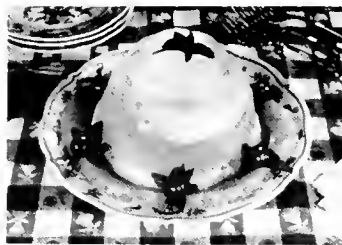
★ American Bakeries Company, of Atlanta, is in a happy sales promotion position. It has found that Southern audiences are tremendously eager and appreciative of good films, and the big bakery, alone in this field, is busy supplying them. A film of junior cowboys, brought out last year, is going great guns in promoting health and safety among the younger set, and this year, the makers of Merita, the South’s leading bread, are tailoring their offerings to women’s groups with a fine film on food preparation.

Realizing that a contrived plot and dramatic gimmicks would only get in the way of a film which was honestly intended to hew directly to one line—food preparation, American, and its advertising agency, Tucker Wayne & Co., have eschewed anything but the kitchen, and food.

How a straightforward film like *Menu Magic* makes out is deter-

mined purely by two factors: (1) Is the menu idea unique—interesting, yet practical? and (2) Does it really look good to eat? On both scores, this film comes across with an A rating.

The *Menu* is truly almost *Magic*. The dishes are well conceived, not too exotic in content, and eminently



Food closeups in inaccurate color highlight American Bakeries’ new “Menu Magic” just released.

practical. Almost invariably, they evoke the reaction of “I declare! Why didn’t I think of that.”

Most importantly, food never looked better. The color gremlins, which sometimes make the sweetest dish look sour, took a vacation during this production. Every color wavelength vibrates at exactly the right temperature.

The proof of this bread pudding is that not only is Atlanta, and the growing audience of Merita bread buyers, happy, but not a few big New York AAAA agencies are booking prints to catch the new successful breadline. ☐



Visual Pilgrimage to the Capital

Baltimore & Ohio Re-Visits Washington With 3rd Version of Film

Sponsor: Baltimore and Ohio Railway.

Title: *Washington, Shrine of American Patriotism*, 27 min., color, produced by Roger Wade Productions.

★ In one of the first issues of Business Screen, some eighteen years ago, there was an article about a fine new motion picture which was winning big audiences for the Baltimore and Ohio Railroad. The title: *Washington, Shrine of American Patriotism*. Since that time, the original film, and a subsequent version produced in the late 1940’s, have been among the most popular sponsored films in the country.

The second film has been increasingly popular each year since it was introduced, has been booked solidly for months ahead by distributor, Association Films, Inc.

Total attendance has now reached 35,000,000 people, with 47,000 bookings, plus an additional 368 telecasts.

With results like that to boast about, the B&O has wisely decided not to give up a good thing. As *Washington* is a perennial favorite with audiences, the company decided a year ago to bring out a 1957 version, basically similar to the 1939 film, but different in treatment and technique. The new film is the *Washington* of today, presented with production values unknown in 1939.

The purpose of the film is, of course, to create a desire to visit the nation’s capital by giving highlights of a visit to Washington, and the impressions gained by visiting the inspiring shrines of our country’s great statesmen and patriots and seeing the monuments of American history.

The film visits museums to view the relics and treasures of the historical past. It shows the chambers



Above: Statuary Hall, Washington, D. C. is one of historic sites visited in new Baltimore & Ohio color film.

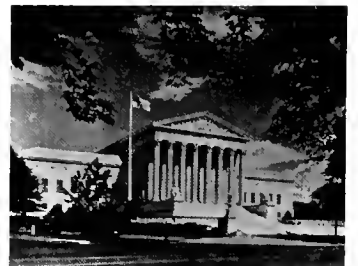
of today’s government at work—the cabinet, congressmen and government agencies.

It brings the audience to the cultural centers and the centers of learning, the outstanding churches, the Naval Academy, Mount Vernon, and the White House, itself.

In addition to a fine visual portrayal of Washington, the film is enhanced by original music, written and produced in Buenos Aires by Tito Ribero, under the supervision of Angelo Ross. It was performed by an orchestra composed of former members of the Vienna Philharmonic Orchestra who are now residing in Argentina.

Washington, Shrine of American Patriotism, new version, will continue to be distributed by Association Films, Inc. ☐

Below: the Supreme Court building is another center of visitor interest in this long-time film favorite.



Facts About Traffic Paints: Highway Life Lines

★ With cars running five-abreast on superdrives and whizzing toward each other on two-way roads, the painted lines which form traffic lanes should stay as visible as paint can make them. This is the safety and sales thesis of *Highway Life Lines*, a 16-minute color motion picture from Hercules Powder Co.

Illustrated with highway scenes from coast to coast, the film deals with problems of evaluating traffic paints, factors influencing paint

performance and various methods of applying traffic paints.

Focussing on “Parlon”-base traffic paint, the film shows that selection of traffic paint has become a science: that the performance and cost of traffic paints on various types of surfaces can be predicated. Traffic paints are “life lines.”

Prints of *Highway Life Lines* may be obtained from the Advertising Dept., Hercules Powder Company, Wilmington 99, Del. ☐

Venezuela: Land With a Future

Cultural and Economic Growth Shown in "Assignment Venezuela"

Sponsor: Creole Petroleum Corporation.

Title: *Assignment: Venezuela*, 24 min., color, produced by Sound Masters, Inc.

★ A young petroleum engineer from the United States who takes an assignment with Creole in Venezuela is the subject of this new film. It not only shows how he adjusts to his work in a foreign country, but also illustrates much of the environment of his new "home"—including many of the highlights of Venezuela's cultural and economic way of life.

Assignment: Venezuela supplements *People and Petroleum*, also produced for Creole by Sound Masters, Inc. The latter was a b/w motion picture which documented the economic development of Venezuela and the part played therein by the

American-operated oil industry.

The new film is a cogent answer to recent critics who have characterized the oil industry's public relations as antediluvian. Hardback economic royalists are present in every industry, and the petroleum business is no exception. But Creole, as illustrated in this film, has taken great pains to insure that it will exist only as a good citizen—of Venezuela, where it lives—and of the United States, where its parents live.

Assignment: Venezuela will be widely distributed to television stations, civic groups, women's organizations and other outlets. Distribution of both films will be made through Sterling-Movies U.S.A. for television showings, and through Modern Talking Picture Service, Inc., for adult groups and other audiences.

California Fights Traffic Menace

Death "The Invisible Passenger" of Film to Awaken Citizens

Sponsors: Cal. Highway Safety Council; Assn. of Cal. Insurance Companies.

Title: *The Invisible Passenger*, 21 min., color. Produced by Jack L. Copeland and Associates.

★ When you drive, death is always just a few inches and a fraction of a second away. This admonition is made by "Ralph Parks," police traffic investigator in *The Invisible Passenger*, a new 21-minute color motion picture sponsored by the California Highway Safety Council and the Association of California Insurance Companies.

Starring stout-jawed John Agar in the police role, the safety documentary features an introduction by California Governor Goodwin J. Knight. It was premiered to Southern California audiences on December 30, 1956, on television station

Below: producer-director Jack Copeland rehearses actors Pierre Watkin and John Agar for scene in dramatic new safety film.



KRCA. It is being distributed to motion picture theatres, schools, courtrooms and tv stations.

Designed to quicken public interest in traffic safety and to keep people from getting themselves injured and killed, *The Invisible Passenger* was produced by Jack L. Copeland and Associates and was filmed in the Copeland studios in Hollywood and on location in Pasadena, California. The Pasadena Police Department cooperated in its production.

With a matinee cast and an original jazz score beating out the moods and attitudes of the people portrayed, *The Invisible Passenger* takes its cue from a grim warning by Governor Knight and paces through a hospital and speeds over dark roads to make its safety points.

In the hospital, a young girl is in critical condition as the result of a car crash. Her boy friend is shaken up. A man is dead. The boy's father has the automobile accident visualized for him (and the audience) through an account by the police investigator.

Flashbacks re-create the fatal afternoon when "Bill" and his girl leave the house of a friend and drive toward town. As dusk approaches, so does "Mr. Willis," a business man, motoring home from work. The "invisible passenger" of death is a stowaway in both cars as

they come closer and closer to an intersection and crash.

The night accident horrors—the broken cars, flares on the street, gaping bystanders, ambulance and police—all work to impress a familiar and tragic image on the viewer's mind. The life-searing denouements of this destructive road scene are symbolized by the dead Mr. Willis, the near-death crisis visited on the young girl, the terror

felt by the boy and the anguish experienced by his father. The safety lessons are depicted in the actions which precipitate the accident and are underscored by the police inspector's additional explanations to the father.

The Invisible Passenger was written and directed by Jack L. Copeland. Judge Richard C. Fildew of the Pasadena Municipal Court was technical advisor.



Rough camera crew on location in a Bethlehem Steel Co. wire mill.

Bethlehem Retires Historic Film

22-Year-Old Wire-Making Picture Replaced by "The Long Pull"

Sponsor: Bethlehem Steel Company.

Title: *The Long Pull*, 23 min., color. Produced by Leslie Roush Productions.

★ Bethlehem Steel Company, the nation's second largest steel producer and an early sponsor of industrial films, passed a mile-stone in its colorful motion picture history with the release of its newest film *The Long Pull*. This film, telling the story of modern custom-made steel wire in 23 minutes, sends Bethlehem's earliest 16-mm sound picture into retirement.

Twenty-two years ago, not long after the 16-mm sound projector was making its commercial debut, Bethlehem developed a process for zinc-coating steel wire electrolytically. To help promote a market for this new wire, the company sponsored its first sound picture entitled *Wire, An Industrial Impression*. A comparison between this film and *The Long Pull* is both interesting and revealing.

The first Bethlehem picture on the subject of steel wire was black and

white and used red film stock to indicate hot-metal operations. Since 16-mm sound projectors were extremely scarce in 1935, *Wire* was introduced with an initial stock of two prints. These were shown by a Bethlehem representative who toured the country from big city to whistle stop carrying projector, speaker, screen and film. Later, additional prints were made for distribution by Bethlehem's library. In the twenty years between 1935 and 1955 showings

(CONCLUDED ON NEXT PAGE)
Below: weaving wire cloth in a scene from Bethlehem's latest film *The Long Pull*—an historic milestone.



**FOR PRODUCERS
OF VISUAL SELLING
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"THE LONG PULL"

(CONTINUED FROM PRECEDING PAGE)

averaged about a hundred per year. As the high quality of Bethlehem's electrolytically-coated wire is now well established, *The Long Pull* aims in a different direction. Its purpose is to show how and why modern steel wire is custom made for each particular application.

The film tells this story by selecting nearly a score of representative products made from steel wire and illustrating the manufacturing processes each must undergo. The list of products is impressive. It includes wire cloth or screening, barbed wire, woven fencing, tire chains, fan guards, household brushes, auto seat springs, furniture coil springs, screws, nails, bolts and nuts, rivets, reinforced concrete pipe, chain link fencing, and submarine telephone cable.

Shooting locations included three Bethlehem plants, Sparrows Point, Md., Johnstown, and Lebanon, Pa., and wire consuming industries in six states.

The Long Pull was filmed in Eastmancolor by Leslie Roush Productions from a script by Oeveste

Granducci. Cameraman Jules Sindic, incidentally, also filmed *Wire* for Bethlehem in 1935. Through the facilities of Modern Talking Picture

Service, showings of *The Long Pull* in 1957 alone are expected to exceed the total showings for the first fifteen years of *Wire*. □

"Examining the Will to Work"

A Syndicated Sound Slidefilm to Help Supervisory Personnel

WHY SHOULD TWO ABLE, intelligent men receiving equal pay show completely different attitudes on their jobs? Why should one be alert, productive, a self-starter—while the other is apathetic, disinterested, doing just enough to scrape by?

These are multi-million dollar questions for business and industry, because automation or no, the productivity, enthusiasm, and initiative of the individual worker are the cornerstones of any organization's success. These questions are vital for our whole society because the discontented, dispirited employee is unlikely to display much interest in his community and in his citizenship responsibilities.

Stimuli to Job Performance

Among recent audio-visual tools directed at this problem is *Examining the Will to Work*, a 14-minute, color sound slidefilm developed to help supervisory personnel gain new understandings of the factors that stimulate people to better job performance. Originally produced by Henry Strauss & Co., Inc., for the Esso Standard Oil Company, it now is being offered by Strauss for nation-wide syndication together with an integrated Trainer's Guide containing all materials necessary to conduct participative group discussions.

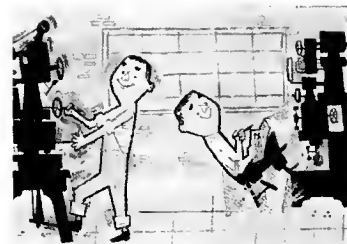
Examining the Will to Work translates into simple cartoon images and sound narrative some of the most recent findings of management specialists on how people can be helped to climb to higher levels of job performance and job satisfaction. The film's contents resulted from research in actual factory and office situations. Its approach is intended to create a feeling of personal identification with the supervisor whose leadership practices and problems it depicts.

Factors Affecting Individuals

Examining the Will to Work provides material covering many facets of the human-relations skills of leadership. Its main focus is on those factors in the "job climate" which most strongly affect individual productivity and on the methods which the supervisor can use

to improve the job climate. The factors with which the supervisor must deal are: how a man feels about the job itself; how he feels about the group he works with; how he feels about his immediate supervision.

Examining these areas individually, the film suggests several guideposts for the supervisor. As far as the job itself is concerned, the film discusses the importance of allow-



Scene in "The Will to Work"

ing the employee as much freedom as possible in planning and carrying out his work. The film stresses: the importance of giving the employee "whole" jobs to do instead of bits and pieces; the importance of stimulating in the employee the feeling that what he does is meaningful in terms of the whole operation; the importance of showing the employee where and how his contribution fits into the overall picture.

Group Attitude Potent Force

The slidefilm moves on to the question of the employee's work group and the supervisor's relationship to it. The film says that "group attitude" is a very powerful force, that unless steps are taken to make the group attitude positive, it will inevitably have a damaging effect on the attitudes of the individuals who make it up.

The supervisor, the film points out, should try to develop teamwork, group pride, and "we" thinking. He should encourage group participation in planning and decision making. He should be careful to strike the proper balance between the group's needs and the needs of the management he represents.

Finally, the film considers the personal relationship of the super-

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A closer look at human relations in supervision is "The Will to Work"

visor with each of his men. Cold facts and figures, it stresses, prove that the supervisors with the highest production records are "employee centered" rather than "production centered." These supervisors respect their men and show it.

They take a genuine interest in helping the men grow and get ahead. They show a concern for the men's problems and reward good performance with appreciation. The supervisors are not softies. They set high standards and expect them to be lived up to. But they always see their jobs in terms of people and try to build attitudes instead of building pressures.

Trainer's Guide With Film

The Trainer's Guide that accompanies *Examining the Will to Work* includes material helpful in exploiting the film's impact through the conference type of study. The material: a script of the film; an outline of the most important points the script covers, with a set of questions for stimulating discussion on these points; suggestions on the type of responses these questions

may evoke from the group; points the discussion leader may wish to bring up if the group does not bring them up.

Examining the Will to Work is meant to have double impact. It should give supervisory audiences increased practical human-relations knowledge, while at the same time helping them develop the kind of attitudes they need to use this knowledge with greater effectiveness.

Where to Get The Program

The sound slidefilm is available for sale only through Henry Strauss Distributing Co., 31 West 53rd St., New York 19, N. Y. The price for the film and integrated Trainer's Guide is \$75.00. Previews may be arranged on request. □

* * *

Detroit Edison's "Newsreel" Depicts Atomic Progress

★ How electric power companies are proceeding with atomic power plants as their contribution to progress in the peaceful uses of atomic energy is shown in *PRDC Newsreel*, a film newly released by the sponsor, Detroit Edison Company, for general audiences.

Prepared by Detroit Edison and Video Films, Detroit, the 9-minute motion picture carries many scenes of pioneer research and development work and highlights the significant ground-breaking ceremonies for the Enrico Fermi Atomic Power Plant, Michigan's first atomic power reactor.

Prints and further information are available from Video Films, 1001 East Jefferson Ave., Detroit 7.

* * *

The Borden Company Launches Centennial

★ Although the Borden Company will not be 100 years old until May, festivities have already gotten off to an early start as the company marks its centennial with a year-long round of celebrations, promotions and special programs.

Anniversary observation at each plant starts with a gala kick-off party at which an 18-minute color film *On Our Great Big Birthday* is being shown. A film on advances in nutrition during the past 100 years is planned for release in the birthday month of May. □

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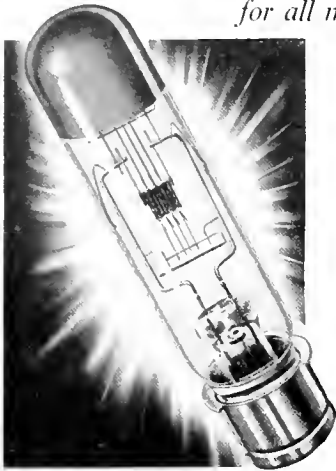
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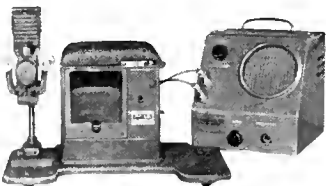
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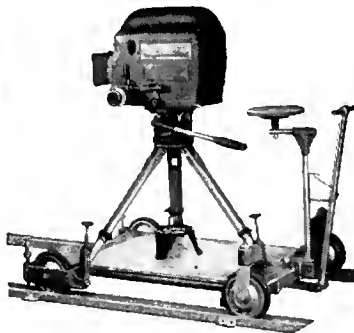
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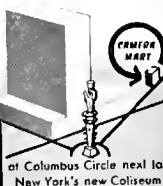
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Lockheed Looks to the "Air Age"

First of New Documentary Series for TV on Naval Air Cadets

Sponsor: Lockheed Aircraft Corp.
Title: *Sea Wings*, 28 min. color.
Produced by Ozzie Glover Prod.

★ *Sea Wings*, a film story of the U. S. Naval Training program at Pensacola, Florida, will lead off a new series of "Air Age Documentary" motion pictures being sponsored by Lockheed Aircraft Corporation for television showings. The series will depict many of the highlights of modern aviation. The films will cover a number of subjects and locales in and out of the United States and will be concerned with all branches of military aviation.

In 23 minutes, sound and color, *Sea Wings* starts the Lockheed series with a factual account of all phases of cadet training at Pensacola. The film was made at the base and no actors were used. In every case, the persons portrayed are experiencing the actions they portray.

Filming *Sea Wings* posed some documentary-type problems, the most difficult of which was the photo-recording of carrier plane "landings" from the plane doing the landing. The aircraft carrier Monterey cruising some 50 miles from Pensacola in the blue Gulf of Mexico was used as the practice carrier. All cadets graduating from the naval academy must make six successful landings aboard the carrier. Some of these first landings are hair-raising.

Written and narrated by David R. Showalter, *Sea Wings* was produced by Ozzie Glover Productions, Hollywood, for Public Information Programs, which will distribute the

Below: capturing the drama of carrier landings for a sequence in Lockheed's first of a new "Air Age" TV film series reviewed above.



series free to television stations as a public relations service.

Below: Naval Air Cadet life is theme of "Sea Wings," first of this TV series.



"County Agent"

Stories of Rural Service
Theme of TV Film Series

★ "I like my job. And I sure meet some swell folks. I show the farmer what the scientist has developed, and I tell the scientist what the farmer needs." In such a way does Jim August explain himself and his job in *County Agent*, a new series of 13 half-hour motion picture programs for television. The series was produced by the Michigan State University Cooperative Extension Service and Capital Film Productions of East Lansing, Michigan.

Aiming extension service messages at urbanites and rural viewers, the film series strives to show city-dwellers and farmers how agricultural research benefits their lives and pocketbooks. Carrying these messages in the series is the image of the man who delivers them in real life—the county agricultural extension agent.

The Agent and His Job

Jim August, the films' county agent, a big, affable, open-collar fellow played by Bill Montgomery, motors along his rural route spreading news of agricultural improvements in workday terms which have practical meaning for the farmers he serves.

In one film of the series, *Press for Service*, Jim patiently explains to doubtful Lew Conklin, a hired hand, the advantages of automation on the farm.

"My Dad farmed with horses for 30 years and he was the best danged farmer in the country," says Lew.

"Lew," answers Jim, "Would you be willing to trade that tractor of yours in on a team of horses? I'll bet you wouldn't!"

Another film, *Battle Lines*, finds



Above: a typical country agent stars in this new TV series.

the county agent helping a farmer save his crops from insects.

The *County Agent* tv series is initially slated for distribution in Michigan but it is not limited to

local use. The widely-applicable ideas -- and scenes from Hawaii, Alabama, Wisconsin and California give the series a national scope and out-of-Michigan stations are invited to make use of the pictures.

Directed by James Culver

Director James Culver of Capital Films and Technical Director Robert Worrall of Michigan State University led the array of script-writers, researchers, actors, cameramen, recordists and editors who worked on the series. James R. Hunter, owner of Capital Films, was the executive producer, and Reinald Werrenrath, Jr., of Chicago, served as a consultant. □

Careers in Agricultural Service

American Petroleum Institute Lends Hand to Farm Recruitment

Sponsor: American Petroleum Institute.

Title: *A New Word for Farming*. 25 min. color. Produced by Colburn Film Services, Inc.

★ Speaking a visual *New Word for Farming* is a 25-minute motion picture sponsored by the Agriculture Committee of the American Petroleum Institute. *A New Word for Farming* is intended to encourage young people to enter the field of agricultural service.

With some 15,000 technical jobs in agriculture going unfilled annually because there aren't enough "Ag" college graduates, the film has a big recruitment chore.

A New Word for Farming is defined in the story of Chuck, a high school student who is assigned to narrate film footage showing primitive and up-to-date farming methods. Preparing this classroom audio-visual lesson gives Chuck an opportunity to convince Joannie, his girl friend, that modern agriculture and related services offer work that is worth while and challenging.

Produced by Colburn Film Services, Inc., Chicago. *A New Word*

for Farming was directed by Henry Ushijima. Location shooting ranged from Canada to Peru and included 14 states across the nation.

The new film is the third in a series presented by API in the interests of farmers and farming. Its



Above: these young players are featured in *A New Word for Farming*, sponsored by the API.

immediate predecessor, *Farm Petroleum Safety*, won the Golden Reel Award in 1955. The first film, *Farm Tractor Safety*, took first prize at the International Film Festival in Milan, Italy. These films also were produced by Colburn Film Services. (For distribution particulars contact API regional offices.) □

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A San Francisco cable car passes edge of largest Chinese community in the United States. (see below)

Santa Fe Documentary Visits Fascinating San Francisco

★ An artist's city lodged upon hills which rise beside a tide from everywhere. San Francisco is, to many, America's most fascinating metropolis. It also is one of the best places to go on the Santa Fe Railway.

These facts would seem to make San Francisco an inescapable choice for a motion picture sponsored by Santa Fe. The choice has been made and the new 30-minute color film, *San Francisco*, is going out to television and 16mm audiences to bring the city's allure to any who may have missed it—as well as to those who have longed for another look at the legendary town.

The View From the Bay

A memorable picture of the city is the view from its bay, such a picture as a tugboat captain might see. San Francisco's story is told by the captain of a tugboat, one of a fleet which the Santa Fe operates in San Francisco Bay.

As the captain steers his freight load through the bay, he tells of the city inside the picture, touching upon its history, the ups and downs of its growth. His story moves through the city's fog, up and around its hills, invading the city's vivid nationality groups in a way that may surprise even the San Franciscans. With a tug captain's eye for business, the film emphasizes the importance of San Francisco as a major harbor, an industrial center.

Blending of Mood on Film

Ernest Kleinberg, the film's producer, spent several months in research on the history, tradition and customs of San Francisco and its people. His camera has focused on a subject whose warmth and aloofness, informality and sophistication blend as mysteriously as does the city's fog and hills. Fishermen's Wharf, Chinatown, the cable cars,

New Sponsored Films Promote Travel, Auto Paints and Cookery

and the city's night life also are part of the *San Francisco* story.

The film is available on a free loan basis to community groups, business organizations and secondary schools. For a print copy write: Santa Fe Railway, Film Bureau, 30 E. Jackson Blvd., Chicago 4, Ill., or contact the nearest Santa Fe agent. The film has been cleared for television public service showing. □

DuPont "Builds for Profit" in Film on Automotive Finishes

★ DuPont's latest addition to its line of automotive paint finishes is the subject of a new color motion picture, *Build For Profit* produced by Transfilm. The 13-minute film deals with the testing and applica-

tion of Duco Lacquer High Speed Primer Surfacer, an entirely new idea in undercoats.

Opening scenes were filmed at DuPont's Marshall Laboratory in Philadelphia. Here, Jack Rode, a DuPont paint chemist, outlines the research which led to the development of the new paint undercoat. Painted metal panels are put through various tests which vividly demonstrate the durability and working qualities of the primer surfacer.

A substantial portion of the film is devoted to an actual fender repair job in which Carl Herberger, a DuPont salesman, goes through the entire procedure of preparing and finishing a bare metal fender

surface. During this sequence, Rode outlines the characteristics of the new high speed primer surfacer.

The film will be shown to DuPont jobber salesmen and automobile refinishers over the U. S. □

"With An All-Star Cast" Shows How to Roast and Broil Meat

★ Melancholy is the "ham" who is upstaged by a cooking expert and a porterhouse steak. That roughly is the situation in a movie-production-motif film, *With An All-Star Cast*, which is wafting meat cookery ideas promoted by the National Live Stock and Meat Board.

Approved methods of dry heat meat cookery — roasting, broiling and pan broiling form the informational subject matter of the 14-minute color picture which involves a motion picture director who has the assignment of making a picture like the one being shown — one about cookery.

The director is handicapped by the leading player in the cast, a man who knows nothing about meat cookery and who also is upset by the technical aspects of motion picture making. In desperation, the director pleads with the woman who is assigned to the production as a technical advisor, a Mrs. Morgan. Her task is to teach the inept actor the fundamentals of the meat cookery he is to demonstrate.

Mrs. Morgan (played by a National Live Stock and Meat Board home economist) takes her actor-pupil first through the steps of roasting a standing rib of beef. She demonstrates that it really is simple if done step-by-step. While this rehearsal instruction is going on, the assistant director and the cameramen decide that she is doing a better job of getting the story across than the actor would. They agree to film the rehearsal, gambling that the director will approve.

The home economist's instructions continue with appetizing scenes of garnished meat dishes such as porterhouse steak, leg of lamb, pork loin roast, Canadian style bacon, club steaks and other dinner table celebrities.

At first irate, the director is finally convinced that the film was made "with an all-star cast" — the array of taste-tempting meat dishes shown in the finale. Produced by Wilding Picture Productions, Inc., *With An All-Star Cast* is now being distributed by United World Films, Inc., on free loan to non-theatrical audiences.

For information on booking the film, write: Free Film Dept., United World Films, Inc., 542 S. Dearborn St., Chicago 5, Illinois. □



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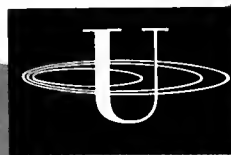
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"You push the middle valve down" says Paul Richards of C. G. Conn Ltd. to Betty Luster in company's new film.

C. G. Conn Film Trumpets for High School Student Trade

♦ Hitting an adolescent note is *Mr. B Natural*, a 27-minute color motion picture sponsored by the Band Instrument Division of C. G. Conn, Ltd., of Elkhart, Indiana. The business-tuned pr film is tooted at junior high school audiences, from whence come youngster musicians.

Mr. B Natural, a Peter Pan-type spirit of music, shows Buzz Turner, a high school boy, the wonderful world of music and the part he can make it play in his life. Buzz takes up the trumpet, joins the high school band and starts blowing his way to popularity and personal development. Buzz stars as soloist at the school's Victory Dance.

Produced by Kling Studios, Chicago, *Mr. B Natural* supplements its main theme with manufacturing scenes at the Conn plant and marching band sequences featuring the Miami Senior High School Band, shot at the Orange Bowl in Miami, Florida.

Mr. B Natural was written by Marvin David and directed by Phil Patton. Original dance scene scores were composed and conducted by Bernie Saber, Kling musical director.

Curtis "Integration" Depicted in "Modern Magazine Magic"

★ *Modern Magazine Magic*, a new 27-minute color motion picture on the "only completely integrated magazine publishing company in the world," has been released by The Curtis Publishing Company.

The 16mm film covers forestry work, paper making, editorial ob- Below: copies of the Saturday Evening Post roll off bindery unit.



jectives and planning, the importance of national magazine advertising, manufacturing production and the distribution of the four Curtis magazines — The Saturday Evening Post, Ladies' Home Journal, Holiday and Jack and Jill.

The step-by-step operation, in which more than 1,400,000 magazines are produced every 24 hours in the newest and most modern printing plant, is shown.

Made to serve a broad public relations purpose, the film will be used primarily by high schools, vocational schools, colleges, churches, service clubs, advertisers, women's clubs, business clubs, industry and other interested organizations.

The new film was produced by Wilding Picture Productions, Inc. For distribution details contact: The Public Relations Dept., The Curtis Publishing Company, Independence Square, Philadelphia 5, Pa.

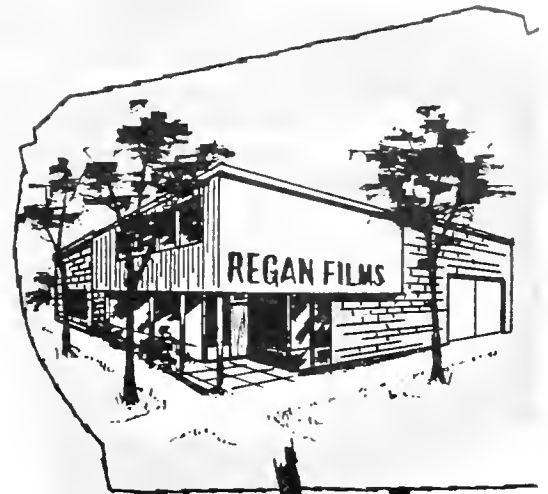
Borden & Busse Film Shows Sales Supervision Methods

★ *How to Up Sales by Better Sales Supervision* is the explanatory title of a new 30-minute motion picture featuring the well-known sales training team of Richard C. Borden and Alvin C. Busse. As Borden and Busse dramatize their sales techniques, the film shows how to apply such techniques of leadership to turn an average salesman into a top sales producer.

Previous Borden and Busse films taught sales techniques directly to salesmen. It was a short step for the two experts to interpret their sales points in terms of supervision. The film is based on the idea that supervision is the mainspring of organized selling. It is aimed at the persons who have direct or indirect responsibilities for guiding, teaching and developing the potentials of the man in the field or on the sales firing line. It is considered suitable for sales executives in virtually any field.

The 30-minute film is the audio-visual segment of a new I C R (Inform-Confirm-Retain) program which also provides an I C R Meeting Leader's Guide and 10 sets of Supervisor's Individual Work Kits. The Guide is designed to aid the meeting leader in staging an effective presentation, helping him to pinpoint specific problems in the meeting.

The Work Kit is a comprehensive review of the film in printed form to insure maximum retention and continuing use of the Borden and Busse principles. The new program is being distributed by United World Films, Inc., (Industrial Dept.) 1445 Park Ave., New York 29, New York.



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1956 Golf Champ Tourney
Shown in George S. May Film

★ Timed for March release, when spring theoretically is not too far from comin' in, is a new 46-minute color motion picture on the 1956 World Championship of Golf. The film, like the event it documents, is sponsored as a promotional vehicle for the Tam O'Shanter Country Club in Niles, Illinois, by the George S. May Company, Chicago.

George S. May, the sponsoring company's president, long has been the guiding light of Tam O'Shanter, a fashionable club north of Chicago and the annual locale for the World Championship Golf tournament. The film begins with a narration by Mr. May who explains why his company sponsors a golf tournament, outlines the tournament's history, and touches on the importance of golf to the American businessman.

Action highpoints of 1956 World Championship of Golf are the on-the-links performances of such champions as Ted Kroll—who took home \$50,000 in first-prize money—Lloyd Mangrum, Cary Middlecoff and an earlier tourney champ, Lew Worsham.

Middlecoff is observed making an approach shot and an "impossible" putt. Then the film rides with the various title shots. Lloyd Mangrum's record tournament round of 63 is caught as the film leaps from tees to greens analyzing Mangrum's use of clubs and marking his score on each hole.

Hinting, perhaps, of the fareways of the future, the film witnesses Mangrum and Middlecoff playing "Heligolf"—using a helicopter as a caddy cart to play one complete hole. Lew Worsham is seen making his eagle two on the 18th hole to win the 1953 tourney.

The film covers the tournament's background and organization, the job of "making-ready," pans around the club house and grounds, uses the helicopter to view the entire Tam O'Shanter layout and to aerially case each of the 18 holes.

A player fills out his application blank and soon famous men and women golfers are teeing off from the first tee and playing the first three rounds. Terrific drives, approaches, putts—and some muffed shots, too. Besides the helicopter shooting, the four cameramen making the film used Zoomar lenses and hydraulic lift booms to stay with the action.

The film builds to the final day of the tournament, a day on which the champion golfers drew an audience of 62,000 persons. At the

finish five golfers are nearly in a tie. Ted Kroll finishes strong to win—just prior to a downpour of rain. The rain necessitated use of black and white film for the final putt and the award ceremonies.

The 1956 World Championship of Golf is being made available on a free loan basis to any adult or business group. Write to the George S. May Company, Engineering Building, Chicago 6, Illinois.

* * *

Two Farm Pictures Produced by
Owen Murphy Widely Shown

★ Two documentary motion pictures, saluting America's outstanding farm-youth organizations, the Future Farmers of America and the National 4-H Clubs, are popular program fare with county agents, community groups, TV stations and other organizations, according to Association Films.

The films, entitled *The Future Farmers of America Silver Anniversary* and *The National 4-H Club Congress*, produced by Owen Murphy Productions for the Firestone Tire and Rubber Company, have been shown 3,234 times to community groups and 444 times on television to a combined audience exceeding 40 million persons.

Association Films reports many favorable comments from film-users who have found the documentaries to be informative and inspiring to the youth of America. *Future Farmers of America* produced in May, 1954, boasts among its "star" celebrities, President Eisenhower, Secretary of Agriculture Benson and former Secretary of Health, Welfare and Education Oveta Culp Hobby. The President's talk at the Future Farmers Convention has been hailed by many as one of his most impressive public appearances.

Many stars of the entertainment, sports and industrial world appear briefly in the 4-H club movie (released in the Fall of 1956), including actor James Cagney who tells a personal anecdote about his city-streets youth and how he first became interested in 4-H club work. (after attending a settlement house lantern slide lecture).

Owen Murphy productions have utilized a newsreel-type documentary approach to the two films, capturing the spontaneity of the youth celebrations and at the same time conveying to audiences the national importance of the two youth movements.

The Firestone Tire and Rubber Company, long active in farm youth programs, makes the films available for free-loan, through the regional libraries of Association Films.

Fresh Blend for a Fragrant Brew

Imaginative Technique in Coffee's Story of "The Magic Cup"

Sponsor: National Coffee Association.

Title: *The Magic Cup*, 27 min., color, produced by Dynamic Films, Inc.

★ This film is designed to not merely tell the story of the coffee industry, but rather to give audiences a feeling of comfort and well-being through the acceptance of coffee as their daily beverage. *The Magic Cup* takes a fresh approach toward the visualization of these ideas through an inventive use of color which successfully achieves a mood of harmony and pleasure.

Set in a magical framework, the "coffee genie," a figure who appears and disappears through the course of the film, recreates the evolution of a cup of coffee, from the seed to the breakfast table. New and special photographic techniques have been employed to obtain these effects. Whether the planting of a coffee tree is shown, or the harvest of the crop (photographed on location in Mexico), or a close look is given to the coffee-taster's art as he samples and selects the beans, a positive attitude toward coffee is subtly being effected.

New Concept in Color Contrast

Nathan Zucker, the film's producer, along with Director Lee R. Bobker and interior design artist Paul Heller, devised a unified series of sets dealing with a new concept of saturated and spot color set against white backgrounds.

Most producers have shied away from using white backgrounds in Kodachrome because of the obvious glare and difficulty of handling the photography, but this production has translated realistic settings of

the script into limbo settings where the background is completely white and splashes of highly saturated colors are used in unrealistic ways to set the mood of magic.

Thus, the genie is able to conjure up scenes, although realistic in their content that are obviously unrealistic in their visual presentation.

Delineate Origin of Coffees

One of the key scenes attractively handled in the picture is a point where the genie is called upon to discuss the various types of coffee and the taste characteristics evolving from the country from which they come. Rather than doing this as a mere expository scene, he stands in a limbo set before open bags of coffee and as his hands run through the coffee beans, artifacts of the country involved are conjured up from behind the coffee. Thus the film shows Mexican Aztec statuary, ethnic Brazilian carved figures, leis and orchids from Hawaii, witch masks from Africa, that set a mood which enables the material to get across to its audience far more forcefully than mere words.

The genie steps across the boundaries of time and space leading the audience on to a scene that is more within its ken—coffee break time in a busy industrial plant. From the superintendent, on up through the clerical departments to the executive floor, everyone takes time out for a quaff of the magic cup, the pause that relaxes tired nerves and fraying tempers.

This sequence features a series of handsome executive office backgrounds, especially created for the film by the Executive Furniture

Below: coffee break time in a busy industrial plant: time for the pause that relaxes frayed tempers.



Above: in the office, too, the coffee break helps carry off a busy day's schedules, adding verve.

Guild of America, an association of office design specialists.

The Magic Cup will be available for free use by service clubs, schools and colleges, churches, tele-

vision stations, etc. TV distribution is being handled by Dynamic Films; other distribution by Modern Talking Picture Service, Inc. through its nationwide offices. ☐

Film in ACTION: Audience Totals

Urban Projects Stimulated as Millions View "Man of Action"

COMMUNITY BLIGHT and decay are relentless, mortal enemies which form breeding beds for crime, disease and social unrest. A brief, effective animated cartoon is helping to fight blight and decay and, in doing so, is making a remarkable record of sponsored motion picture use and result.

The American Council to Improve Our Neighborhoods, ACTION, was created for the purpose of combating blight and decay. ACTION sponsored a 13½-minute color motion picture, *Man of ACTION*, produced by Transfilm Incorporated, New York, and underwritten by the Continental Can Company. The film shows why communities must take action now to remove slums, rehabilitate rundown neighborhoods and replace inadequate housing.

6,257 Showings in Communities

It is now approximately one year since the film was released and, by any standards, it has achieved remarkable results. Association Films, the distributor, reports that on tv alone, 47,959,673 persons have seen the film in addition to 6,257 "live" community showings. The audiences have included many groups which do not ordinarily show films: city councils, state legislatures, local Urban Leagues and home owners' associations.

Furthermore, these figures do not include the untabulated thousands who have seen screenings of the more than 100 prints of *Man of*

ACTION which have been sold by ACTION to interested companies and organizations. In addition to the 200 prints being distributed on a loan basis, ACTION sells permanent copies at \$75 each.

Prints now are permanently owned by business organizations, unions, utilities, chambers of commerce, universities, municipal agencies, libraries, real estate boards, bankers, professional and service groups and citizen housing organizations. In city after city, use of the film has stimulated local effort.

Report of Group Activities

Here are several reports from various groups:

The General Electric Company showed the film to 25 community relations managers who, in turn, instigated local action.

The Toledo, Ohio City Plan Commission arranged for a joint meeting of the Plan Commission, Housing Improvement and Urban Renewal Commission along with the Toledo City Council to view the film as a preliminary to discussion of the 1956 urban renewal program for Toledo.

The Yuma, Arizona Chamber of Commerce reports that *Man of ACTION* so impressed citizens of that area that a committee was formed and called the Home Improvement and City Beautification Committee. The film is serving as the nucleus of the committee's program. One

(CONTINUED ON FOLLOWING PAGE)

Below: colorful pageantry of harvest festival time on a coffee plantation in Mexico.



Above: "Coffee Genie" enlivens a business conference with stimulating draught of "The Magic Cup."



Above: the Devil's project supervisor meets Mr. Average Citizen in "Man of ACTION."

"Man of ACTION"

(CONTINUED FROM PRECEDING PAGE) committee official said. "It is our opinion that no film will ever have such a telling effect on the growth and progress of our city as *Man of ACTION*."

The Metropolitan Housing and Planning Council of Chicago reports that its print is being used nightly at neighborhood club meetings.

A leading local merchant in a Maryland community saw the film and was roused to the need for organized community action. He showed the film to all key civic leaders resulting in the establishment of a representative committee for redevelopment of blighted areas.

The newly organized Neighborhood Betterment Council of Youngstown, Ohio, is using the film in conjunction with the establishment of a pilot rehabilitation area.

The community organizer for Manhattanville Community Center, in the midst of a New York redevelopment area, uses a print for showings to parent groups in his area to involve them in community betterment programs.

At the important national conventions of the National Association of Housing and Redevelopment Officials and the National Association of Real Estate Boards, *Man of ACTION* was highly praised as a stirring contribution toward the betterment of community life.

Local libraries, such as the one in Greenwich, Connecticut, book the film for extended periods and, in turn, arrange showings to local groups.

Man of ACTION has proven that target-aimed and well-promoted motion pictures do influence attitudes and inspire action.

DuPont Electrochemicals Div. Sponsors Pix on Dry Cleaning

◆ A 12-minute color motion picture, *Two Hour Miracle*, has been sponsored by DuPont Electrochemicals Division, Detrex Chemical Industries and Excelsior Machinery Co., Inc., for use at a convention

of dry cleaning equipment manufacturers and later on television.

Two Hour Miracle describes a synthetic cleaning process. Produced by Fred Niles Productions, Chicago, the film has been shot, in part, at the Birk-Fellinger dry-cleaning plant.

Raytheon Depth Sounder Is Demonstrated in Color Pix

★ A new 8½-minute motion picture is enabling its sponsor, Raytheon Manufacturing Company, of Waltham, Massachusetts, to visually "sell under the sea." Produced to promote the sale of Raytheon's new DE-122 Depth Sounder, an electronic device used to determine the depth of water under a boat, the film is another example of the camera's ability to plunge even into aquatically deep subjects—and come up with sales-right answers.

The underwater film was de-

signed to demonstrate Raytheon's new product in action and by so doing to turn the tide of buying habits in the boat equipment field: Past experience has indicated that marine depth sounders should be installed while the boat is in the boat yard. The peak sales period for boat products has been at "fitting-out" time—when boat owners are preparing their boats for the season.

In-season sales are slow because of the owner's reluctance to shoulder the additional cost of hauling the boat out of water except for emergency repairs. If the boat owner has emergency repairs, he is not receptive to additional expenses for new equipment.

Raytheon, whose line of Fathometer depth sounders dates back over 50 years, developed its new contender as such a compact unit that the simple installation hardly jus-

tifies the expense of hauling the boat out of water.

Some preliminary experimenting by John Light, whose skin-diving associates filmed the sunken "Andrea Doria" for television, confirmed that the new DE-122 Depth Sounder could be installed quickly and inexpensively by a skin diver.



Above: a "frogman" goes under cabin cruiser to install new electronic depth sounder equipment in Raytheon's new film.

This opened the door to a new sales approach: show the customer that the depth sounder could be installed in mid-season with the boat in the water. The installation was so simple that the "do-it-yourself" theme was pushed.

To tell the sales story graphically, to prove that the Depth Sounder could be installed with the boat in the water, Raytheon assigned its public relations department to the task of preparing a film to be presented before a marine dealer meeting in conjunction with the National Motorboat Show in New York on January 22.

Finding a suitable boat in New England waters in December presented problems. Finally, arrangements were made to use a boat yard with a brand new 42-foot luxury cruiser. Raytheon cameramen George Meyers and Mark J. McCann, Jr., and skin-diving cameraman John Light followed the action as a company sales executive went through the installation step by step. A Kodak Cine Special II was used topside while the "frogmen" filmed their sequences in the 35-degree water with a Fenjohn underwater Bantam camera.

Screened for the marine dealers, the film carried special impact because the sales official who explained the new in-season installation procedure proved the DE-122 was a "do-it-yourself" item by actually installing it himself in the demonstration. The color film offered reassuring proof that an amateur boatsman can drill a hole through

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the bottom of an expensive cabin cruiser, while it's in the water, and ship only two quarts of water in the process. According to a sponsor spokesman, the dealers left "believing and buying."

Prints of the film are to be used at other dealer meetings and boat shows across the country and at special showings by district sales representatives.

"Food For Life" Filmstrip Now Available to Schools

◆ *Food For Life*, a new 35mm color filmstrip on the subject of nutrition, sponsored by Swift & Company, Chicago, is now available to educators for classroom use.

Produced as a public relations service, the film is a photo trip through the "Food For Life" exhibit in Chicago's Museum of Science and Industry. It is suitable for



classroom use as a review for pupils who have not visited the exhibit in Chicago.

Material presented in the new film is suggested for classes in health, nutrition, sciences, home economics, agriculture and physical education. It may also be used in teaching language arts.

Educators may obtain a free print of the film—which may be kept as a permanent part of a school's audio-visual library—by contacting either the Museum of Science and Industry, Jackson Park, Chicago, or Swift & Company.

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Picture of Hope

Sponsor: City of Hope Hospital.

Title: *A Bridge to Life*. 20 minutes, color, produced by Jack L. Copeland & Associates.

★ Introduced by Otto Kruger and narrated by Marlon Brando. *A Bridge to Life* is a public relations and fund-raising film for the privately supported City of Hope Hospital, Los Angeles, California.

The City of Hope, as the film explains, is an outstanding research institution, as well as being one of the most up-to-date patient care centers in the country. Started in 1913 in two tents which then were in semi-desert country not too far from Los Angeles, the hospital today has grown into a great institution and the city has grown out to meet it.

Because the City of Hope is one of the great centers of medical research, specializing in what the "City" calls "Patient Centered Research," the film has compelling subject matter.

Distribution of the film will be concentrated in California but patients and support for the hospital come from all over the country so prints will be made available to groups elsewhere.

Elgar Films Winrock Farm

◆ Peter Elgar Productions has been commissioned by Winthrop Rockefeller to produce a documentary film in color of Mr. Rockefeller's "Winrock Farm" in Arkansas.

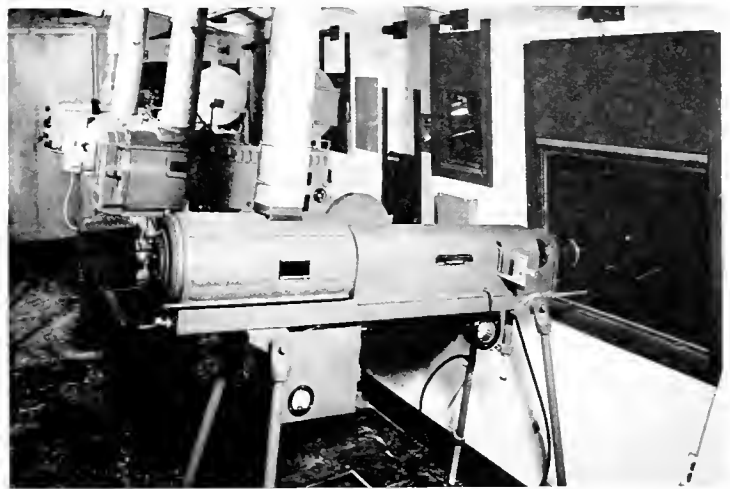
The film will depict the latest methods of modern farm management employed by Mr. Rockefeller at his farm, and the breeding of Santa Gertrudis cattle. The film will also show the very extensive irrigation system, including the operation of seven man-made lakes, needed to make fertile this once unproductive soil.

Peter Elgar will direct the film from a script by Jerry Brondfield. Filming will begin atop Petit Jean Mountain in Arkansas, site of Winrock Farm, in May.



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MacNamara, the crotchety plumber, gets "golden pipewrench" when he visits briefly within heavenly gates.

★ A crotchety Irish plumber, a touch of boy meets girl, an invasion of the Pearly Gates and a heavenly "Earth-oscope"—this lizarre combination of symbolic elements are assembled in a new sponsored film to do a "down-to-earth" sales indoctrination job. The job: getting the plumbing contractor and the journeyman plumber interested in "journeyman selling."

The film, *Down to Earth*, is a 23-minute color motion picture sponsored by American-Standard (American Radiator and Standard Sanitary Corporation), manufacturer of plumbing fixtures. It is meant to help the plumbing contractor do a better and more profitable job.

Helps Him See Other Sales

To the uninitiated, "journeyman selling" means getting the man who comes into your home to fix the leaky faucet to keep his eyes open for opportunities to sell other services and products. If he does keep his eyes open, he stands a better competitive chance of increasing his personal income, building a bigger profit for his employer and giving his customer better service.

Produced by Florez, Incorporated of Detroit, Michigan, *Down to Earth* tells its sales guidance story good naturedly, with a touch of fantasy, and underscores the idea that it takes a bit of cooperation from both contractor and journeyman if "journeyman selling" is to work.

Seek Endorsement of Film

Getting this picture "off the ground," into the camera and finally into 16mm projectors across the land took some audio-visual concept selling itself. In addition to securing the usual management approvals, E. M. Campbell, American-Standard sales training manager, and Wade Cloyd, retail development supervisor hoped, if possible, to gain the endorsement of the National Association of Plumbing Contractors and the United Association of Journeymen and Apprentices.

Through the American-Standard's own corps of retailing representatives at its 13 district offices, and through panels of successful whole-

Sales Potentials for the Plumber

American-Standard Uses a Film to Create "Journeyman Selling"

salers and retailers coast to coast. Campbell and Cloyd gathered the background experience of men who know the problems of getting journeymen to sell. They backed this up with reams of experience written in the industry's trade journals over the years.

Industry Groups Approve It

Campbell and Cloyd then went to the presidents of the N. A. P. C. and the U. A., with a brief approach to the idea and pointed out that the opening film would be backed up by an illustrated take-home book and a continuing series of sound slidefilms to form the central por-

tion of meetings held by the contractor for his own journeymen.

Both groups liked the idea. Next step was to prepare a story which would interest and entertain, a story which would prod both the Contractor and the Journeyman into action. This had to be done without pointing a finger exclusively at either audience segment. Yet, the story had to be pointed enough to stimulate action. The point is made with humor and understanding.

Proof of the film's industry-wide acceptance is its rolling title giving the endorsement of the Contractor's Association and the Union. Better proof is that, although the picture



Journeyman John Duncan proves that he can sell as he interests housewife in a new sink fitting.

is still in its first year, it has been shown to the national conventions of both groups and to more than 35 N. A. P. C. state conventions and at U. A. local meetings in many areas.

Down to Earth is available for showing to plumbing groups coast to coast by application to the sponsor's home office at 40 West 40th Street, New York, or at any of its district and sales offices in major market centers.

* * *

Job Significance Shown in Methodist Film "Ceiling 5000"

★ The true significance inherent in any job is the theme depicted in *Ceiling 5000*, a new 16mm motion picture sponsored by the Television, Radio and Film Commission of The Methodist Church.

Intended for use by community, church and business groups concerned with good labor relations and the underlying philosophy of meaningful work, the 23-minute, black 'white film tells the story of a man who has reached a "ceiling" in his work: he has lost a promotion to a younger man. At first he is unable to understand the significance of his particular contribution in his present job. He learns, however, that with the right attitude toward his work, he can make it count for something.

Executive producer for the film was Wilbur T. Blume of the University of Southern California Cinema Department. Blume is well known for his *The Face of Lincoln*, an Oscar-winner, William F. Claxton of Family Films, Inc., directed *Ceiling 5000*. Playing the leading role is Walter Sande, a veteran of 20 years in motion pictures.

Technical consultant on the film, which has an aircraft factory as a setting, was Ray Peterson. Peterson is a Douglas Aircraft engineer at the Douglas plant in Lancaster, California. A plane used in the film was provided by Douglas.

Ceiling 5000 originally was released for television only, as part of *The WAY* series, an interdenominational series, distributed by the



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National Council of Churches. It is not for use on television now except by permission of the sponsor. For further information on the distribution of the film, contact: Television, Radio and Film Commission of The Methodist Church, 1525 McGavock Street, Nashville 3, Tennessee.

U. S. Steel Adds Four to Catalog of Free Loan Titles

★ Farm fence planning, modern kitchens, bridal shower ideas, the manufacture of tin cans—these are the diverse subjects of four new motion pictures which show their sponsor's metal in a variety of settings. They have been added to the catalog of films distributed by the sponsor, the United States Steel Corporation. The films are available for 16mm projection and telecasting.

Aimed primarily at agricultural audiences is *Dan Taber's Ledger*, a 27-minute color film which shows how to plan and erect a farm fence properly and how to make the fence a capital investment. Dan Taber, a good farmer, builds his fence with the help of a United States Steel fence dealer and a county agent. He sees that his fence need not be regarded as a current operating expense but may be charged off over several years as an investment.

The film depicts fence erection operation in detail — setting line and corner posts, anchoring of corner posts, positioning posts for contour fencing, stretching the wire, fastening it to the end posts, proper use of tools.

The new films on kitchen planning and bridal showers feature U. S. Steel's television couple, Mary Kay and Johnny:

In the Kitchen, a 14-minute color picture, illustrates how to plan a new kitchen so that it becomes an

attractive, efficient work center. Mary Kay explains how a new kitchen can be developed around initial basic units—an "add-ability" technique.

The film shows how to plan a practical convenient kitchen for a particular family, adjusting it to that family's budget. Mary Kay discusses such things as positioning of appliances, providing for storage space, harmonious design and decoration. Spotlighted is a kitchen with a stainless steel double-bowl sink, steel appliances, a colored telephone, a lazy-suzan kitchen cabinet, a kitchen office area.

New Ideas for Bridal Showers, 13 minutes, color, enacts its title with Mary Kay and Johnny presenting ideas for showers—a Brunch Shower, a Time-Saver Shower, a Gourmet Shower and a Steel Shower. The TV couple call attention to steel-made gifts and show how to design a centerpiece for a shower party.

The story of the tin can, its manufacture and role in the life of the nation, is documented in *Treasure Chest*, 27 minutes, color. The tin can is described as a wonderfully serviceable treasure chest (99% steel) made possible through the investment, facilities and teamwork of the steel maker, can maker, grower, manufacturer and packer.

Photo details of tin-can manufacture reach back to the can's sources, iron ore, coal and limestone. Scenes at United States Steel's Fairless Works at Morrisville, Pennsylvania, include the sight of hot steel slabs being rolled down to strip, racing out of a continuous mill at 25 miles an hour. The camera records the steel strip being coiled at nearly a mile a minute as it emerges from a cold reduction mill. Then the camera observes the processes of annealing.

(CONTINUED ON NEXT PAGE)

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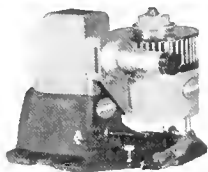
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KEenwood
0707

(CONTINUED FROM PRECEDING PAGE)
tempering and electrolytic tinning. To explain the electrolytic tinning operation, the film uses three-dimensional animation.

Distribution of United States Steel films is through U. S. Steel Film Distribution Centers in Birmingham, Tennessee; Fairfield, Alabama; Chicago, Illinois; Cleveland, Ohio; New York City, New York; Pittsburgh, Pennsylvania and San Francisco, California. ☐

Cal Dunn Studio Purchases Vogue-Wright Pix Equipment

◆ Purchase of the motion picture editing equipment of Vogue-Wright Studios has been announced by Cal Dunn Studios of Chicago. The purchase gives Cal Dunn Studios one of the most modern film editing departments in the midwest, with facilities for 16mm and 35mm film and 35mm tape editing.

Additional space also has been leased in the studio building at 159 East Chicago Ave. to house the Cal Dunn enlarged editing department. Further steps in the studio's enlargement and expansion program are pending, according to Cal Dunn. * * *

Assn. Films Groups for TV

◆ Association Films, which has had great success in grouping its public service films into groups according to subjects or styles of treatments, is now offering TV stations a set of 15 *Cartoons of Fun and Fact*. The films represent the animation and puppetry works of such creators as Walt Disney, UPA, John Sutherland, Transfilm and Bil Baird.

Included in the group are films produced for such sponsors as Kleenex, United Fruit, Du Pont, Health Information Foundation, and National Biscuit. * * *

Earth Satellite Launching on Film

★ Production plans for a 35mm theatrical short subject on the launching of the first man-made earth satellite have been announced by Marathon Newsreel.

Filming on "Project Vanguard" code name for the satellite program, is to be done with the co-operation of the Defense Department, Office of Naval Research and Development and some of the companies engaged in various technical aspects of the launching. Marathon was recently nominated for an "Oscar" award. ☐

East-West TV Net Names Nine Associates Across Nation

★ Appointment of nine associate offices of the growing East-West TV (closed-circuit) Network, with headquarters in Toledo, Ohio, has been announced by John A. Hurst, president. A supplier of closed-circuit projection equipment, East-West decided that the current rise in the use of the closed-circuit medium necessitated establishment of liaison, pricing and equipment service in key markets across the country.

"The service which East-West can now render has been greatly enhanced by the local availability of camera chains and crews," Hurst said, adding that the network also has new projection equipment designed by the organization and built under its own supervising engineers.

The nine associated East-West Network offices announced are: Trident Films, Inc., New York City; Professional Electronic Products, Inc., Pittsburgh, Pennsylvania; Robert F. Blair, Cleveland, Ohio; Mike Bowdon, Cincinnati, Ohio; James F. Mulqueeny, Chicago, Illinois; Northwest Sound Service, Inc., Minneapolis, Minnesota; Ivo Distributors, Los Angeles, California; Commercial Electronics, Inc., Dallas, Texas and Mutual Electronic Supply, Inc., at Seattle, Washington and Portland, Oregon.

Any of the associated Network offices can furnish complete information on projection and production services, hotel availability, plus local loop connection costs. The network now has a uniform rate card which is available to any interested account, Hurst said. East-West TV Network headquarters are at 2924 Auburn Ave., Toledo 6, Ohio. ☐

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Group Management on the Farm

New Sinclair-Sponsored Film Shows How "Things Keep Changin' "

Sponsor: Sinclair Refining Co.
Title: *Things Keep Changin'*. 40 min. Produced by Atlas Film Corporation.

★ Companies which sell products used in modern agricultural methods and governmental services involved in improving agricultural practices both are concerned with developing a receptivity among farmers for newer methods. This common commercial and governmental objective is being united functionally in the use of a new 40-minute, black-white motion picture, *Things Keep Changin'*, sponsored by Sinclair Refining Company for release to the nation's farmers.

Premiered for the U. S. Department of Agriculture in Washington's Mayflower Hotel, January 3, *Things Keep Changin'* will be used by Sinclair as part of its own promotion and later will be loaned to USDA extension men for showings to groups of farm families to help them better understand new concepts of farm and home management being promoted by USDA.

Both Sinclair, as a sales-minded sponsor, and USDA as a dispenser

Below: farmer Masterson's family weighs the benefits of group management of farm problems.



of information, intend that the film's story will help many would-be-modern farm families who are up against the problem of opening the minds of older members of the family to newer ways of making decisions.

Things Keep Changin', produced by Atlas Film Corporation, Oak Park, Illinois, speaks to the whole farm family this audio-visual way:

Farmer Ira Masterson is challenged by his son to consider a different kind of group management—one in which the whole family plans



Above: an Atlas cameraman gets a close-up of an action sequence in the Masterson's barn.

according to the family wants instead of just going along from project to project and managing on a "hit and miss" basis.

The county agent is a central figure at the main family meeting in the film. He finds out what the family wants and needs and tries to show, from his knowledge of what the farm can do, several ways in which these aspirations could be answered. He leaves it up to the Masterson family members themselves to decide which way to try. ☐

Federal Civil Defense to Sponsor New TV Series

★ *Tomorrow-Today*, a series of 13 motion pictures for the Federal Civil Defense Administration, is being produced on location in Washington, D. C.

The 13 episodes in *Tomorrow-Today* concern situations that develop in the lives of residents of Westerly, U. S. A., during and after an atomic attack. The central figures in the narrative are the Brockwyn family—"Mac," a block-warden; "May," his wife, and "Buddy," their 10-year-old son.

Being filmed by Robert J. Enders, Incorporated, *Tomorrow-Today* features Herbert Marshall and a cast of radio and television nota-

bles. Directing the film is John Bloch of New York.

The film's "Mac" is played by Mark Daniels, who had the lead in *Winged Victory* and has appeared in many theatrical and television productions. Dorothea Hammond, who portrays "May," has been featured in numerous Broadway shows. The boy, "Buddy," is played by Glen Walken, whose television appearances include parts in Kraft Theatre and Robert Montgomery productions.

"Walter Gwynn," the Civil Defense director in the film, is delineated by Carl Swenson, of *Lorenzo Jones* radio fame. ☐

REVIEWING STAND: DESIGN FOR A COLORFUL EPILOGUE



Semi-abstracts visualize star credits in "Around the World" epilogue.

Epilogue for "Around the World"

Abstract Animation Enlivens Long Credits for Mike Todd Feature

AUDIENCE AT Mike Todd's tremendous film success, *Around the World in 80 Days*, are finding that one of the best parts in a great picture is the epilogue, a sequence of cartoon charades animated by Shamus Culhane Productions.

The Culhane company, which opened its doors just a few years ago in a one-room office—with no furniture—has grown into one of the largest producers of TV commercials in the country, with a fast-growing volume of industrial film-produced and in production, as well as a burgeoning importance in the theatrical and television program fields.

50 Stars to Mention

The epilogue in *80 Days*, which recapitulates the movie and provides an amusing guessing game for the audience, accompanies the closing credits for cast and technicians. Since there are more than 50 stars whose "walk-on" appearances required acknowledgment in a full six minutes of closing credits, Todd shuddered at the prospect of lulling his audience with a visual "Miltown."

He hit upon the idea of presenting an animated cartoon segment that would have the same effect as a theatrical reprise. Todd outlined his plan to Saul Bass, designer of the award-winning titles and advertisements for *The Man With The Golden Arm*, among other outstanding achievements in this field.

Semi-Abstracts of Characters

After designing the segment, Bass went to the West Coast staff of Shamus Culhane Productions, and huddled with Manager William T. Hurtz over the animation.

Bass' designs took form in high style, semi-abstract symbols of the film's various characters. "We decided on a non-realistic form for

the obvious reason of contrast," said Bass. "The time requirements led us to use semi-abstract characters which enabled us quickly to create atmosphere effects, condensing nearly three hours of story into a six-minute recap.

Create an Amusing Parody

"While we spoofed what the audience already had seen, it was more in the flavor of parody than satire. Our aim was to make the segment, first of its kind ever attempted in motion pictures, enjoyable as a thing of itself."

Hurtz, who designed the Academy Award winner, *Gerald McBoing-Boing*, and has credits on two other Oscar-winning short subjects, said:

"In discussing this imaginative and off-beat conception, we seemed to be communicating with each other from Cloud 30.

"David Niven, as Jules Verne's Phineas Fogg, was pictured as a watch with running legs and a top hat, symbolizing his round-the-world dash against time. Cantinflas, the great Mexican comic who plays Passepartout, was first seen in the movie riding a big-wheeled Victorian bicycle, so we depicted him as a riderless bike in the epilogue.

Technical Credits Included

"Shirley MacLaine, as the Hindu girl, was represented as an abstract face surrounded by filmy veils.

"There were even some inside jokes, when it came to the technical credits," Hurtz continued. "William Cameron Menzies, the busy associate producer, became a 'man of many arms,' or an octopus, and Mr. Todd was symbolized as an 1890 cop, releasing all the technicians from jail.

"None of the people characterized were consulted beforehand, so they played charades, spotting them (CONTINUED ON FOLLOWING PAGE)

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"AN INFORMED AMERICA IS A STRONG AMERICA"

(CONTINUED FROM PRECEDING PAGE)
selves, along with the rest of the audience."

The project presented unique technical problems, added Hurtz, as it was the first animation attempted in the giant Todd-AO process, which has 30 film frames per second as against the normal 24.

"Some of the background drawings were so long that we had artists working towards each other from each end," chuckled Hurtz. "Many of the characters were depicted as old-style engravings, modified by cutout pieces of colored paper — as though victimized by doodlers. It was somewhat like putting mustaches on the Mona Lisa."

The challenging assignment was completed in just over three months, and was widely acclaimed by New York critics.

Promotional Tie-In Preview

★ In a unique switch, a New York film producer screened a "sample reel" and made the clients pay for it when over 1,000 staff men from 50 leading ad agencies viewed *Around the World in 80 Days* at the Rivoli Theatre.

The tickets were made available at boxoffice prices in a public relations gesture by Shamus Culhane Productions, which produced the animated epilogue for the smash hit.

Since tickets for *Around the World* in New York are as hard to get as *My Fair Lady* pasteboards, the Culhane promotion took on added import.

The idea could be called selling in depth since the producer recently hosted at a cocktail shindig and showing of the film for Madison Avenue top brass.

Toscanini Leads on Via "Hymn of the Nations"

★ As great music is the sound of a rich and sensitive culture, great composers, instrumentalists, singers and maestros are leaders of civilization. Lifting a hopeful, persuasive hand for this generation was the late Arturo Toscanini.

Maestro Toscanini continues to lead powerful music in *Hymn of the Nations*, a 23-minute motion picture being distributed by United World Films, Inc., New York.

Hymn of the Nations is a reproduction of a special performance commemorating the liberation of Italy. Toscanini conducts the NBC Symphony Orchestra in a presentation of Verdi's overture to "Forza del Destino." The narrator recounts the contributions of Toscanini to democracy, and the Maestro con-

ducts the NBC Symphony, the Westminster Choir and Jan Peerce in Verdi's "Hymn of the Nations."

Information on obtaining *Hymn of the Nations* may be obtained from Government Films Dept., United World Films, Inc., 1445 Park Ave., New York 29, N. Y.

Telic, Inc. Launches New Cooperative Production Plan

★ Telic, Inc., 630 Ninth Avenue, New York, a motion picture production service featuring a cooperative production plan for American industry, is celebrating the completion of its first year this month.

Among the interesting cooperative films completed by Telic during 1956 were *Story for the Editor* and *Who Cares About the Weather*, for New Holland Machine Company, and *Perils of Pauline Consumer* and a number of other films for Armstrong Cork Company.

Telic has a unique production program designed to meet the needs of not only smaller businesses which may have felt they could not afford a motion picture program, but other major industries who sought more miles per dollar on "shirt sleeve" and "nuts and bolts" films.

The principals of Telic are Elwood Siegel and Edward Boughton, who have had years of production experience on the East and West coasts before embarking on the new venture.

New West Coast TV Producer

◆ A recent entry into the business of producing animated television commercials is Illustrated Films, Inc., at 8460 Santa Monica Blvd., Hollywood, California. The company's officers are Norman Maurer, president, Moe Howard, vice-president, and Leon Maurer, secretary-treasurer.

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WORLD SCREEN

Food Cannery Story Portrayed in Australian Sponsored Film

★ *Behind the Portrait*, a 19-minute, Kodachrome motion picture which tells the story of Gordon Edgell and Sons Limited, a large Australian food canning company, has been produced by Perier Films Pty. Limited, Sydney.

Gordon Edgell and Sons today have three canneries in rural areas of Australia—Bathurst and Cowra, New South Wales, and Devonport, Tasmania. The film portrait shows how the organization began and how it now operates.

As narrator, Australian actor Kevin Brennen introduces the story of the late Gordon Edgell, the first man to grow, and eventually can, asparagus in Australia. Reconstructed scenes of the early days, together with the original equipment, depict briefly the work done by Edgell and his three sons. The making of cans by hand is contrasted with the highly mechanized operations of today.

The 12-month growing cycle of asparagus, emphasizing the need for high grade raw material required by quality canners, is shown. Tremendous distances covered by the harvesting teams are illustrated by an animated map showing that, each day, the teams walk the equivalent of half-way around Australia. The canning sequence, self-explanatory and without commentary, is cut rhythmically to music.

In a final sound sequence, the narrator sums up the philosophy of life that made Gordon Edgell's efforts worthwhile. As a prestige film, this production will be widely screened to general audiences. □

Air Cadet League of Canada Sponsors "Air Cadet Story"

★ Release of a documentary motion picture on the activities of Canada's Air Cadet movement has been announced by the Air Cadet League of Canada.

The 20-minute color film, *The Air Cadet Story*, covers the complete range of air cadet training and reward activities. It travels with a typical squadron during the training period, going to a summer camp, taking a scholarship pilot training course and joining exchange tours in which the cadets visit the United States and points overseas.

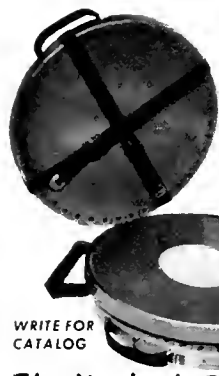
Special Air Cadet League projects such as the Senior Leaders Course, Drill Instructors Course and the International Drill Competition all are recorded in color, against the background of an original musical score by the RCAF Central Band.

Production of the film was made possible through the assistance of Avro Aircraft Limited and Orenda Engines Limited, cosponsors of the film. Original photography of the new film was directed by the late Art Hundert of Vancouver, with the editing and recording being completed by Crawley Films, Ottawa.

The Air Cadet Story is meant to do a pr and recruitment job. Organizations seeking a print (\$143.00 in English or French narration) are advised to contact local Air Cadet squadrons or Air Cadet League Headquarters, 424 Metcalfe Street, Ottawa. □

Extra Production Review Copies

★ Additional copies of this 7th Annual Production Review are available, while the supply lasts, at only \$2.00. Sent postpaid if payment with order. Write: 7064 Sheridan Road, Chicago 26.



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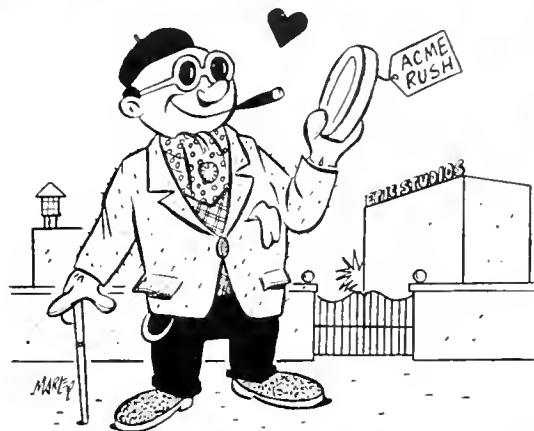
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Modern Logs Film No. 1,000

National Film Distribution Network Now Has 28 Offices

AS 1956 ENDED, Modern Talking Picture Service, Inc., had assigned catalog number 1000 to a new motion picture sponsored by Westinghouse Electric Corporation, a film coincidentally named *Your Dreams Come True*.

This catalog demarcation meant that Modern's distribution agency dream of 20 years abuilding had come true to the amount of one-thousand sponsored films handled by the organization since its beginning.

292 Now on the Job

Six of the seven persons who started the distribution dream and detail work at Modern still are with the organization, which now has 292 staffers. In the 20 years, Modern has built a network of 28 non-theatrical film libraries across the nation, 14 wholly-owned and 14 supervised and operated by Modern but owned by local business men. Modern has developed three special television exchanges and distributes sponsored subjects to 16mm non-theatrical audiences, motion picture theatres, television and rural road shows.

Modern now reports that over 150,000 16mm audience groups are on its special mailing list. Each of these audience groups has 16mm sound projection equipment. The agency reckons as its market 19,200 motion picture theatres and 494 television stations—including 23 educational TV stations. In recent years, Modern has moved into the international sphere and will arrange distribution for sponsored films in Canada. In December of 1956, Modern was serving 315 sponsor-clients. Modern's biggest growth has been in the last 10 years. Since 1945, the agency reports, it has increased its business "20-fold."

Westinghouse First 16mm Client

The tagging of Westinghouse's *Your Dreams Come True* as sponsored-film-1000 was especially appropos for Modern. In its early days, Modern Talking Service Picture Service, Inc., was not the "Inc." it is today but was a department of Western Electric Company. Westinghouse then was known as Westinghouse Electric and Manufacturing Company. Westinghouse grew and changed and Modern became a separate corporation with no affiliation with Western Electric.

Like its 1000-mark picture, Modern's first 16mm distribution assignment was a Westinghouse-sponsored

film, prophetically named *The New Frontiers*. Though the title referred to the sponsor's portrayed theme, it also bespoke, at that time, the film's vanguard journey in the growth of sponsorship and distribution.

The Film Plus an Operator

The New Frontiers was shown on 16mm projection equipment brought to the show place by a Modern representative. The rep had to lug a 125-pound projector around, show the film and bear the machinery away afterward. The wide sales of improved projection equipment to audience groups through the ensuing years ended this agency practice. Westinghouse released *New Frontiers* in 1935. It has released a good many sponsored films since and Modern has distributed 16 of them.

From *The New Frontiers* to *Your Dreams Come True*, the one-thousand sponsored films distributed by a single distributor—Modern—and the span of films sponsored by a single sponsor — Westinghouse — make an impressive record of media achievement.



EFLA and N. Y. Film Council Hold A-V Workshop Jan. 31st

★ A film workshop devoted to special purpose motion pictures and other audio-visual materials was held January 31st and February 1st, under the joint sponsorship of the Educational Film Library Association and the New York Film Council, at the Carnegie International Building, in New York.

Specialists in films and recording in the fields of education, industry and production participated in panel discussions at morning and afternoon sessions during the two-day conference. Topics included: techniques for setting-up audio-visual programs in new schools and school systems; internal uses of film by industry and non-profit organizations for training, sales and employee relations; the pros and cons of learning film techniques in college and on-the-job; using films

in community intercultural programs; use of recordings in schools and public libraries; and a discussion-demonstration of current non-curriculum children's films and what is needed in this area. ☐

SMPTTE Sees Film Techniques at Wilding Studio Meeting

★ Current techniques and modern practices employed in the production of business motion pictures and television commercials — and how these practices affect the producer, the sponsor and the laboratory — were explained in demonstrations at a recent Central Section meeting of the Society of Motion Picture and Television Engineers held at Wilding Picture Productions, Inc., Chicago.

Attended by 350 regional members and guests, the meeting took place in the Wilding studios where 20,000 square feet of sound stage area was given over to the discussion and demonstrations of new techniques conducted by Wilding technical and executive staffers.

Demonstration subjects included: (1) The use of rear-screen projection in a limited space. This process provides a pre-filmed moving background picture projected from the rear onto a translucent

screen before which actors perform. The camera then records a composite effect. Any background, such as foreign exteriors, can be brought into the confines of the stage in this manner;

(2) The "Cine-Que"—a Wilding-developed method of prompting actors using a television system;

(3) Producer-laboratory relations in print quality control;

(4) The production and presentation of wide-screen color slide-films.

A meeting highlight was the screening of *There's Even More Than Meets the Eye*—a wide-screen motion picture musical created and produced by Wilding in Eastman color for the truck division of the Ford Motor Company. This hour-long extravaganza was used by Ford to announce its 1957 line of trucks to dealers and their salesmen in 35 areas across the nation. ☐

Robert Emerson Named RCA Projector Rep in West Areas

★ Robert N. Emerson has been appointed sales representative for RCA 16mm sound motion picture film projectors in the west central and southwest regions, according to John J. Dostal, manager, Audio-Visual Equipment, RCA Theatre and Industrial Products Dept. ☐

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**Photo Equipment Production
in Japan, Germany Reported**

★ Reports on the commerce in photographic equipment in various nations provide indices to the use of the pictorial medium throughout the world. Parts of the world-photo-use picture are contained in continuing compilations made by the Scientific, Motion Picture and Photographic Products Division of the Business and Defense Services Administration of the U. S. Department of Commerce. Recent Commerce Department reports:

Japan's production of photographic products increased in all categories, except photographic plates, during the first half of 1956.

A tabulation of production during the first six month periods of 1954, 1955 and 1956 disclosed that Japan:

—produced 1,000 motion picture projectors in the first half of 1951; 1,100 motion picture projectors in the first half of 1955 and 1,600 motion picture projectors in the first half of 1956. (These projectors were not identified as to millimetre type.

—produced 3,400 still projectors in the first half of 1954; 4,400 still projectors in the first half of 1955 and 9,400 still projectors in the first half of 1956.

—produced 1,240,605 square me-

ters of cine film in the first half of 1954; 1,622,823 square meters in the first half of 1955 and 1,342,916 square meters in the first half of 1956.

Total sensitized photographic film production in Japan amounted to 4,176,397 square meters in the first six months of 1956. This compares with 3,711,713 square meters for the same period of 1955 and 2,705,151 square meters for the corresponding period of 1954, increases of 12.5 per cent and 54.4 per cent, respectively. Besides the 1,342,916 square meters of cine film, production in the first half of 1956 consisted of 851,227 square meters of x-ray film and 1,492,254 square meters of "other" film.

German Camera Exports

Germany's exports of still picture cameras, including scientific, technical and box cameras, during the first nine months of 1956 increased 1.3 per cent in quantity and 1.5 per cent in value, according to Commerce Department reports.

German exports in the first nine months of 1956 totaled 1,554,714 still picture cameras valued at 120,537,000 Deutsche Marks as compared with 1,535,567 cameras valued at 118,748,000 Deutsche Marks

for the corresponding nine months of 1955.

Despite a quantitative and mark-value drop in exports to the United States, this country remains Germany's leading market for still picture cameras. Exports to the United States in the first nine months of 1956 amounted to 177,476 cameras valued at 25,327,000 DM as compared with 205,185 cameras valued at 26,855,000 DM in the same nine months of 1955. This is a decrease of 13.5 per cent in quantity and 5.7 per cent in value.

Cameras for Technical Purposes

Exports of "Cameras for Technical and Scientific Purposes" in the first nine months of 1956 totaled 2,412 cameras valued at 3,723,000 DM as compared to 2,497 cameras valued at 4,363,000 DM in the same period of 1955. The principal reason for this drop is due to decline in sales to the United States. Other leading markets for German camera exports are France, China, Switzerland, Canada and India.

Although sales of "Other Cameras" to the United States declined in quantity and value, exports to all world areas in the first nine months of 1956 totaled 1,552,302 cameras valued at 116,814,000 DM

compared with 1,533,070 cameras valued at 113,885,000 DM in the same period of 1955. The 16 leading foreign markets for these cameras took 75.7 per cent of the total exported, while the remaining 24.3 per cent was consigned to more than 70 other foreign countries. ☐

TV Council Examines Video Film Production Techniques

◆ "TV Film Production, Distribution and Transmission Techniques" was the discussion subject of the January 24th meeting of the National Television Film Council at the Hotel Delmonico, New York City.

This meeting was an extension of the N. T. F. C. November meeting which featured speakers from various agencies who dealt with the subject of "Film Quality Control."

These discussions are aimed at achieving higher quality film telecasts. The group, along with other segments of industry, has been researching all phases of production, laboratory work and transmission techniques to ascertain methods of obtaining optimum quality all along the line so as to improve the quality of the picture received in the home.

Guest speakers at the January meeting included E. P. (Ted) Genock, manager, television programming, Eastman Kodak Company; G. Edward Hamilton, chief engineer, American Broadcasting Company; Thomas Barnes, general manager, Station WDAY-TV; Fred Raphael, of J. Walter Thompson Company; Walter Selden, of Sullivan, Stauffer, Colwell & Bayles, Inc.

Rothacker, Inc. to Promote, Distribute New Zinc Pictures

◆ To increase and promote distribution of its two new motion pictures, The American Zinc Institute has engaged the services of Rothacker, Inc., 729 Seventh Ave., New York City. Rothacker, Inc. will receive and service booking requests for the Institute's *Die Casting: How Else Would You Make It?* and *Zinc Controls Corrosion*.

Appointment of the Rothacker Organization became effective December 15 and is expected to increase the speed and efficiency with which the Institute films are handled, according to John L. Kimberley, API's executive vice-president. Previously, the films were distributed from the Institute's New York City headquarters.

Both of the Institute films are 16mm sound and color and are available without cost to industrial organizations, schools, colleges, technical groups and clubs. ☐

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PRODUCTION LINES

Robert Lawrence Productions Notes 35% Increase in 1956

★ Robert Lawrence Productions' goals are high, based upon the company's success in 1956. A year-end report on the firm's activities show that business increased by 35% in the year just past.

Commenting on the TV commercial side of his business, Bob Lawrence, president of the company, said, "The emphasis in film commercials during 1957 will be upon increasingly better production values. Because of the increased competition in TV selling, advertisers look for the commercial that holds viewer attention amidst star-studded entertainment vehicles and increasingly costlier competitive commercials. Shooting in interesting locations appropriate to the product can give a commercial the added attention-getting quality and persuasiveness that makes it stand out among its competitors."

At the present time, Robert Lawrence Productions is filming commercials for its clients in four different areas: North — Toronto; South — New Orleans; East — New York; West — Hollywood. □

* * *

Cellomatic Opens Hollywood Office, Production Center

◆ A new office and production center has been opened in Hollywood, California by The Cellomatic Corporation, according to an announcement by Milton Rogin, president. Rogin and Thomas Howell, executive vice-president, have been supervising initial operations.

William Tillisch will be vice-president of the new west coast corporation, which is located at 7313 Santa Monica Blvd. With existing facilities already established in New York and Chicago, the Hollywood office gives Cellomatic coast-to-coast coverage in servicing sponsors and agencies with special-technique sales and advertising presentations. □

35mm COLOR SLIDE DUPLICATES

9½ cents each—(12 minimum per scene). Made from any size original transparencies up to 4 by 5 inches.

Samples. Free test run offer.

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WORLD IN COLOR PRODUCTIONS

Box 392-BS Elmira, N. Y.

Shamus Culhane Productions in Larger Hollywood Studios

◆ Shamus Culhane Productions Inc. has moved its Los Angeles studios into new and expanded quarters at 6226 Yucca Street, Hollywood.

The move reflects the company's steadily expanding program over the past several years and the increasing activity of its west coast operations, both in the entertainment and industrial fields.

The Hollywood office headed by William T. Hurtz, is currently completing animated segments on the next three Frank Capra Science TV spectaculars for the Bell Telephone System as well as a theatrical trailer for *Around the World in 30 Days* for United Artists and Mike Todd Enterprises. □

* * *

Frank Holmes Labs Moves to Larger Plant in San Fernando

◆ Frank Holmes Laboratories, Inc. has moved into a new, larger plant at 1947 First Street in San Fernando, California.

The Holmes organization has expanded facilities to a 5,000-square-foot working area. The latest in film testing, optical printing and continuous motion picture processing equipment has been installed to provide a highly uniform, dependable color product.

Additional features of the new plant include a complete machine shop in which much of the firm's specialized equipment is manufactured and a fireproof cement vault for storage of customer's originals. □

* * *

N. Y. Film Directors Affiliate With Screen Directors' Guild

★ Members of the New York Film Directors Organizing Committee have accepted the terms of affiliation recently offered by the Screen Director's Guild of America. Voting was held on February 9th, in New York. SDGA members will ballot on approval of the affiliation in the near future, in Hollywood.

When, and if, affiliation is completed, the NYFDOC will cease to exist and its members will join the New York Branch of SDGA. Plans are in the offing to open negotiations with the New York Film Producers Association for a basic agreement and contracts covering staff and free-lance directors.

Membership in NYFDOC, now over 200 men, includes many of the local motion picture directors engaged in industrial, documentary, educational and television film production. Free lance director Howard T. Magwood is chairman of the group. □

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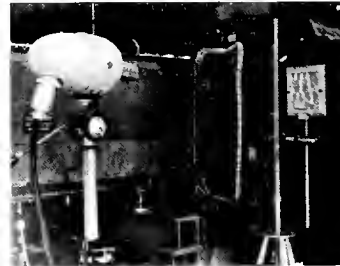
LESLIE M. ROUSH

JULES K. SINDIC

Nuclear Study Aided by Closed-Circuit TV Camera

◆ A closed-circuit television camera has been put to work observing a high-energy proton beam at Brookhaven National Laboratory, Upton, New York. The problem of safely studying the shape of the proton beam was solved by installation of a small, five-pound television camera developed by General Precision Laboratory of Pleasantville, New York.

Through pictures transmitted by the tv camera to a remote monitor, physicists now can watch the pattern made by the 3 Bev external



Closed-circuit tv camera at Brookhaven National Laboratory permits safe viewing of lethal beam at a remote monitor station.

proton beam on a sodium iodide mosaic with greater clarity and without exposure to radiation. From observation of the illuminated area of the mosaic, accurate adjustment of the focusing magnets can be made.

This orientation is required for the effective bombardment of the nuclei of the matter being studied. This placement of the matter at the proper location for the probing of its composition by the proton beam is greatly aided by the new system.

The ability to remotely control the direction and lens iris and focus of the camera makes possible a clear, bright picture of the beam's pattern despite the low level of the mosaic. Picture detail is unaffected by the high magnetic pulses created in the Cosmotron.

S.O.S. Signs Pact

★ A new contract has been entered into by the S.O.S. Cinema Supply Corporation, film industry supply company, and the International Association of Machinists AFL-CIO, covering employees in production and manufacture by the company.

This marks the 20th year of harmonious relationships between S.O.S. and the union. Joseph Tanney is president of the concern.

HOT-PRESS OUTLINE TITLES

Produced by
KNIGHT TITLE SERVICE
NEW YORK

Sample of new outline title

Special Outline Title Process Introduced by Knight Title

◆ Knight Title Service has introduced a new special process for producing outline titles at less than half the cost of the hand lettering formerly required for this type of title.

Outline titles, though useful in many kinds of filming, are most advantageous for television films and commercials. The TV screen has great difficulty handling such positives as black on white or white on black without extreme fuzziness. And, shades of gray do not lend themselves to clear legibility so necessary for quick comprehension.

The outline title now available from Knight Title Service is set in white by regular hot press printing over special black individual backgrounds which are custom-tailored for each letter. Outline titles can be made from any of the 48 type styles now available from Knight.

Samples of this new outline title service are available for inspection. Also, wall-sized type charts will be sent on request to Knight Title Service, 115 West 23rd Street, New York 11.

* * *

Big Sound Stage for Culhane Imperial Oil Production Job

★ The biggest sound stage in New York, with a display of seven 1957 cars in a gasoline station, is the spectacular setting for a new industrial film currently in production by Shamus Culhane, Inc., for Esso of Canada—Imperial Oil Co.

Highest Recognition!

AMERICAN CINEMA EDITORS
AWARD FOR 1956



... and Spliced by the Miracle

"Butt-Weld"

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the World Over"

Splices all types and sizes of film including CRONAR* (Polyester Photographic), negative, print or optical—a film fusion (butt-weld) end to end.

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- No lost picture
- Automatically replasticized, no drying out of splice . . . all in 2 3/4 seconds!
- Time-tested over 8 yrs., it is guaranteed to give perfect frame splice on 35 or 16mm film with single thickness.
- Eliminates need of AB printing
- Magnetic track spliced without loll-out
- No clicks going through projector
- No edge oozing

Unaffected by humidity, same machine functions for both regular or polyester base photographic film without changeover.

Thermal Heating Not Dielectric
No Arc-over Hazard No Shock Hazard
No FCC Difficulties No Service Problems
Dark room splicing, a breeze!

The only "Butt-Weld" splicer that satisfactorily splices CRONAR* film.

*Reg. E. I. DuPont trademark

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Visual Series on Hockey Skills

Hockey Coaches' Association Offers 8-Film Training Program

★ Proud as they are of their national sports prowess, U. S. sport fans know that when it comes to hockey, the Canadians know their way to the goal.

In 1947, the American Hockey Coaches Association was formed to promote ice hockey in the United States. During its first decade, the Association was on the lookout for promotional tools but had not attempted direct sponsorship of an instructional film on hockey which, the Association notes, was needed.

In 1956, the AHCA learned that Crawley Films Limited of Ottawa, Canada was preparing a film on hockey. In January of this year, AHCA was selected to act as U. S. distributor of the film for Crawley Films. In this capacity, the Association is promoting the sport of ice hockey by selling the instructional film to organizations sponsoring hockey locally.

Eight Films in Series

The visual promotional tool being used by AHCA is *How to Play Hockey* — actually eight short instructional film segments forming a basic course in the game of hockey in a total running time of 65 minutes. The set of eight component films is sold for \$300.00. As part of the film's send-off, it will be shown on Saturday afternoon, March 23, at the annual Coaches Convention, at the Hotel Kenmore, Boston, Massachusetts.

Produced under the technical direction of Willard J. L'Heureux, director of Physical Education, University of Western Ontario, the *How to Play Hockey* film lessons are primarily intended for use with boys in their early teens, or younger, with the exception of two "team-play" films which are more advanced. Because the segment films employ adult demonstrators and do not talk down to the audience, they are considered as useful for hockey beginners of any age and valuable refreshers for experienced players.

Emphasis on Basic Skills

Emphasis is on the acquisition of basic skills and how to use these skills as a team. Information which can be absorbed from the written word is not covered in the series. The films do not describe playing surfaces, markings, rules or equipment. The instructional meat of the films is conveyed by the skilled adult demonstrators, though each film begins with action shots of

teenage scrimmage and ends with scenes of a fast adult game. Occasional use also is made of teenagers performing drills designed to improve basic skills. These drills are of particular interest to the coach faced with the problem of limited ice surface and too many players.

Experts though they are, the Canadians aren't resting on their hockey sticks. In the first two months after release, over 100 sets of *How to Play Hockey* were purchased in Canada by the Canadian Amateur Hockey League, by the National Hockey League, by schools, colleges, recreation groups, P.T. groups, service clubs, hockey teams, industries.

Here Are Segment Titles

The eight film segments of *How to Play Hockey* are:

Skating, 9 minutes: showing the fundamentals of "balance," "stopping," "starting," "turning," and "speed skating."

Stickhandling, 6 minutes: illustrating the correct method of holding and manipulating the stick in order to control the puck, how to stickhandle around an opponent.

Passing, 6 minutes: demonstrating techniques involved in passing the puck between players both stationary and on the move.

Checking, 6 minutes: portraying how to use a "poke," "hook," "hip," and how to "cover" a man.

Shooting, 8 minutes: depicting the techniques involved in executing various types of shots such as the "forehand," "backhand" and "slap." Attention is paid to the major target areas around a goaltender.

Goaltending, 8 minutes: exemplifying ways in which the goaltender can defend his life and his honor.

Offensive Teamplay, 11 minutes: demonstrating methods by which an attacking team can clear the puck out of their own end, by-pass defensemen, get into scoring position and eventually, perhaps, beat the goaltender.

Defensive Teamplay, 11 minutes: demonstrating the principles of defensive action—when the team is "backchecking," "forechecking," or breaking up an attacking "power play."

How to Obtain the Films

Information on obtaining the *How to Play Hockey* film lessons may be obtained from Edward Jeremiah, Sec. Treasurer, the American Hockey Coaches Association, Hanover, New Hampshire. ☐



"Your Safety First" looks into the future to review the past . . .

Progress Report on Auto Safety

Automobile Manufacturers Document Advances in Design Safety

Sponsor: Automobile Manufacturers Association.

Title: *Your Safety First*, 13½ min., color, produced by John Sutherland Productions.

★ As the proponents of safety on the highways point with shame and horror at the annual death toll from automobile accidents, the car makers strive to make it clear that the accusing finger should not be pointed at them.

As evidence, this film documents the real advances that have been made in the past 50 years to make the machines, at least, safer than some of the fools who drive them.

The story is laid in the future-land of the year 2000, where the cars of a half century hence are depicted as something like automatically controlled rockets with wheels. And to show how they got that way the film turns back a century to the days of the horseless carriage. It shows that while we may have some way to go before the automated locomotion of 2000, we have indeed

come a great way in 50 years. We have stronger wheels, bodies, tops, doors, and hundreds of other safety features, like wipers, self-starters, etc. which are today take-it-for-granted, but were not always so.

Your Safety First is a slick animated cartoon with clever narration. It features several amusing Goldbergian contraptions of the year 2000 that just might turn out to be true.

Distribution methods for the film are still under consideration. ☐

There's a long way to go before man achieves automated travel.



Brussels Festival Honors Three U.S. Films

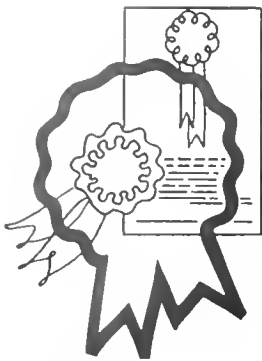
★ Three informational motion pictures produced in the United States were included in 32 films selected for final screening at the second International Industrial Film Festival held in December at Brussels, Belgium. The final screening was the Festival's method of honoring the international selections.

United States entries honored were *Good Business*, sponsored by

the Champion Paper & Fibre Company. *The Gamblers*, sponsored by Caterpillar Tractor Company in cooperation with the National Safety Council, and *Mirror in the Mountain*, produced by George Blake Enterprises in cooperation with Batten, Barton, Durstine & Osborne advertising agency.

Films from seven countries were

CONCLUDED ON NEXT PAGE



Film Council Elects New Board

12 New Directors Selected by Individual Member Vote

A NEW BOARD of 12 directors has been elected to govern the Film Council of America. The board is composed of persons elected separately by FCA's three divisions of membership—to represent the particular division from which they were elected.

Re-elected to represent the FCA Commercial Membership was J. R. Bingham, president of Association Films, Inc., New York City. Also chosen to represent the commercial members was Charles H. Dand, director of films and publications divisions, British Information Services, New York City.

Bingham's audio-visual field ac-

tivity includes his chairmanship of the film committee of the National Council of Churches of Christ in the U. S. A. and his immediate past chairmanship of the FCA board of directors. He is a former president of the Educational Film Library Association and a former president of the New York City Film Council.

Dand, a native of Scotland, has a background in journalism and script-writing for feature films plus work in documentary short film production in London. In 1949, Dand joined the Central Office of Information in London to advise on the distribution of the British government's documentary and infor-

mation films. He has held his present position with B. I. S. since 1952.

Elected as FCA Organizational Membership representatives were Miss Helaine S. Levin, chief of the film library, bureau of library and indexing service, American Dental Association, Chicago, and Alex Sareyan, executive director, Mental Health Materials Center, Inc., New York City.

Miss Levin is president and past secretary of the Chicago Film Council. Her other experience includes her position as vice-president of the Audio-Visual Conference of Medical and Allied Sciences and her membership in the National Education Association and the Biological Photographic Association.

Specialist in Mental Health

Sareyan was public relations director of the National Mental Health Foundation and the National Association for Mental Health between 1946 and 1952. In 1953, he helped establish the Mental Health Materials Center. His other affiliations include the Mental Psychiatric Association, for which he has served as film consultant, and his membership on the board of advisors of the Child Study Association of America.

The eight Individual Membership representatives elected to the FCA board of directors were:

Jerome Cushman, librarian of Salina Public Library, Salina, Kansas; Maury J. Glaubman, program director of the Institute for Democratic Education and national audio-visual director, Anti-Defamation League of B'nai B'rith, New York City; Wesley J. F. Grabow, audio-visual materials advisor, University of Minnesota; Dr. Carolyn Guss, associate professor of education and associate in selection, audio-visual center, Indiana University; Morton Schindel, president, Weston Woods Studios, Weston, Conn.; Harlow D. Stevens, district manager for Cook County, Ill., Encyclopaedia Britannica Films, Inc., Wilmette, Ill.; Dr. Paul A. Wagner, representative for Colmes-Werrenrath Productions, Chicago, and immediate past president and board member of FCA; Gordon Weisenborn, president, Gordon Weisenborn Productions, Inc., Chicago.

New Directors' Background

Cushman has been a co-sponsor of FCA Film Previews, a co-founder of the Salina Cinema Guild. He is a past president of the Kansas Library Association, a founder of Cinema Discussion, an experimental discussion program of adult films. He also is a past president

(CONTINUED FROM PRECEDING PAGE)

selected for the final showing out of 319 entries. Leading in the Festival program were Great Britain and France, each with 10 entries chosen. Belgium, Germany and the United States won recognition with three entries each. Canada had two films, New Zealand one selected for final showing.

The Gamblers was entered in the Human Labor Problems category, *Good Business* and *Mirror in the Mountain* were entered in the Industrial Psychology category.

Other honored films by category were:

(Human Labor Problems)—*Control of Haemorrhage* and *Treatment for Shock* from Great Britain; *Wherever We May Work* from New Zealand; *Chris Sans Echo*, *Les Enlissements*, *Le Journal des Montcornet*, *Les Mains* and *La Voie Nommee Danger* from France.

(Industrial Psychology) — *Removal of Clothing and Treatment of a Fractured Collarbone*, *Application of the Thomas Splint and Artificial Respiration* from Great Britain; *Cent Cinqante par Jour* and *Midinette* from Canada; *Un Probleme Vieux Comme Le Monde* from France.

(Productivity) — *Time, Space and Effort* and *Keeping Things Moving* from Great Britain; *Die Vom Merteuhof* from Germany; *Une Chronique d'Etude et de Preparation du Travail* and *Terre de Progres* from France.

(Vocational Training and Instructional Films)—*Friction*, *Principles of Ultrasonics* and *The Spectograph* from Great Britain; *Der Bleie Accumulator* and *Turbogeneratoren Mit Wasserstoffkuhlung* from Germany; *Zetobe Gramme*; *Une Grande Figure du Travail Belge* from Belgium; *Le Soudage de L'Aluminium et de Ses Alliages* from France.

(Ports)—*Pipe-Line du Vin* from France; *Poorten der Natie* and *Les Portes Soulees de L'Ecluse Baudouin* from Belgium.

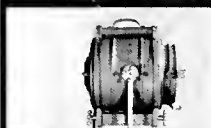
Non-governmental films are submitted to the Brussels Festival through the Film Council of America.

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So can you! Here's how!



Exclusive, "Perma-Lock" Mirror guarantees permanent alignment! Only Perma-Lock mirrors snap into position and lock! This guarantees perfect focus at all times. Jolt-proof!



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of the Mountain Plains Library Association and a past member of the adult education board of the American Library Association.

Glaubman has been a writer and production supervisor for NBC, Transfilm, Inc., Paramount Pictures Corp., and the U. S. Army Signal Corps. He has produced national network programs in television and radio and educational and documentary films. He is a past member of the New York Film Council and was publicity chairman of the 1955 American Film Assembly.

Grabow has been the 1955-56 president of the Twin City Film Council and is secretary-treasurer of the Audio-Visual Coordinators Association of Minnesota. While attending the University of Minnesota, he worked in the Audio-Visual Education Service.

Active in A-V Affairs

Dr. Guss' experience includes secretary-treasurership of the Audio-Visual Instruction Directors of Indiana, membership in the university and college committee of DAVI. Dr. Guss also has been a prescreening chairman and juror for the FCA Golden Reel Film Festival, a member of the U. S. Information Service's board for the evaluation of motion pictures and filmstrips, a member of the advisory board of Educational Film Guide and a contributor to professional journals.

Schindel's background ranges from film production to government audio-visual administration. Previously, he has been business and production manager of Teaching Films, Inc.; president of Key Productions, Inc.; an attache to the U. S. Embassy at Ankara, Turkey—in charge of motion picture and filmstrip programs for the U. S. Department of State and Foreign Operations Administration. He also has been director of Current Affairs Films.

Stevens is a past treasurer and currently vice-president of the Chicago Film Council. He was a judge

and school publicity chairman of the 1956 American Film Assembly and a judge of the 1954 American Film Assembly. He is the author of a bibliography on a-v materials in the teaching of romance languages. He joined EBF in 1951 and was appointed to his present position there in 1952.

Dr. Wagner, prior to his presidency in the FCA, had been president of Rollins College, director of public relations for Bell & Howell Company, Chicago, and had produced commercial, educational and training films and network television programs.

Heads Own Film Company

Weisenborn has headed his own film studio since 1954. Earlier, he was a producer for Encyclopaedia Britannica Films, Inc., an independent producer, director and cinematographer; he has been editor-in-chief of The World Today, Inc., New York City, and was a film and sound editor for the National Film Board of Canada.

The FCA board members were elected from a slate of nominees prepared by a committee which included William H. Garvey, Jr., executive vice-president of Hales & Hunter Co., Chicago—who until recently was president of the Society For Visual Education, Inc., Chicago; Dean Lester Asheim, of the University of Chicago graduate library school; Richard N. Sealock, librarian, Kansas City, Missouri, Public Library, and Gordon Weisenborn, the film producer.

* * *

Comprehensive Service Corp. Forms Division in California

◆ The formation of Comprehensive Service Corporation of California has been announced by Michael Freedman, president of Comprehensive Service Corporation, New York. Sales offices and warehouse of the new Comprehensive division will be at 6674 Santa Monica Blvd., Hollywood, California.

Leo Schwartz has been elected vice-president of Comprehensive Service Corporation of California and will be in charge of Comprehensive's west coast activities. Comprehensive engages in the rejuvenation of motion picture film and supplies reels, cans, shipping cases and other film equipment.

* * *

New York Animation Service

◆ A new animation production service has been formed under the name of Ansel Film Studios, Inc. A complete art department and 16mm and 35mm camera facilities are now in operation at 45 West 45th Street, New York.

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IAVA Holds Hollywood Workshop

Industrial Film Executives Guest of Western Members Jan. 7-10

DEMONSTRATIONS OF New cinematic products, materials and services and tours through film production studios, laboratory operations and television studios gave a representative group of Industrial Audio-Visual Association members an insight into current professional a-v practice at the IAVA 1957 Los Angeles Workshop, held January 7-10.

Gathering on January 7 in the General Petroleum Building in downtown Los Angeles, where they were greeted by Wally Curtis of the General Petroleum public relations department, the IAVA members watched a demonstration of the Superama 16 and Panatan 16 anamorphic lenses by Meredith Nickolson of Panavision Corporation. The demonstration included a short motion picture during which it was noted that with the Superama 16 lens there is little need for panning—as a very large scope of action is contained in the field of view without loss of height and image size.

New Ansco Film Demonstrated

A demonstration of the new Ansco ASA 32 film was presented by Ed McGlone of Cate & McGlone, producer, and George Boemler of Ansco. This demonstration-talk was built around scenes shot in Hawaii in late evening. It was shown that Ansco ASA 32 could be processed at speeds of 64 and 125, for emergency production.

A color-slide presentation by Bill McCallum of Modern Talking Picture Service, Inc., visualized the national distribution company's services. Later, the group visited CBS Television studios where Bill Copeland spoke informally on the me-

Below: Helping welcome a delegation of IAVA members during recent Hollywood workshop sessions were (l to r) Jack Hennessey, "Cap" Palmer, Bernard A. Bailey (regional director) and Jack Meakin.



dium of television and explained the arrangements for a color telecast.

On January 8, the IAVA workshopers toured Westrex sound studios and witnessed the recording of sound tracks for motion pictures being filmed many miles away. This Westrex operation was being done via one telephone line for the recording and another line for direct communication between the recorder operator and the distant studio set. Using this procedure, only a microphone and a mixer are required on the set as sound equipment, it was noted.

Visit Consolidated Film Labs

The group visited Consolidated Film Industries, a division of Re-



Above: members and guests at this IAVA Hollywood Workshop session included: (l to r) Frank Rollins, Ed Kerr, Frank Meitz, Wm. H. MacCallum, Bernard A. Bailey, Jack Meakin, Ed Carroll, W. M. Bastable, Charles R. Conaway, Harold Claus, Wally Curtis, Ray W. Bonta, Jack Hennessey and C. A. Palmer. Group met at the Chapman Park Hotel.

public Studios, and were given a general outline of lab in-services by Sidney Solow who also showed film

clips of various duplicating and internegative methods. In the afternoon, IAVA members were conducted through Parthenon Pictures, Inc., by Cap Palmer, executive producer. Ray Grant of the Eastman Kodak Company presented a demonstration of new release color printing methods.

January 9 workshop sessions were held at United Productions of America and at Disneyland. At UPA, the members were briefed in animation operations by Stephen Bosustow, president of the studio. Disneyland film operations were explained by Bill Ralke, who furnishes all audio-visual equipment for the exhibition. Nearly 300 small repeater tape machines are used.

Talks on Stereophonic Video

On January 10, the IAVA members met in the Chapman Park Hotel where Jack Hennessey, film consultant, spoke on the film consultant's role in the industry. Andy Potter, account executive and director of television and radio for the Calkins and Holden Advertising Agency of Los Angeles, spoke to the group on "The Future of Stereophonic Television."

The last speaker was Jack Meakin, associate producer and musical director for Parthenon Productions, Inc. Speaking on "Music for Film Soundtrack — Live vs Canned," Meakin said that music for pictures should do four things: help establish mood or theme, serve as a bridge, serve as punctuation, help establish locale.

* * *

Matchlit Motion Picture Shown at 11th National Photo Show
★ A "movie made by matchlight" was shown at the Eleventh Annual National Photographic Show, held

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in New York's Coliseum, February 8-24.

The black and white, 10-minute motion picture was shown in conjunction with the exhibit of Ilford Inc., new American subsidiary of the British photographic firm, Ilford Limited. The demonstration picture was made by Bernard G. Hoffman, a former Life magazine photographer, who used Ilford HPS emulsion in 16mm form.

Hoffman used nothing but a paper match for light in some of his experimental footage. Part of the film was lighted with a candle and part with an ordinary pocket flashlight. In another section of the film, Hoffman used nothing but a standard yellow darkroom safelight for illumination.

At the Ilford exhibit booth, black and white enlargements made from HPS film were displayed and spec sheets describing the film's performance and relatively low speed-to-grain ratio were made available. ☐

Photo Products Featured at World Trade Fair, April 14-27

★ New models, lines and developments in cinematic products and other photographic equipment will be introduced in this country at the United States World Trade Fair at New York Coliseum, April 14-27.

With many of the manufacturers presenting merchandise on the American market for the first time, each of the participating nations will maintain an information center to give customers the necessary facts concerning product deliveries, import license requirements, currency restrictions and investment opportunities.

To facilitate business transactions, the United States Department of Commerce also will have an elaborate display, manned by foreign trade experts who can provide essential information on trade and

custom regulations. A corps of interpreters will be on hand to assist buyers and exhibitors.

Organized as "Group 5" within the international exposition's nine product classifications, the extensive section of photo — and imported binocular—equipment will include high quality products from the following countries: Argentina, Belgium, Brazil, Cambodia, Canada, Ceylon, Nationalist China, Czechoslovakia, Denmark, Dominican Republic, Finland, France, Germany, West Berlin, Great Britain, Greece, Hong Kong, India, Indonesia, Ireland, Israel, Italy, Japan, Korea, Lebanon, Liberia, Luxembourg, Mexico, Morocco, Netherlands, Norway, Pakistan, Panama (Colon Free Zone), Philippines, Poland, Spain, Sweden, Thailand, Tunisia, Turkey, Venezuela and Yugoslavia.

Advance registrations for admission to the United States World Trade Fair can be arranged by writing to the Exposition's headquarters, 331 Madison Ave., New York 17, New York. There is no charge for trade session admission credentials. The fair also maintains a special hotel reservation bureau to assist visitors in securing accommodations. The general public will not be admitted to the Fair during the trade session days. ☐

Miles and Progress Libraries Sold to Maurice H. Zouary

◆ The Miles and Progress Film Libraries, library and stock film service, has been purchased by Maurice H. Zouary, producer-packager, according to an announcement made by Frederick Pittera Associates who negotiated the sale.

In operation for more than 30 years, the newly-purchased library includes one and two reel short subjects, domestic and foreign full length features and approximately 3,000,000 feet of cataloged multi-subject stock shots. Documentaries and shorts produced from the library will be released for television.

The library will continue to service networks and producers with up-to-date stock scenes and scenes which date back to the 1890s. The "Miles" and "Progress" banners are being retained to facilitate identification. A new corporation has been formed to produce and release films for television and theatrical distribution under the name of Filmvideo Releasing Corporation with Maurice H. Zouary as president and Charles Crupi as vice-president-treasurer. The library services division will be under the supervision and direction of Charles Diana. ☐

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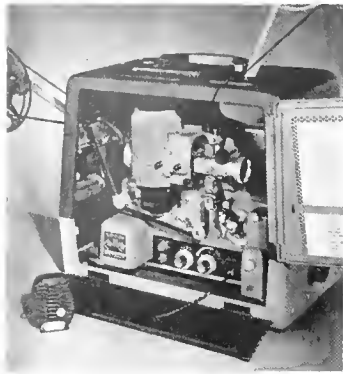
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Filmosound Model 302D

Filmosound 302D-E Models Offer 50% Power Increase

★ A new Filmosound 16mm magnetic-recording projector, described as having a 50% increase in power, has been announced by Bell & Howell Company, Chicago. Available in two models, 302D and 302E, the new projector has a 15-watt amplifier for use in large auditoriums and is said to provide distortion-free sound at high levels.

The Filmosound 302 enables the user to record his own soundtrack on film as well as to project both magnetic and optical (conventional) sound and silent films. Separate tone controls afford independent adjustment of treble and bass frequencies, to compensate for room acoustics and listener preference. Control knobs for volume, tone, recording, and playback are designed for maximum legibility.

The Filmosound has dual recording-level lamps to indicate when the recording level is correct. A transistor eliminates vibration noise during magnetic playback. The unit includes a monitor input jack on the rear amplifier panel for use with the Bell & Howell monitor mixer or monitoring headset.

With the 302, a magnetic soundtrack can be recorded on any 16mm film — sound or silent, single- or double-perforated. Where the film already has an optical soundtrack, Bell & Howell can add a magnetic half-track which permits the use of magnetic and optical sound.

A built-in interlock automatically prevents accidental erasure of magnetic recording on film. Available as an accessory is a record-erase lock and key to prevent unauthorized recording or erasure. Once locked, the projector can be sent into the field by industrial, religious or educational organizations to project both optical and magnetic soundfilms (and silent films), but cannot be used to record or erase a magnetic track until it is unlocked.

The 302E model is in a single case, with built-in 8-inch speaker.

NEW AUDIO-VISUAL PRODUCTS

Recent Equipment Developments for Production and Projection

The 302D model is available with a 12-inch auxiliary speaker or a 12-inch 25-watt power speaker. Both 12-inch speakers are housed in matching cases.

10KW McAlister lamps and skypanes are equipped with the new socket, designed by Ralph Logan, McAlister's chief engineer.

Arc-Eliminating Lamp Socket Announced by J. G. McAlister

◆ A new, spring-loaded, toggle-operated socket which is said to eliminate arcing on any type of bi-pole lamp has been patented (U. S. and world-wide) and announced by J. G. McAlister, Inc., Hollywood, California.

Besides arc-prevention, the new socket reportedly assures a steady, noiseless light and maximum globe life. The socket is simple to operate—fuses may be replaced in a matter of seconds. All 5KW and

Lens Mount for Radiant Corp. Superama '16' Lens Available

◆ Radiant Manufacturing Corporation, Chicago, manufacturer of the Superama '16' lens for wide-screen projection, has announced that new lens brackets for the Superama lens now are available. The brackets fit Bell & Howell, Ampro and Victor Arc projectors.

The Superama '16' is a precision-made dual-purpose lens designed for both taking and projecting regular 16mm wide-screen motion pictures. When pictures are taken with the Superama, an image twice



New Superama Lens Mount

as wide as normal is "squeezed" onto the conventional size film. Then when the film is projected through the Superama lens, the image is "unsqueezed" and the projected picture is double normal width. The film is developed in the usual manner.

Details on the lens and bracket are available from Radiant Manufacturing Corporation, 2627 W. Roosevelt Rd., Chicago, Illinois.

S. V. E. to Market Five American Optical Projectors

◆ Five projectors — the Opaque Series and the GK auditorium-type slide projectors—manufactured by the American Optical Company, Buffalo, New York, are being distributed exclusively by the Society For Visual Education, Inc., Chicago, a subsidiary of General Precision Equipment Corporation, according to a recent announcement by John C. Kennan, S. V. E. president. The new distribution arrangement became effective January 7, 1957.

With the inauguration of this new distribution plan, AO discontinued the manufacture of all AO filmstrip projectors. The Opaque Series and GK projectors have been added to the previous S. V. E. audio-visual product line which includes 35mm filmstrip and 2x2 slide libraries; combination filmstrip and 2x2 slide, sound slidefilm and microprojectors; filmstrip viewers, tachiscopic attachments and related accessories.

Magna-Striped Raw Stock Now Available for TV Use

★ Reeves Soundcraft Magna-Striped (magnetic recording tape) raw stock now is available on a commercial basis, following acceptance of the process for television spot newscasting.

Magna-Striped raw stock produces a "live" sound quality not possible with conventional photographic sound tracks, according to F. B. Rogers, Jr., executive vice-president of Soundcraft. CBS-TV has announced adoption of magnetically striped raw stock for some "on the spot" news coverage for the Douglas Edwards news program. This announcement followed the

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network's successful use of striped raw stock in the recent mid-eastern crisis and presidential inauguration coverage.

Rogers noted that existing tv film equipment can be converted to handle the magnetic process.

Magna-Striped raw stock is produced by applying magnetic stripes to undeveloped film in total darkness. The magnetic stripes must not affect the photographic sensitivity of the film or be affected in any way by the developing processes. The Magna-Striped raw stock then is used in a 16mm motion picture camera which has been equipped with a magnetic sound recording system. (The Bernt-Bach Auricon Camera is easily converted for use with magnetic sound.)

During the filming, the sound is recorded on magnetic stripes in much the same manner as a tape recorder. Since the film developing process does not affect the stripes or the quality of sound recording on them, the processor can develop the film for the best possible picture, the manufacturer states, noting that it was in the developing process that optical sound tracks became distorted.

Because optical sound track film usually is developed for picture clarity rather than sound quality, the optical track often did not receive the proper photographic development—hence the poor sound quality, the manufacturer points out. As Magna-Striped raw stock sound and picture development are independent of each other, high quality can be achieved in both, the company states.

The company was presented with the Academy Award in 1953 for the development of Magna-Striping for release prints for Cinemascope. This new development is said to be the first time the process has been made available commercially on raw stock.

Cut-out Technique Said to Cut Animated Film Production Time

◆ New cut-out techniques, employed with ultra-modern animation

equipment, make it possible to reduce cost and production time on television commercials—black and white or color—according to Graham Place, president of Animation Associates, Inc., New York City.

This studio uses an Oxberry animation stand, compound and camera with motorized zoom. Hand wheels provide accurate control of the table for east-west, north-south and diagonal pans. Full animation and lip-synchronization is achieved with cut-out cartoon characters used in conjunction with actual packages and products. Real textures—such as hair, cloth and fur are utilized with multi-plane set-ups to produce novel, three-dimensional animated cartoon effects with minimum effort.

Faster Kinescope Film Announced by Du Pont Co.

◆ A faster, fine-grain, low-contrast photographic film for television use. Type 834 TV Recording film, now is being marketed by Du Pont Company's Photo Products Department, the company has announced.

Described as approximately two and one-half times faster than Type 821, which it replaces, the new TV Recording film is designed for photographing either negative or positive images on television monitor tubes. Its high speed permits either a reduction in the "drive" on the kinescope tube to reduce image flare, or use of a smaller f stop to improve depth of focus.

Type 834 film is available in both 16mm and 35mm sizes.

Commercial Picture Equipment Reports '56 Record Sales

◆ Reporting that his company's sales volume hit a new record high in 1956, Don P. Smith, vice-president and sales manager of Commercial Picture Equipment, Inc., Chicago, announced that the company plans for greater expansion during 1957. The firm manufactures business meeting equipment, such as projectors, screens, stages and projection tables.

Indicative of the current expansion were three personnel announcements:

Peggy Ott has joined C. P. E. in the capacity of corporation secretary and assistant to the sales manager. Her audio-visual background includes top secretarial positions with Ampro Corporation and The Society for Visual Education, Inc., both of Chicago.

John M. Stoginski has been appointed as corporate treasurer and controller. Stoginski recently was with the Illinois Tool Works in the controller's division.

Have YOU seen . . .

THE INVISIBLE PASSENGER

Year's best, most dramatic traffic safety story, featuring John Agar, Lyle Talbot and many others. Introduction by California's Governor Goodwin Knight. Technicolor.

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Touching story of the humanitarian aims of medical research at the City of Hope in Duarte, California. Narrated by Marlon Brando. Introduction by Otto Kruger. Color.

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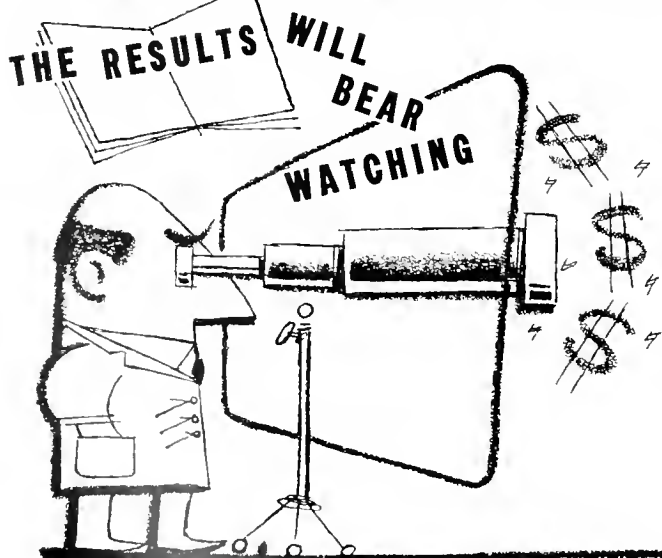
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Paul G. Rosenau Joins Kling Sales Staff as Account Exec

◆ Paul G. Rosenau has joined Kling Film Enterprises, Inc., Chicago, as an account executive. Rosenau comes to Kling from the



Paul G. Rosenau

Jam Handy Organization, Inc., of Detroit, where his account activities included creation and sales of motion pictures, slidefilms and various training materials.

His background also includes sales management, sales training and general advertising work for the American Chicle Company and Leaf Brands, Inc. He is a member of the Chicago Sales Executive Club.

Jerry Abbott Returns to Kling as Account Executive

◆ Appointment of Jerry Abbott to the sales staff of Kling Film Enterprises, Inc., Chicago, has been announced by Harry Lange, vice-president. Abbott returns to Kling as an account executive after a year's absence and will represent Kling's Chicago and West Coast facilities in the production of television commercials and industrial films.

Ben Odell Chosen Executive Vice-Pres. of Cathedral Films

◆ Ben Odell has been elected to the newly-created position of executive vice-president of Cathedral Films, Inc., Dr. James K. Friedrich, president, has announced. The Burbank, California firm produces motion pictures and filmstrips for church use.

"A 42% increase in business during the past year has necessitated the creation of this new position in which Mr. Odell will take over full responsibility of the business management of the firm," Dr. Friedrich said.

Odell has been with Cathedral Films since last April when he joined the company as treasurer and a member of the board of directors. Before coming to Cathedral, he was a vice-president of the California Bank.

M. J. Ritt Heads Visuals for Combined Insurance Company

◆ Promotion of Michael J. Ritt to the sales executive staff of the Combined Group of insurance companies has been announced by the organization's president, W. Clement Stone, at the Chicago headquarters. Ritt will be in charge of the audio-visual program, in addition to his sales executive work in planning incentive programs and promotional literature.

Ritt will be directing expanded film and visual aid activities of the Combined companies' national and



Michael J. Ritt

international operations. Combined recently has been using a 28-minute motion picture, *Selling in Banks*, in training agents.

For five years, Ritt has been film producer, advisor to the tape recording department, and office manager of Napoleon Hill Institute, in Chicago. In 1951, he was licensed as an agent for Combined. He is a member of the Junior Chamber of Commerce and is past regional director of the Industrial Audio-Visual Association.

Jack Asher New Sale Owner of Lab TV, New York Firm

◆ Lab TV, New York film laboratory, is now under the sole direction of Jack Asher. Mr. Asher has purchased the interest of C. Wesley Gibbs, formerly a principal of the firm.

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John Dunphy

John Dunphy Elected a Vice-Pres. of Sound Masters

♦ Election of John T. Dunphy as a vice-president of Sound Masters, Inc., New York, has been announced by Harold E. Wondsel, president. Dunphy also was elected to the board of directors.

For two years, Dunphy has been Sound Masters' executive producer in television and will continue in that capacity. Previously, Dunphy was with Kudner Agency and Benton & Bowles as a tv copy writer and production supervisor. □

* * *

J. G. Betzer Is Sales Veep of Cal Dunn Studios, Chicago

♦ Joseph G. Betzer has been named vice-president in charge of sales and creative services of Cal Dunn Studios, Chicago. Cal Dunn, studio president, announced that the appointment is the first move in a new program of enlargement and expansion of the facilities of his studio. Betzer formerly was account development executive at Vogue-



Joseph G. Betzer

Wright Studios, Chicago. Prior to that, he was director of film planning for 12 years at Sarra, Inc. At one time a newspaper editor and radio program manager, Betzer entered non-theatrical films in 1941 with the Signal Corps' motion picture studio at Wright Field, Dayton, Ohio, and moved to Chicago a year later where he entered films.

He was a member of the founding committee of the American Association of Film Producers and served as its first secretary. □

Norlin Named Wilding's Director of Studio Music

♦ Lloyd Norlin has been appointed as director of music at Wilding Picture Productions, Inc. Norlin has been a free-lance composer of mu-



Lloyd Norlin

sic scores for industrial motion pictures and shows. During the past 10 years he has originated scores for many Wilding productions. □

* * *

Florence Ward Appointed Caldwell Rep at Vancouver

♦ Florence Ward has been appointed Vancouver representative of S. W. Caldwell, Ltd., according to an announcement by Spence Caldwell, president.

Miss Ward has been touring British Columbia radio and television stations to introduce the newest Caldwell programs. She is based at the Caldwell offices at 311 Alaska Pine Building, 1111 West Georgia, in Vancouver.

Formerly with the Horace N. Stovin Company and CKY Winnipeg, Miss Ward came to Caldwell with an established record as a radio-tv sales counsel. Her background includes professional writing, music and drama. She is vice-president of the Vancouver Quota Club. □

Florence Ward



M. J. Glaubman to Dynamic as Director of Public Affairs

♦ Maury J. Glaubman, veteran film, radio and television writer and producer, has joined Dynamic Films, Inc., as Director of Public Affairs and Government Films.

Mr. Glaubman has recently been national audio-visual director of the Anti-Defamation League. He was formerly production supervisor and later sales manager at Transfilm, Inc.

During the war, Mr. Glaubman was a captain in the Army Signal Corps in the film production unit at Long Island City, then in command of a War Department film production team in Okinawa and Japan.

Mr. Glaubman produced *Theatre of the Mind*, television's first half



Maury J. Glaubman

hour dramatic series on psychiatry and mental health for the NBC network in 1949. He was later production supervisor on Rogers & Hammerstein's *Dinner with the President*, first hour-long, four network, coast-to-coast public service TV spectacular which starred President Eisenhower in his "Face the Accuser" speech. □

* * *

Jack Trindl Joins Kling's Creative Staff in Chicago

★ Jack Trindl has joined the creative staff of Kling Film Enterprises, Inc., Chicago. The announcement was made by Hilly Rose, Kling's creative director.

Trindl formerly was with Vogue-Wright Studios in Chicago. His background includes live television, film writing and production. He did production and operations work at WGN-TV and WNBO in Chicago, writing and production on the award-winning *Watch Mr. Wizard*.



Herman W. Stein

Herman Stein Named Assistant Treasurer at Bell & Howell

♦ Election of Herman W. Stein, Jr., as assistant treasurer of Bell & Howell Company has been announced. Stein has served as ad-

ministrative assistant to the treasurer since March 1954.

He joined Bell & Howell in July, 1951 in the personnel department. In October of the same year, he was appointed administrative assistant to the vice-president of industrial relations. From August 1953 to March 1954, he served in the camera and projector section of the product planning department.

Stein also is secretary-treasurer of the Bell & Howell Foundation, the organization responsible for the company's charitable contributions and secretary of the Bell & Howell Profit Sharing Board. □

* * *

Sales, Production Appointees Announced by Artray, Ltd.

♦ The appointments of B. Wally Bodner as sales manager and account executive and Victor N. Spooner as production manager of Artray Limited Film Productions, Vancouver, British Columbia, have been announced.

Bodner, a well-known radio personality, is a graduate of the Stanford University Institute of Television and Film Production. Spooner, a veteran of the RCAF Motion Picture Division, is a graduate of the School of Creative Photography. □

* * *

MacManus to Berch Staff

♦ John McManus, formerly with Louis de Rochemont and Twentieth-Century Fox, has joined Jack Berch Productions as editorial chief. □



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THE SPONSOR I could do most for is either one who has sufficient experience with the film medium to have formed an adequate criteria for selecting a producer—or one who is sufficiently aware of his lack of a good criteria so that his selection is based upon the producer's reputation within the film industry and among film users.

In either case, this sponsor would shop for quality first, and price second.

This sponsor would respect our knowledge concerning film writing and production techniques as much as we respect his knowledge of his product, organization and problem.

. . . He would expect top quality in every phase, consistent with his budget.

. . . He would appreciate and accept all the help and know-how which only a complete and integrated production team can offer in working to solve his problem.

As a result, we would be able to do our best in the creation of a production which would be best for his purpose.

Our emblem is Filmaturity—the wealth of mature film sense, skill, and judgment achieved only through many years of actual production experience.

—L. P. Mominee

* * *

**Let's Face Progress Squarely
and Prepare for Film's Future**

ISOMETIMES FEEL that many of us in the motion picture industry are much like the people who hate the game of bridge because they've never played it or who loathe the sea-shore because they've never learned to swim.

These are the people who dislike progress—who are suspicious of new products and techniques because to use them means having to learn something new, and, worse, having to buy something new. New approaches, until proved out by someone else, represent a dangerous challenge that may mean a mistake or two until perfection is achieved—and, oh, how we hate to be accused of mistakes!

But unless we look Progress in the eye and welcome it like a brother, our industry will be (and already has been) tagged "Old-Fashioned". Manufacturers, knowing our resistance to change, suppress their own experimentation, and the result is that we are using the same cameras, the same projectors, the same techniques that we used 25 years ago, with only minor modernization, usually in the wrappings. What if the automotive, airplane, or television industries functioned this way?

Wide-screen, video tape, new millimeter-widths, electronic photography, new lenses, lights, and color films—scarcely is an announcement of a new technique made before some industry leader damns it, usually without examination or disinterested appraisal. Obviously many of the products we see are

better left undeveloped and many others will never help us. But if our minds shut like steel traps against any change, all experimentation, good and bad, eventually will stop entirely.

If, because of our petrification and resistance to change, our industry grinds to a complete halt technologically, we shall have no one but ourselves to blame. If another approach, foreign to us because we refuse to investigate it, replaces us entirely, the "Requiescat in Pace" is no more than we deserve.

—Herschell Lewis

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Leslie Goldman

Leslie Goldman Joins Dynamic as Ad Film Division Director

◆ Leslie Goldman has joined Dynamic Films, Inc., New York City, as director of the newly formed advertising film division. He will have charge of sales and client service in the New York area.

Goldman formerly was with George Blake Enterprises, Inc., of New York City. He has a 10-year background in audio-visual production and communication aids. His work has included production, creative sales, planning of new ideas on film and general client service.

Britannica Films Announces Regional Mgr. Appointments

◆ Joseph Dickman has been assigned to the Dallas office of Encyclopaedia Britannica Films, Inc., as regional manager. From the headquarters at 1411 Dragon Street, Dallas, he will supervise Britannica's activities in Texas, New Mexico, Louisiana, Arkansas, Missouri and Kansas.

Dickman comes to the Dallas office from a similar post in Los



Joseph Dickman

Angeles where he will be succeeded by Tom Hamlen. Hamlen joined Encyclopaedia Britannica Films when the company acquired its subsidiary, Films Incorporated, where Hamlen served for five years.

* * *

Miller New Bell & Howell Regional Sales Chief in East

◆ Appointment of Daniel Miller as regional director of district manager sales for Bell & Howell Company, Chicago, has been announced by Carl Schreyer, vice-president of merchandising.

Miller now is responsible for the company's photographic dealer sales activities in 14 eastern states ranging from Maine to South Carolina. He will work out of the Bell & Howell New York offices at 37-15 61st St., Woodside, Long Island.

For three and one-half years Miller has managed Bell & Howell dealer sales in an eastern territory covering parts of New York, New Jersey, Pennsylvania and Conn.

Daniel Miller



WANTED

Established New York firm needs capable, aggressive representative to open Chicago sales office; excellent arrangements and future for man with record of success in contacting advertising and public relations people in regard to 16mm film and television projects. Send full details in confidence. Write

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BUSINESS SCREEN
489 Fifth Ave.
New York 17, N. Y.**

**The Foundation
of An Effective Film
Is An Effective
Film Script**



Every Barney Petty Filmscript incorporates the experience gained in writing more than a hundred others during twenty-four years in the motion picture industry.

Let me send you a factual report describing how a recent Barney Petty Filmscript was made into a dramatic and effective film.

BARNEY

10044 Burnet Avenue



PETTY

San Fernando, California

Filmscripts for sponsors and producers of documentary, institutional and public relations motion pictures.



Complete Production Facilities Under One Roof

- ☆ 60' x 100' Sound Stage
- ☆ Westrex Recording Equipment
- ☆ Mitchell Camera
- ☆ Re-recording facilities
- ☆ Interlock Projection
- ☆ Creative staff with "lifetime" experience in film production

Send for folder describing our film production services.

Let "Academy Films" produce your next motion picture in Hollywood's newest superbly equipped motion picture studio.

ACADEMY FILMS

800 N. Seward Street

Hollywood 38, Calif.

COLOR BLOW-UPS 16mm TO 35mm:

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- Eastman Color Negatives
- Theater Prints in Color
- Low cost Work Prints

**SUPERSCOPE
ANAMORPHIC CONVERSIONS**

from 16mm and 35mm Originals to
16mm or 35mm Squeezed Masters
or Fine grain Internegatives in any ratio.

**SPECIAL EFFECTS IN
EASTMAN COLOR OR B&W**

Our new Triple-head precision
printer reproduces the original
edge numbers and dissolve cues
in the internegative.

Dissolves, Wipes, Montages, Zooms,
Reductions, Blow-ups, Color separation
masters, Shrunk film duplication and
other **SPECIALIZED LABORATORY
SERVICES.**

*Write us regarding your film
printing problems.*

**FILMEFFECTS
OF HOLLYWOOD**

1153 North Highland Avenue
Hollywood 38, California

FILM PRODUCTION



**FOR MEDICINE, EDUCATION
AND BUSINESS**

FOR AUDIENCE LEVELS FROM
JUNIOR HIGH SCHOOL
TO PROFESSIONAL

- EXPERT TECHNICAL STAFF
- SCRIPTS AND STORYBOARDS
- LIVE ACTION
- ANIMATION
- COLOR, SOUND
- TV COMMERCIALS

You Are Cordially Invited to Discuss
Your Film Program With Us

**STURGIS-GRANT
PRODUCTIONS, INC.**

322 EAST 44th STREET
NEW YORK 17, NEW YORK

Annual Meeting of Dominion Studios—

**Advertiser Film Survey Results
Analyzed for Canadian Producers**

OF A CROSS-SECTION OF CANADA'S advertisers recently surveyed, seventy-eight per cent indicated they preferred to use Canadian producers for their sponsored films. Yet 25% of the advertisers surveyed said they today are using films produced in the United States for Canadian audiences.

These samples of Canadian sponsor preference and practice gained attention in a frank, competition-minded talk by Merle M. Schneckenburger, vice-president of the House of Seagram, at the recent annual meeting of the Association of Motion Picture Producers and Laboratories of Canada. The survey, on which Schneckenburger based his speech, was conducted among members of the Association of Canadian Advertisers, of which Schneckenburger is a past president.

In the course of his remarks, Schneckenburger sketched an interesting national and international film sponsorship and production situation.

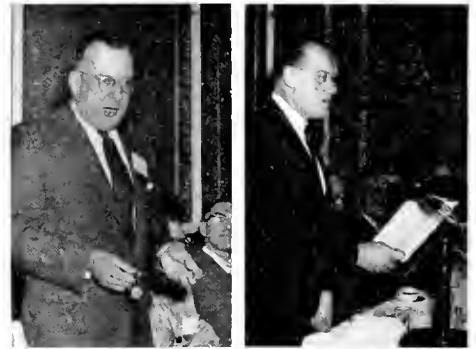
Prefer Doing Business in Canada

"There is no question, based on this survey, but that the sponsors of Canada definitely prefer to deal with Canadian producers, but not all feel that it is advisable for them to do so. However, the important thing is this—the desire is there," Schneckenburger said.

He noted that 78% of the advertisers responded "Yes" to the survey question. "If you had a major sum to spend on a sponsored film production, would you have the picture produced in Canada?" The rest, he said, were very non-committal on this point.

Seventy-three per cent surveyed said they preferred to deal directly with the producer on sponsored films and 13% said they preferred to deal only with the advertising agencies. "Fourteen per cent ducked the question," Schneckenburger added. Sixty-nine per cent surveyed said they approved of producers calling on them directly. 21% preferred that the producer call on the advertising agency.

Schneckenburger enlarged on a survey comment that a producer is also a business man and should be free to make a direct approach to potential clients. Any sponsor, he said, should wel-



Merle M. Schneckenburger, House of Seagram v.p., is pictured at left above; President-elect Arthur Chetwynd of the Assn. of Canadian producers and labs is shown at right, at the rostrum.

come the direct approach as a means of exploring this film industry in which he may be making a considerable investment. It is often advisable for sponsors using films extensively to employ more than one producer—"Competition is a keen stimulant."

How do Canadian advertising agencies regard sponsored films? Fifty-six of the advertisers surveyed said their agencies had never recommended sponsored films to them; 21% said that their agencies on very rare occasions did recommend sponsored films; only 23% of the advertisers said their agencies do definitely recommend films as a public relations medium.

Interest High in Theatre Release

Regarding sponsored films, Schneckenburger pointed out that 73% of the advertisers polled said they would forego a credit line in order to obtain theatre distribution of sponsored films—but many of these hedged, several said it would depend on the type of film. Eight per cent would not sacrifice credits; 8% said they used U. S.-produced film without any attempt at an explanation or apology to Canadian audiences. Seventeen per cent said they use U. S. productions but attempted to explain them to Canadian audiences.

Summing up this part of the data, Schneckenburger said that 25% of Canada's advertisers say they are today using U.S.-produced films for Canadian audiences and 55% say they do not show U.S.-produced films at all to Canadian audiences. (Concerning 35mm production, only



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Facilities For a Growing Producer of Business Films

Riviera

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QUALITY

EMPIRE PHOTOSOUND

INCORPORATED

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Special Purpose Films. For 29 Years
Specialists in Creative Techniques, in-
cluding original **MARCH OF TIME**.

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Distinguished Clients:*

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CHRYSLER
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McGRAW-HILL
FOX



JACK
GLENN
INC.

OXford 7-0121

207-11 East 37th St., New York 16, N. Y.

(CONTINUED FROM THE FACING PAGE)
10% of the advertisers thought it was worth
the additional cost.)

Though he ventured a guess that Canadian producers had been more successful in selling Canadian advertisers on their ability to produce sponsored films than on their ability to produce t-v commercials, Schneckenburger said that here again the survey left no doubt that "Canadian advertisers do want to deal with you."

"They want to use Canadian production facilities and Canadian personnel if they can be made to believe that they can get results," Schneckenburger said. He quoted one advertiser as saying that even though U. S. sources may be better technically, "we want the English language voices to sound like Canadians and the adaption to French is easier when using Canadian facilities and talent."

From the survey, Schneckenburger concluded that Canadian advertisers who use U. S. production facilities are "pretty strong in their convictions." One advertiser who said he gets better results in the U. S. would switch to Canadian producers when they gain experience. Another advertiser quoted by the speaker said: "We know we could use Canadian facilities all the time but through sad experience, we find it saves time, trouble and eventually dollars if we go to the United States."

If the Canadian producers felt that they should be doing a better selling job for their medium, Schneckenburger offered a suggestion involving the Canadian Advertisers Association: "I am wondering if you have ever considered producing a film to sell the idea of sponsored films?"

President-Elect Reviews Progress

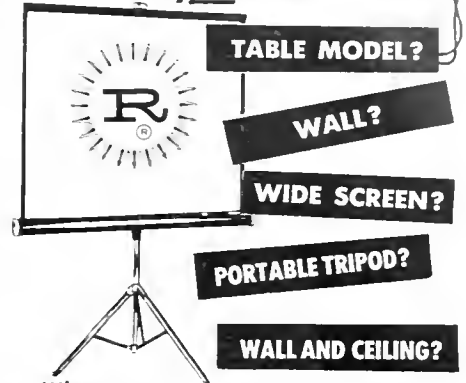
Arthur Chetwynd, Toronto producer and president-elect of the Canadian motion picture producers group, told the producers at the meeting that:

"We have made much real progress, although at times it must have appeared that we were crawling in situations that called for seven-league hoots. It is necessary to crawl before we walk (but) we have a job ahead of us today that calls for concerted and united efforts. Only with the active support of all can we now stride towards a better future with confidence." □

Canadian producers pictured at recent annual meeting are (l to r) Lew Parry, Parry Films; Spence Caldwell, S. W. Caldwell, Ltd.; guest Merle Schneckenburger; pres.-elect Arthur Chetwynd, Chetwynd Films, Ltd.; past-pres. Graeme Fraser, Crawley Films, Ltd.; and Al Jestke, Atlantic Films & Electronics, Ltd.



What kind of screen
do you want?



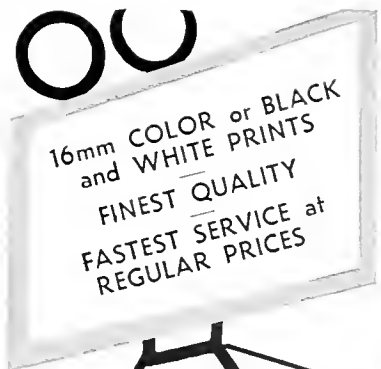
Whatever it is, **RADIANT** has it!

The complete line of Radiant projection screens is the largest, most inclusive in the world. It ranges from tiny compact table models through a large series of portable tripod screens, wall screens, wall and ceiling screens, automatic screens to the new Cinemascope type wide screens. It incorporates every engineering advance, every screen fabric improvement that can make for more brilliant, convenient projection. Write today for new **RADIANT SCREEN GUIDE** which tells how to determine type of screen that best fills your needs. Also for literature giving full details and prices on all Radiant Screens.

RADIANT

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EDUCATIONAL AUDIO-VISUAL ORGANIZATIONS

AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION

OFFICE: Room 2230, 250 West 57th Street,
New York 19, N.Y.

OFFICERS: Charles F. Schuller (Director,
Audio-Visual Center, Michigan State University,
East Lansing, Michigan), *chairman*; Don
Williams (Director, Audio-Visual Center,
Syracuse University, Syracuse, N.Y.), *vice-*
chairman; Emily S. Jones (Educational Film
Library Association, New York 19, N.Y.),
secretary.

* * *

EXECUTIVE COMMITTEE: Floyd E. Brooker
(Executive Secretary, Department of Audio-
Visual Instruction, National Education Association,
Washington 6, D. C.); William King
(Consultant, Audio-Visual Education, State
Department of Education, Trenton, New Jersey);
Harold Hill (National Association of
Educational Broadcasters, Urbana, Illinois);
Don White (National Audio-Visual Association,
Fairfax, Virginia).

* * *

PURPOSE: A joint committee of nine national
organizations concerned with the improvement
of instruction through wider and better use of
audio-visual materials and methods. As part
of its public information effort on behalf of
the audio-visual medium, the Commission is
establishing a central file of representative
photographs of audio-visual materials in use.
Dr. Robert Wagner, of Ohio State University,
and Dr. Clyde Miller, of the State Department
of Education in Columbus, Ohio, will establish
the photo file and maintain it. Soliciting photos
from the a-v field, the Commission will supply
the central file with glossy prints illustrating
all phases of a-v usage in instruction. The file
will be available to writers and others publicizing
the medium.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

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

OFFICERS: Very Rev. Monsignor Leo McCormick,
Ph.D., *president*; Reverend Michael Mullen,
C. M., *vice-president*; Reverend Sister Ignatia,
C. S. J., *secretary*; Reverend Brother Raymond
Glemet, S. M., *treasurer*.

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

* * *

ANNUAL CONVENTION: CAVE is coordinating
its sixth Annual Convention with the National
Catholic Educational Association national
convention April 23-26, 1957 in Milwaukee,
Wisconsin. Audio-visual equipment and materials
may be exhibited at this joint convention. No
registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

DEPT. OF AUDIO-VISUAL INSTRUCTION, NATIONAL EDUCATION ASSOCIATION

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

ADDRESS: Floyd E. Brooker, *Executive Secretary*.

* * *

OFFICERS: L. C. Larson (Director, Audio-
Visual Center, Indiana University), *president*;
Robert deKieffer (Director, Bureau of Audio-
Visual Instruction, University of Colorado),
vice-president; The Executive Committee:
Elizabeth Golterman (Director, Division of
Audio-Visual Education, St. Louis (Missouri)
Public Schools); J. J. McPherson (Director,
Audio-Visual Materials Consultation Bureau,
Wayne State University); Charles F. Schuller
(Director, Audio-Visual Center, Michigan
State University); Paul W. F. Witt (Professor
of Education, Teachers College, Columbia
University); Walter A. Wittich (Director, Bureau
of Audio-Visual Instruction, University
of Wisconsin).

* * *

PRINCIPAL COMMITTEES: The program of
DAVI is carried out primarily through standing
committees, such as: Evaluation of Secondary
School AV Programs, Daniel Rohrbach,
chairman; Adult Education, Kenneth
McIntyre, *chairman*; Archives, Maurice T.
Iverson, *chairman*; Buildings and Equipment,
A. J. Foy Cross, *chairman*; City Programs,
Constance Weinman, *chairman*; College and
University Programs, Harry M. Kauffman,
chairman; County and Cooperative Programs,
Henry McCarty, *chairman*; AV Instructional
Materials, T. W. Roberts, *chairman*; Legislative,
Irving Boerlin, *chairman*; Professional
Education, Kenneth Norberg, *chairman*; Radio
and Recordings, Ralph Hall, *chairman*; Research,
Paul Wendt, *chairman*; School Service
Corps, Fred Winston, *chairman*; Teacher Education,
William Fulton, *chairman*; Television,
Emma Fantone, *chairman*.

* * *

PURPOSE: The improvement of instruction
through the better and wider use of audio-visual
equipment, materials and techniques. The
membership consists primarily of directors
and specialists in audio-visual in colleges
and universities, state departments of education,
and county and city school systems. School
supervisors, classroom teachers and audio-
visual specialists in the armed forces, in industry,
and amongst religious groups are also
sizeable groups.

* * *

ACTIVITIES IN 1957: National Convention with
exhibits—Sheraton Park Hotel, Washington,
D. C., March 3-6, 1957; Series of workshop
leadership conferences. Continuing series of
publications in the area of accreditation,
school buildings and research.

* * *

PUBLICATIONS: The Department issues two
regular publications. Audio-Visual Instruction,
9 issues, October to June inclusive—a
magazine intended to help the classroom
teacher and the audio-visual specialist. Audio-

Visual Communication Review, a scholarly
quarterly reporting the latest trends, research
needs, developments, and research projects in
the field of audio-visual communications. Other
important publications of the Department are
the series Planning Schools for Use of Audio-
Visual Materials (Classrooms, Auditoriums;
The AV Instructional Materials Center, Audio-
Visual Centers in Colleges and Universities);
National Tape Recording Catalog, Second Edition;
Evaluative Criteria for Audio-Visual Instructional
Materials Services; The School Administrator
and His Audio-Visual Program, 1954 Yearbook;
and A Directory of Graduate AV Programs for
the Professional Education of Audio-Visual
Supervisors, Directors and Building
Coordinators.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

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

OFFICERS: Erwin C. Welke, *president*; Mrs.
Wanda Daniel, *vice-president*; Mrs. Carol Hale,
secretary; Emily S. Jones, *executive secretary*.

COMMITTEES: Evaluations — Mary Allison;
Nominations — Mrs. Carol Hale; Membership
— Mrs. Wanda Daniel.

MEMBERSHIP: (Constituent) — 438 nonprofit
educational institutions; (Service) — 45 commercial
organizations and interested individuals;
4 international members — government
agencies, film groups of other countries; 31
submemberships; 79 personal memberships.

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

1957 MEETING DATES: July 18-20, Chicago.

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

FILM COUNCIL OF AMERICA

OFFICE: 614 Davis Street, Evanston, Illinois.
PHONE: DAVIS 8-7272.

OFFICERS: H. A. Tollefson, *president*; Directors—
R. J. Bingham (President, Association Films,
Inc.); Jerome Cushman (Librarian, Salina,
Kansas Public Library); C. H. Dand (Director,
Films and Publications Division, British
Information Services); Maury J. Glaubman
(National Audio-Visual Director, Anti-Defamation
League of B'nai B'rith); Wesley J. F. Grabow
(Audio-Visual Materials Advisor, University of
Minnesota); Dr. Carolyn Guss (Associate
Professor of Education and Associate in
Selection, Audio-Visual Center, Indiana
University); Helaine S. Levin (Chief of the
Film Library, Bureau of Library and Indexing
Service, American Dental Association); Alex
Sareyan (Executive Director, Mental Health
Materials Center, Inc.); Morton Schindel
(President, Weston Woods)

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For Business, Industry
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RELEASE PRINTING
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and distributors

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SEND FOR PRICE LIST BS-257

Studios): Harlow Drake Stevens (District Manager for Cook County, Encyclopaedia Britannica Films); Dr. Paul A. Wagner; Gordon Weisenborn (President, Gordon Weisenborn Productions, Inc.).

PURPOSE: The FCA is a nonprofit educational corporation organized to promote the production, distribution and utilization of audio-visual materials. Projects include the publication of "Rushes," a bi-weekly newspaper, the sponsorship of public library film circuits, a central film information service for members, the publication of Film Users' Guides, an annual American Film Assembly and Golden Reel Film Festival, an annual Sound Slidefilm Conference, and the clearing of films for the Brussels, Edinburgh, Melbourne and Venice Film Festivals (for all festival information write to Film Festival Consultant at FCA Headquarters).

AMERICAN FILM ASSEMBLY and GOLDEN REEL FILM FESTIVAL; SOUND SLIDEFILM CONFERENCE: April 22-26, 1957, Statler Hotel, New York, N.Y. An annual meeting for FCA members and all others interested in the production, distribution, or utilization of informational films, sound slidefilms, and related audio-visual aids. The Golden Reel competition and the Sound Slidefilm competition are held in conjunction with workshops, technical symposiums, and other group meetings of interest to those in attendance.

UNIVERSITY FILM PRODUCERS ASSOCIATION

(CONTINUED FROM PAGE SEVENTY-FOUR)

films. Annual conferences are held to discuss problems and experiences in film production. UFPA celebrated its 10th anniversary at the University of Mississippi Center for Continuation Study, August 19-25, 1956.

This conference was attended by 80 members and guests, representing 29 universities. The conference theme was "The Information Film as a Force in Higher Education." Governmental and industrial representatives and motion picture specialists spoke to the group on film communications and UFPA panels discussed production problems. Exhibits of motion picture equipment were sponsored by sustaining members of the association.

* * *

11TH ANNUAL CONFERENCE: will be held in August, 1957, in Detroit, Michigan, with Wayne University as host.

BOSTON FILM FESTIVAL

★ The Film Council of Greater Boston which went into a program of reorganization during 1956 has not submitted information on a 1957 festival.

STAMFORD FILM FESTIVAL

★ The Stamford Film Council, which sponsors the Film Festival, has been inactive this year and has announced no plans to sponsor a 1957 festival. The Council's president, Miss Helen Tobin, may be contacted at: 151 Broad Street, Stamford, Connecticut.

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- the fundamentals of movement
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"... a thoroughly professional director's guide... the principles and techniques essential for successful movie making."—AMERICAN CINEMATOGRAPHER

"... of prime interest to the industrial reader... sound discussion of the economics of film making."—INDUSTRIAL PHOTOGRAPHY

You can send for a 10-day trial copy. If you are not convinced that it can help you, return it without obligation.

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EASTERN STATES

• CONNECTICUT •

Rockwell Film & Projection Service, 182 High St., Hartford 5.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Corp., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Plds., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, 6337 Arlington Rd., Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., 229 Southern Shopping Center. Phone Ma 5-1371.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Bldg., Dayton 2.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Donald J. Clausonhue Co., 1829 N. Craig Ave., Altadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Associated Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 41 E. So. Temple St., Salt Lake City 10.

USIA FILMS ABROAD:

(CONTINUED FROM PAGE 26)

of Italy, President Juscelino Kubitschek of Brazil, Prime Minister Bandaranaike of Ceylon, and Crown Prince Moulay Hassen of Morocco.

Operation of an out-of-doors cinema-theatre at the Kabul Trade Fair in Afghanistan. Operated in cooperation with the U. S. Department of Commerce, this 1956 summertime project proved a popular attraction at the fair. Seven American theatrical shorts and a color travelogue on Afghanistan were translated into the native Farsi language and shown on a 30- by 30-foot screen in an open air theatre which accommodated 5,000 spectators at each screening. Both Red China and the Soviet Union hastily erected outdoor theatres of their own, but had only small screens and no Farsi-voiced films. Each evening when the huge U. S. Cinemascope picture flashed on the screen, spectators quickly deserted other foreign pavilions to gather in the U. S. theatre.

Production and distribution of a short film, *Sentinels for Peace*, to explain President Eisenhower's mutual inspection proposal and to show how the plan would work to prevent a surprise attack. The film, released in 32 languages, was widely shown in theatres and to non-theatre audiences abroad.

Continued film support of the President's proposal for international cooperation in using atomic energy for the benefit of mankind. The Agency produced and distributed two more films in its *Atoms for Peace* series. Since 1953, a total of 44 films, 31 of which were produced by the Agency, have been used overseas in support of the "Atoms for Peace" campaign.

Another highlight of the year was the filming of the historic meeting in Panama of the Presidents of the Organization of American States. The film, *Meeting of the Americas*, was distributed to all Latin American countries. ☐

New SMPTE Member Chairman

◆ Edward M. Warnecke has been named National Membership Chairman of the Society of Motion Picture and Television Engineers for 1957-58. Mr. Warnecke, who will succeed John W. DuVall, has been SMPTE eastern regional membership chairman for the past two years.

Mr. Warnecke, who joined the SMPTE in 1919 as an active member, is Assistant Chief Engineer of the East Coast Division, Motion Picture Film Department, Eastman Kodak Company. ☐

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AN INDEX TO ADVERTISERS IN THE PRODUCTION REVIEW

— A —

Academy Films, Inc.	193
Acme Film Laboratories	177
American Film Producers	89
Anasco Division, General Aniline & Film Corporation	87
Association Films, Inc.	63
Atlas Film Corporation	57
Audio-Master Corporation	194
Audio Productions, Inc.	11

— B —

Bay State Film Productions, Inc.	64
Becker, Marvin, Films	194
Bell & Howell Company	48, 49
Berndt-Bach, Inc.	61
Better Selling Bureau	27
Birns & Sawyer Photo Supplies Co.	37
Byron Studios and Laboratory	5

— C —

C & B Enterprises, Inc.	178
California National Productions, Inc.	66
Caldwell, S. W., Ltd.	148
Calvin Co., The	48
Camera Equipment Company, Inc.	20, 29, 179
Camera Mart, Inc., The	164
Campus Film Productions, Inc.	80
Capital Film Laboratories, Inc.	37, 38
Capital Film Service	195
Caravel Films, Inc.	1
Cate and McGlone	92
Centron Corporation, Inc.	158
Chicago Film Studios	58
Cinescript	197
Cinesound	154
Colburn, George W., Laboratory, Inc.	181
Color Reproduction Company	52
Color Service Company, Inside Back Cover	
Compeco Corporation	48
Comprehensive Service Corporation	76
Consolidated Film Industries	9
Copeland, Jack L., and Associates	189
Corelli-Jacobs Film Music, Inc.	163
Crawley Films, Limited	70
Culhane, Shamus, Productions, Inc.	86
Current Affairs Films (Key Productions)	176
Custom Film Laboratory	197

— D —

Dage Television Division (Thompson Products)	172
Da-Lite Screen Co.	84
Davidson Corporation	188
Dephore Studios, Inc.	178
Depicto Films, Inc.	197
Doane Productions	189
Douglas Productions	60
DuKane Corporation	16
Dunn, Cal, Studios	68
DuPont Company, Photo Products Dept.	2
Dynamics Films, Inc.	6, 7

— E —

Eastman Kodak Company	129
Electro-Chemical Products Corp.	90
Empire Photosound, Inc.	195
Engel, Walter, Inc.	180
Escar Motion Picture Service	187
Estudios Cinematograficos Rosello (Peru)	152
Estudios Moro S. A. (Spain)	155

— F —

Fairbanks, Jerry, Productions of California	91
Farrell & Gage Films, Inc.	186
Fiberbilt Sample Case Co.	38
Film Associates, Inc.	62

Film Associates of Michigan, Inc.	54
Filmeffects of Hollywood	194
Filmfax Productions	165
Film Graphics, Inc.	190
Florez, Inc.	73
Florman & Babb, Inc.	34
Fonda Corp.	12
Fordel Films, Inc.	43
Fox, George, Organization, The	19
Frost, Jack A.	40

— G —

Ganz, William J., Company, Inc.	153
General Film Laboratories Corp.	55
German, W. J., Inc.	141
Glenn, Jack, Inc.	195
Granducci, Oveste, Scripts By	69
Graphic Arts Workshop, Inc.	122
Graphic Pictures, Inc.	83

— H —

Haig & Patterson, Inc.	190
Halligan, George	192
Hance, Paul, Productions	187
Handy, Jam, Organization, The, Inc.	Back Cover
Harwald Company, The	70
Henry, Bruce	75
Hillsberg, F., Inc.	162
Hollywood Film Company	18
Holmes, Frank, Laboratories	26
Huber, L. R., Productions	192

— I —

IdentiColor Labs	187
------------------	-----

— J —

Jamieson Film Company	176
Jones, Dallas, Productions, Inc.	79

— K —

Kalart Company, Inc., The	82
Kling Film Productions	15
Kling Photo Corporation	24, 25
Knickerbocker Productions, Inc.	41
Knight Studio, The	78
Knight Title Service	34, 80, 82, 157, 185

— L —

Lab-TV	174
Lakeside Laboratory (Div. of EDL Company)	168
Lane, Kent, Films, Inc.	168
Lawrence, Robert, Productions, Inc.	35
Loucks & Norling Studios	35

— M —

Macmillan Company, The	197
Magnetic Sales Corp.	179
Marathon TV Newsreel	59
McAlister, J. G., Inc.	184
McClure, O. J.	72
Mercer, Ray & Co.	173
Metropolitan Sound Studios	149
Minerva-Film A/S (Denmark)	154
Mitchell Camera Corporation, The	96
Modern Talking Picture Service, Inc.	Inside Front Cover, 88
Movielab Color Laboratories	13
Moviola Manufacturing Co.	40
MPO Productions, Inc.	51
Murphy, Owen, Productions, Inc.	26

— N —

NBC Film Library	66
Niles, Fred A., Productions, Inc.	155

— O —

Olympus Film Productions, Inc.	165
Orleans, Sam, Productions	173

— P —

Paramount Sunset Corporation	162
Parthenon Pictures	32

Pathscope Productions	85
Peerless Film Processing Corporation	49
Pelican Films, Inc.	185
Petty, Barney	193
Pictures For Business	189
Premier Film & Recording Corp.	151
Prestoseal Mfg. Company	182
Princeton Film Center, Inc., The	147

— R —

Radiant Mfg. Corp.	195
Radio Corporation of America, Audio Visual Products	36
Rarig Motion Picture Company	174
RCA Victor Custom Record Division	17
Rapid Film Technique, Inc.	78
Ray, Reid H., Film Industries, Inc.	170
Regan Film Productions, Inc.	167
Richard Mfg. Co.	30
Richie, Robert Yarnall, Productions, Inc.	71
Riviera Productions	194
Rocket Pictures, Inc.	42
Rockett, Frederick K., Company	45
Ross, Charles, Inc.	33
Roush, Leslie, Productions, Inc.	182

— S —

Sales Meeting Equipment, Inc.	122
Saltzman, J. G., Inc.	30
Sarra, Inc.	28
Schuessler, Wm.	177
Shelly Films, Limited	146
Smith, Fletcher, Studios, Inc.	93
S.O.S. Cinema Supply Corporation	154
Sound Masters, Inc.	21
Spindler & Sanppe	174
Sterling-Movies, U.S.A.	81
Strauss, Henry, & Company	31
Strong Electric Corporation, The	171
Sturgis-Grant Productions, Inc.	194
Summit Studios	182
Sutherland, John, Productions, Inc.	3
Sylvania Electric Products, Inc.	164

— T —

Technical Service, Incorporated	4
Technicolor Corporation	135
Telic, Inc.	163
Tompkins, R. K., & Associates (Mexico)	150
Training Films, Inc.	192
Transfilm, Incorporated	77
Tri Art Color Corporation	56

— U —

Ungar & Fruhling	96
Unifilms, Inc.	90
United States Productions, Inc.	67
United World Films, Inc.	39
Universal Recorders of California, Inc.	166

— V —

Vacuamate Corporation	132
Valentino, Thomas J., Inc.	181
Van Praag Productions	53
Victor Animatograph Corporation	44
Videart, Inc.	192
Viewlex, Inc.	133
Vinylbands	192
Visualscope, Incorporated	16

— W —

Wade, Roger, Productions, Inc.	74
Walker, Gene K., Productions	157
Wilding Picture Productions, Inc.	(Insert opposite page 16)
Willard Pictures, Inc.	145
Wolff, Raphael G., Studios, Inc.	23
World In Color Productions	181

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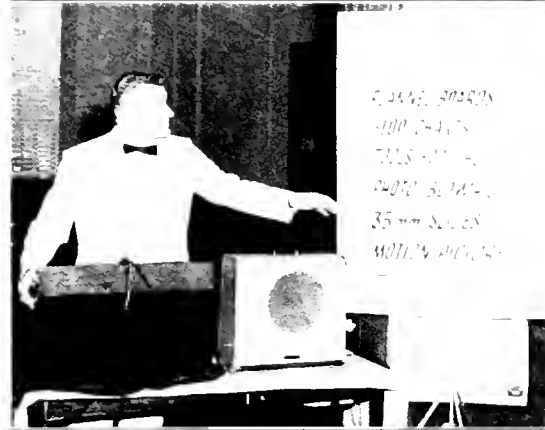
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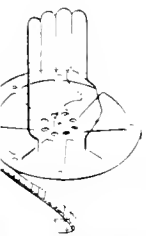
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Above: Kodak trains for selling with visuals
Right: Socony's Manhattan training facilities



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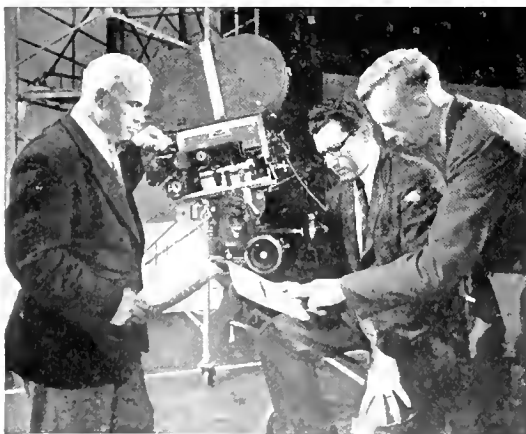
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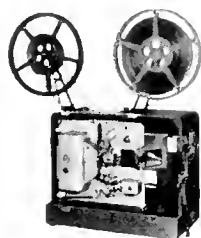
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PREVIEW OF CONTENTS

Transmit Pictures by Phone Lines.....	12
Bell System Premieres "Hemo the Magnificent".....	12
National Committee Awards Annual Safety Film Honors.....	20

VIEWPOINTS FROM THE PRODUCTION FIELD

The Sponsor I Could Do Most For by Matt Farrell.....	18
What's Ahead for Films Next Year by Howard Lesser.....	27
Audience Limited, Profit Unlimited by Charles Palmer.....	28
Viva La Difference: a Widescreen View by John H. Rose.....	34
Truth Is Stronger Than Fiction by James E. MacLane.....	56

EDITORIAL FEATURES OF THE MONTH

The Audio-Visual Program of the U.S. Chamber of Commerce.....	37
Ethyl's Basic Training on Automotive Principles.....	40
The New York Stock Exchange Premieres New Film.....	40
The World As a Studio by Lester Becker.....	50
Technical Report: New Intermegative & Intermediate Films.....	54
Family Night at Alcoa: the Annual Employee Film.....	68

BUSINESS SCREEN DESIGN PORTFOLIO

Socony Training Center: a Pictorial Report in Depth.....	41
Kodak's Model Sales Training Center.....	46

EDITORIAL DEPARTMENTS AND SERVICES

Annual Production Review Listing Addenda.....	58, 74
Case Histories: new Lederle, Firestone, Penn Films.....	52
People Who Make Pictures: Staff Appointments.....	66
New Audio-Visual Equipment & Accessories.....	70, 72
The Index of Sponsored Films: 1956 Title Review.....	79

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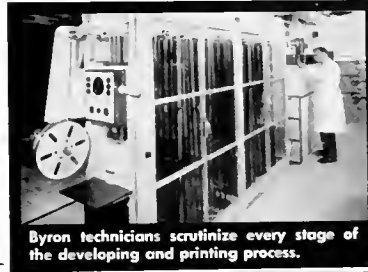
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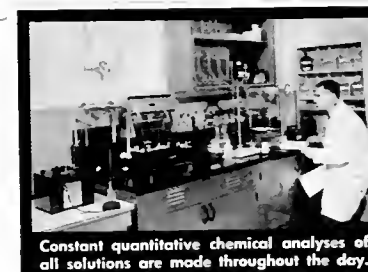
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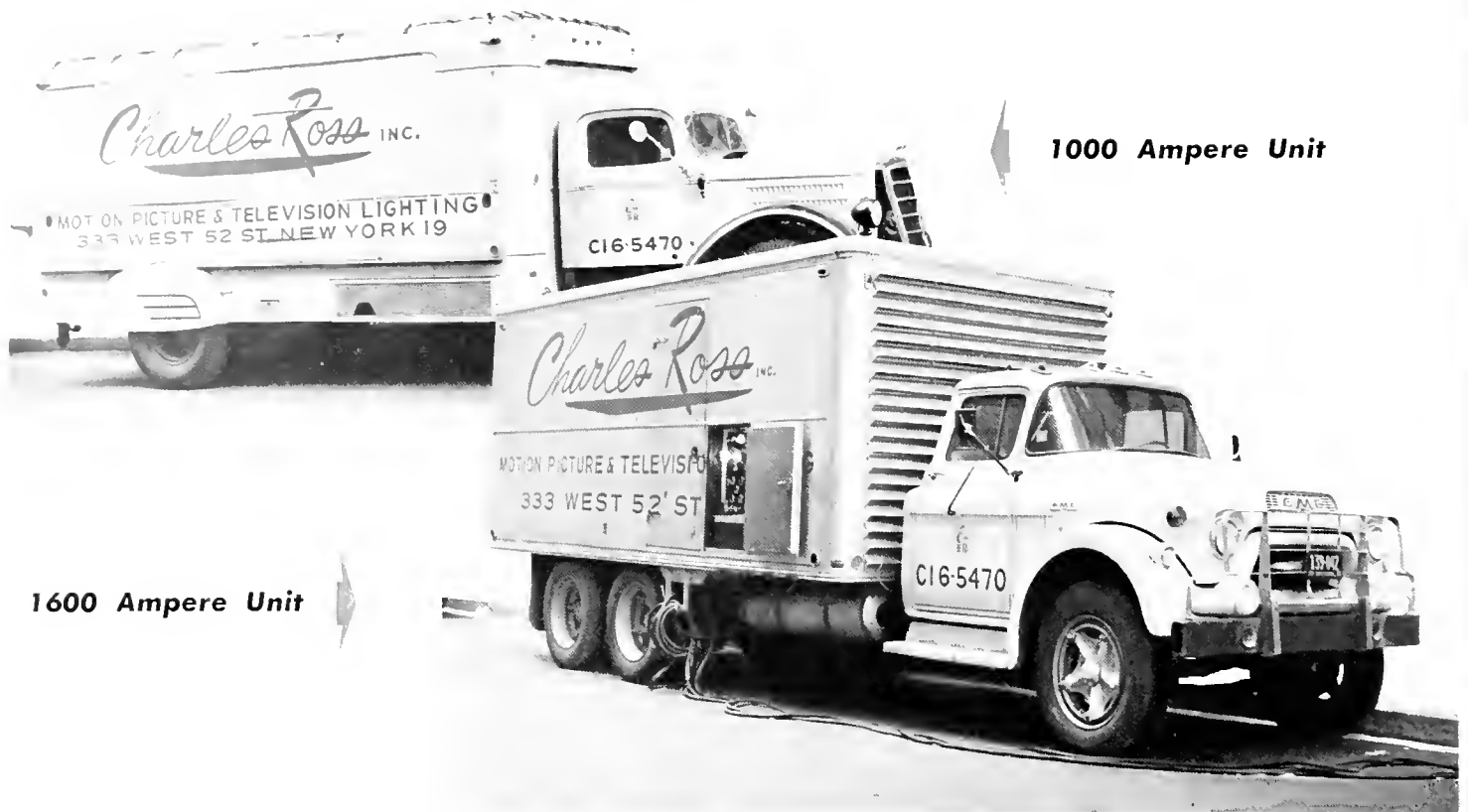
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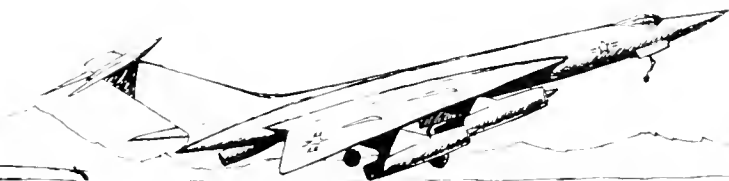
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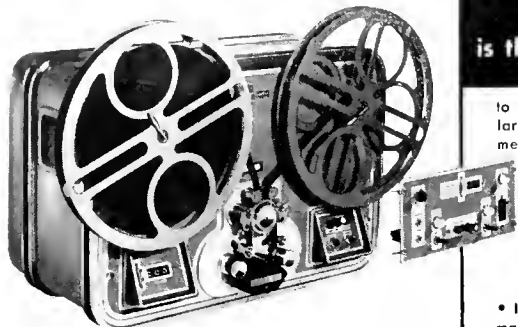
TV SHORTS

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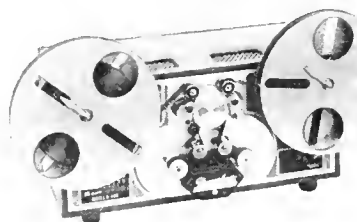
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SIGHT & SOUND

New York Film Producers Sign Three Year Labor Pacts

★ New York's independent film producers, who account for a large part of the nation's industrial and TV commercial film production, have secured a new, three-year contract with the Motion Picture Studio Mechanics, Local #52 I.A.T.S.E., representing grips, propertymen, electricians, sound men, carpenters, and other studio employees.

Although individual producers are not bound by the provisions of the contract as negotiated by a committee of members of the Film Producers Association of New York, it has been accepted by member companies of FPA, and it is expected that others will concur.

Citing the new welfare and pension provisions of the agreement as setting a precedent in the industry, attorney John Wheeler, representing FPA, termed the contract "evidence of the progressive attitude toward labor relations prevalent among New York film producers." "It should insure the sponsors of industrial and television films made in New York a period of harmonious working conditions for a comfortable three year period," he added. Local 52 was represented by attorney Harold P. Spivak and business manager, Vincent Mathews. Negotiations were begun on January 31 of this year.

The new contract provides for a contribution by the producer of \$1.50 per day worked to a welfare plan to be established and \$1.50 per day worked to be paid to a pension plan to be established. There is no wage increase during the first two years of the contract, but for the third year there is an increase of 6% in wages only, and there are no reopening clauses.

Advertising Film Festival Set for Cannes, September 21-26

◆ The fourth annual International Advertising Film Festival will be held in Cannes, France, at the Palais des Festivals, September 21-26, 1957. The festival features presentations of many techniques of screen advertising used throughout the world.

International Screen Advertising Services (I. S. A. S.), which inaugurated the annual event, is working in conjunction with the International Screen Publicity Association (I. S. P. A.) in organizing the 1957 festival.

A Joint Executive Committee has been appointed and will be respon-

sible for all policy matters in relation to the festival. The committee will comprise Ernest Pearl and Jacques Zarlok, president and vice-president of I. S. A. S.; Jean Mineur and Charles Ruedi, president and vice-president of I. S. P. A. and Peter Taylor, who again is serving as director of the festival.

Each successive festival since the first in Venice in 1954, has seen an increase in the entry of films and in the number of delegates attending, as well as new countries participating.

The head office of this year's festival is at 17 Berkeley Street, London, W. 1 (Telephone — MAYlair 7494), from which full details, including forms for the entry of films and the registration of delegates, will be issued.

Academy Award Winner to Film Satellite Launching

★ Production plans for a 35mm color theatrical short subject on the launching of the first man-made earth satellite have been announced by Marathon Newsreel.

Marathon, winner of an "Oscar" from the Academy of Motion Picture Arts and Sciences for its production of *Crashing the Water Barrier*, (a Warner Brothers' release produced in cooperation with Socony Mobil Oil Company), is presently in production with a 35mm color film tentatively entitled *Portrait of a Helicopter*, for Sikorsky Aircraft, division of United Aircraft Corporation.

Filming *Project Vanguard*, code name for the earth satellite program, is to be done with the cooperation of the Defense Department, Office of Naval Research and Development, and some of the companies engaged in the various technical aspects of the launching.

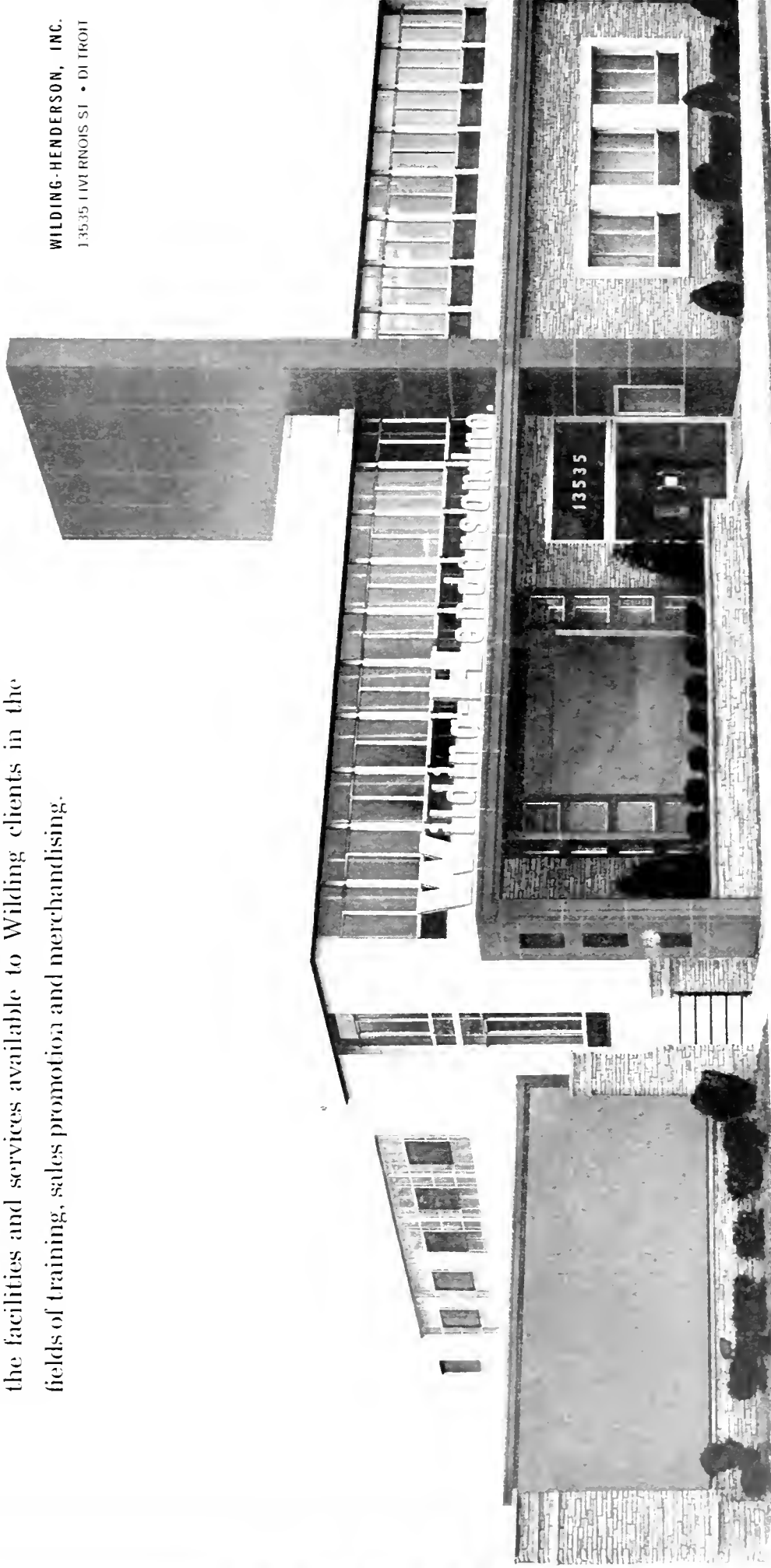
Illinois Technology Institute Starts Sound Technique Course

◆ A course of study in Sound Techniques was introduced at the Illinois Institute of Technology recently through the efforts of Barney Kugal, head of the Sound Department at Dallas Jones Productions, Inc., Chicago.

Dr. R. W. Benson, of the Armour Research Foundation, supervises the new course which includes studies on the acoustics of sound stages and recording rooms, the equipment used in recording, and the reproduction of sound. Backed by a group of 29 Chicago sound engineers, the classes began February 13—to cover a 16-week period.

Wilding's recent acquisition of A. J. Henderson Associates of Detroit completes another important step in the national expansion of the company's services. The new subsidiary, known as Wilding-Henderson, Inc., centrally locates and greatly increases the facilities and services available to Wilding clients in the fields of training, sales promotion and merchandising.

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You can be in 1 or 1,000 places simultaneously on record. And with every order from RCA Victor, you can choose from a unique library of more than 500 musical selections especially recorded for slide film presentations.

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In Canada, call Record Department, RCA Victor Company, Ltd., 1001
Laurier St., Montreal, Quebec. For information concerning other foreign
countries, write or phone RCA International Division, 30 Rockefeller Plaza,
New York 20, N. Y. — JU 6-3500.

Canadian Awards to Honor "People, Projects, Pictures"

★ "People, Projects and Pictures" will be featured at the 9th annual Canadian Film Awards. Nominations will be open until April 29. The awards will be announced early in June.

The regular competition among films has been suspended for one year to enable the committee to make awards for distinguished contributions to Canadian film making and to permit extensive research into the categories and conditions and problems of judging competitive awards in the future.

Awards this year will be presented in three categories: (1) People or organizations having made significant contributions to Canadian film production; (2) Current projects which raise the standards of Canadian film making; (3) Outstanding pictures which have contributed to Canadian film making.

Nomination forms for the 1957 Awards may be obtained from any of the sponsoring organizations or from the manager, Canadian Film Awards, 142 Sparks Street, Ottawa 1, Ontario, Canada.

Canadian Film Awards is sponsored by three of Canada's well-known adult education organizations—The Canadian Film Institute, the Canada Foundation and the Canadian Association for Adult Education. It enjoys the cooperation and support of independent film makers, the National Film Board, government agencies (Federal and Provincial), the theatrical film industry and the press.

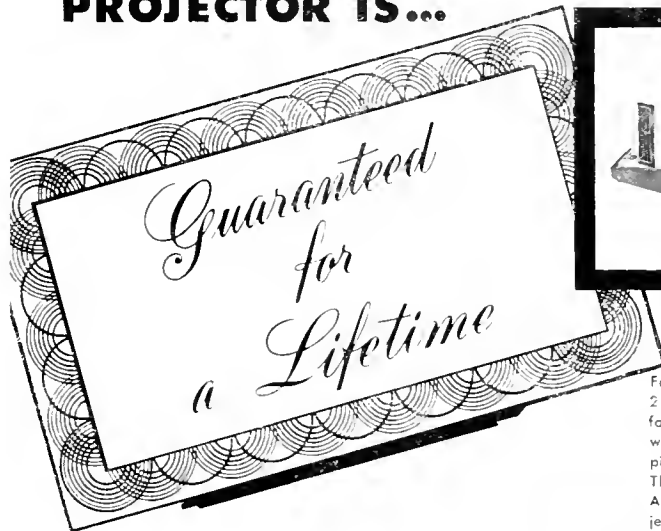
Canadian Film Awards management committee members include: Walter B. Herbert, director of the Canada Foundation; Dr. J. R. Kidd, director of the Canadian Association for Adult Education; Miss Maud Ferguson, radio and television commentator; Miss Helen Wilson of the Ottawa Film Society; Jack Williams, director of public relations of the Canadian Labour Congress; John Kidd, executive director, Canadian Citizenship Council; E. R. McEwen, recreation training research specialist with the RCAF.

Also: Murray Tevlin, public relations director, Dominion Brewers Assn.; Michael Spencer, representing the National Film Board; Graeme Fraser of Ottawa and Ralph Foster of Toronto, representing the Association of Motion Picture Producers & Laboratories of Canada. Charles Toppsee, executive director of the Canadian Film Institute, is director of the committee.

No matter which you use...



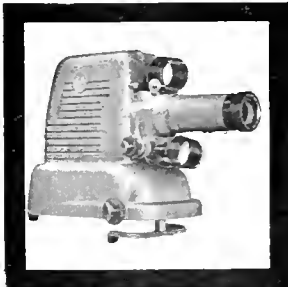
PROJECTOR IS...



Many projectors LOOK somewhat alike, in appearance and price — but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property — it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

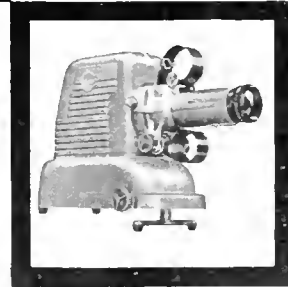
V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



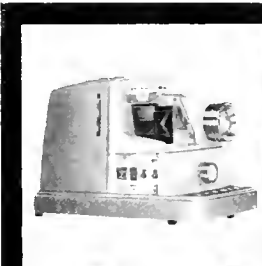
V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2x2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V-2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



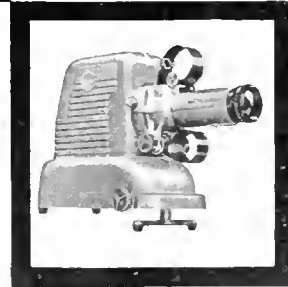
V-1000

For 35mm filmstrips and 2 x 2" slides. 1000 Watt fan cooled. Perfect for areas wherever unusually large pictures must be projected. The only J.A.N. (Joint Army-Navy) approved projector. F 3.5 Professional lens. 7, 9, 11 inch lenses available.



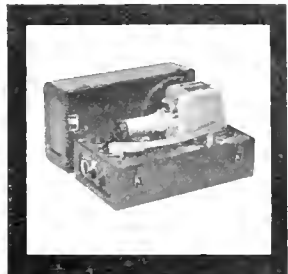
INSTRUCT-O-MATIC

Completely automatic projection of 2 x 2 and bantam slides. A touch of changer automatically brings new slide in position. Automatic timer—remote control—lets you sit with your audience. 500 watt fan cooled. Interchangeable lenses. Turns room light off when projector is turned on.



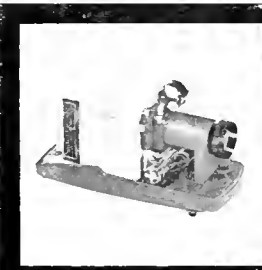
VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" — two permanent needles on twist arm. 33 1/3, 45, or 78 r.p.m. Model WR — 4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD — 6" x 9" detachable speaker for 500-watt projector.



V-500

For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2" x 2" and bantam slides in any type mount intermixed. New refrigerator cooling. 500 Watt fan cooled. 5 inch F 3.5 Professional lens. Automatic take up reel and optical magnifying pointer. 3, 5, 7, 9, 11 inch lenses available.



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Adjusting television camera for transmission of still picture over standard telephone cable is Bell engineer, C. Raymond Kraus.

Transmit Pictures on Phone Lines

Low-Resolution Narrow-Band Television Pictures With Motion Can Be Delivered 10-15 Miles Via Ordinary Telephone Lines

RESULTS OF EXPERIMENTS which for the first time make feasible the transmission of narrow band television pictures with motion over ordinary telephone cable pairs were revealed last month (March 19) in a talk given before the Franklin Institute of Philadelphia by C. Raymond Kraus, General Staff Transmission Engineer of the Bell Telephone Company of Pennsylvania.

Mr. Kraus, in his paper entitled "Experiments in Television over Telephone Cable Facilities," detailed the research and development work which had been conducted by his company in cooperation with two manufacturers of industrial television equipment, General Precision Laboratory Incorporated, Pleasantville, New York, and Dage Television Division of Thompson Products Inc., Michigan City, Indiana, in the field of narrow band television employing a frequency bandwidth of only 250,000 cycles.

4 Million Cycles on Coaxial

This compares with the 4,000,000 cycle bandwidth required for present methods of transmission over special video cable.

The new system utilizes standard telephone cable facilities for transmission and operates successfully up to distances of 10-15 miles. Further development work, Mr. Kraus indicated, could possibly extend the range of transmission even further.

While the lowering of frequency results in pictures of somewhat less resolution than in regular broadcast transmission, they are of sufficiently acceptable quality to be used for a

variety of industrial applications such as traffic control and banking operations where picture quality is not of primary consideration. "Obviously," Mr. Kraus stated, "in the remote viewing of the output of a steel rolling mill it is not necessary to be able to distinguish the ripple in the workman's overalls. And in viewing street traffic flow, it is necessary only to see the vehicles, not the ripples in their fenders." Furthermore, the current requirement for expensive video cable, microwave equipment or coaxial cable is avoided with the new system.

Two Systems Are Demonstrated

Mr. Kraus demonstrated two of the 250,000 cycle systems to the Institute members and their guests. Pictures from a TV camera located at telephone company headquarters were observed on a monitor screen at the Institute and through a

Below: actual Philadelphia traffic scene on monitor screen was transmitted over ordinary phone lines.

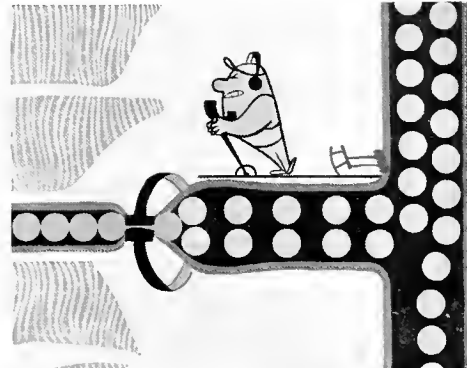


second camera set up in the meeting room, pictures were transmitted 3 miles over telephone lines back to another monitor.

With the success of these experiments, important economies and resulting widened markets for closed-circuit television are envisioned. "There are only some 15,000 video conductor miles in the Bell System," Mr. Kraus pointed out, "compared

with approximately 235 million miles of ordinary cable conductors."

This new availability of telephone cables as TV signal carriers provides a ready-made network of cable facilities for picture transmission at almost any location. This in turn will make the use of television in industrial and institutional applications far more practical than ever before.



Animated "gate-keeper" scene in "Hemo"

Bell Shows "Hemo the Magnificent"

Premiere Second in Notable Science Education Film Series Over CBS-TV Network; General 16mm Release Now Effective

WHEN HE WAS producing Army training films during the war, Frank Capra, the well-known Hollywood director, learned he could boost the axiom that a picture is worth a thousand words. To drive home an educational point entertainingly, Capra claimed that "animated cartoons are worth more than two thousand words."

As proof of his contention, the veteran film-maker has employed the animated cartoons of Shamus Culhane Productions in the second of his widely-acclaimed Bell Telephone System series, *Hemo the Magnificent*. The hour-long film, telecast on March 20 as a science spectacular, explores blood and the circulatory system and tells what man has learned of life's fluid.

About a third of the program, which co-stars Shakespearian scholar, Dr. Frank Baxter as "Dr. Research," and Richard Carlson as a "fiction writer," is done in animation.

Cites Advantages of Cartoons

"Cartoons can bring clarity, impression, humor and alacrity to otherwise pedantic discourses," says Capra. "With this device, you can eliminate extraneous material easily—as well as holding the audience's attention."

In the Bell System science series,

the audience sought is chiefly teenagers. The goal of these costly films, prepared under the supervision of a national board of leading scientists and doctors, is to attract America's young minds into scientific careers. The films will be distributed to schools, colleges and scientific groups throughout the country.

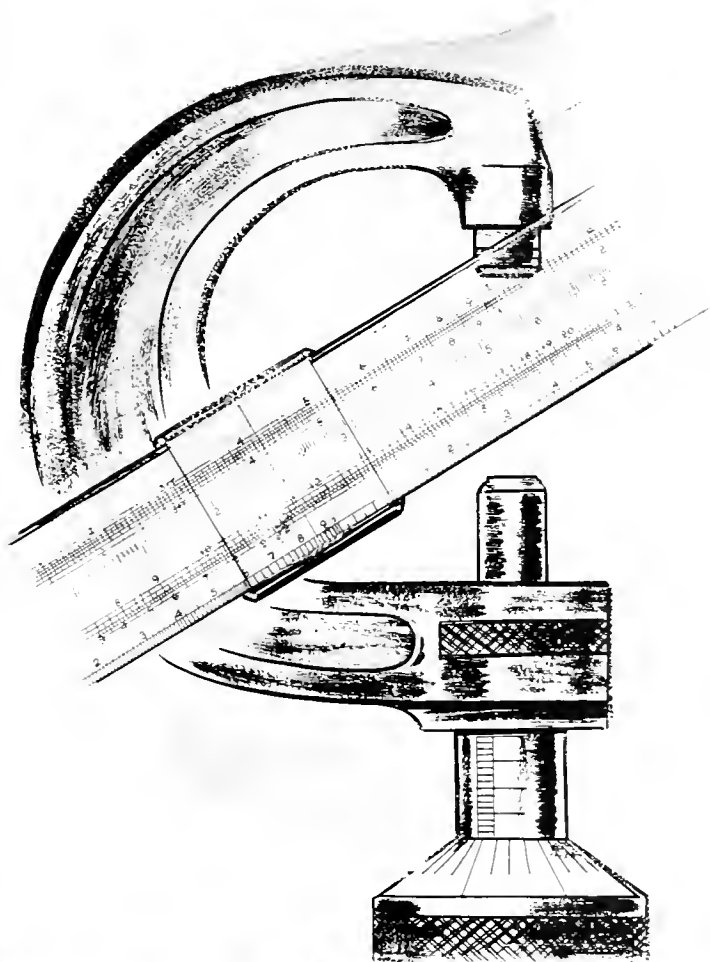
Animation producer Shamus Culhane believes that the Bell System science series will initiate a new pattern of industry-sponsored film and television production for many companies whose products and services require simplification of visual presentations for greater public appreciation and understanding.

Minimizes "Lecture" Approach

In the scientific exploration of the circulatory system in *Hemo*, Frank Capra has minimized the use of lectures, charts and dry demonstrations in deference to many amusing animated segments employing cartoon characters, in addition to live actors and unique medical film sequences, to explain the various functions and workings of human anatomy.

This same technique was used with great success in the initial presentation. *Our Mr. Sun*, and will be repeated in the next two films of the series, *Cosmic Rays* and *The Weather*.

Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.



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A-V PROGRESS

Visual Technique, Economics at 81st SMPTE Convention

★ Since World War II more than one billion, 500 million dollars has been spent throughout the world on non-theatrical motion pictures and other audio-visual production and distribution and, within the past six years, 136 closed-circuit television systems have been installed in educational institutions.

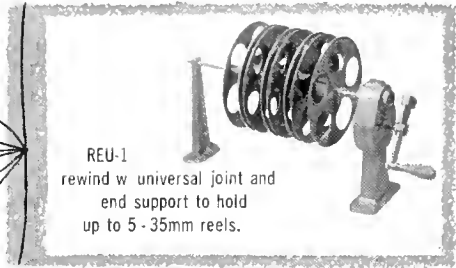
This information is contained in papers that will be presented at the 81st Convention of the Society of Motion Picture and Television Engineers at Washington, D. C., April 29-May 3.

Industrial applications of Closed-Circuit TV and the numerous uses in the areas of training, supervision and safety will also be described during the Audio-Visual session beginning 2:00 P.M. Tuesday, April 30.

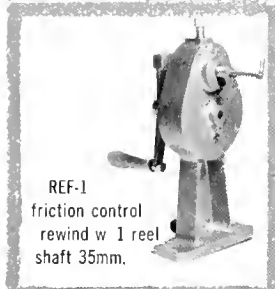
Authors and titles of their papers are: John Flory, Eastman Kodak Co., Rochester, N. Y.—“The Economic Impact of the Audio-Visual Field”; Harvey R. Frye, Indiana University, Bloomington, Indiana—“Low-Cost Projection Materials and Techniques”; Allan Finstad, Ozalid Div., General Aniline & Film Corp., Alexandria, V.—“Preparation and Presentation of Low-Cost Projectable Materials”; J. P. Seaborne, Organization for European Economic Cooperation, Paris, France—“A Self-Contained 16mm Post-Synchronization Studio”; Arthur Rescher and Jack Clink, Capital Film Labs, Inc., Washington, D. C.—“A Foreign Language Dubbing Conversion.”

Lee T. Askren and Raymond J. Dwyer, Eastman Kodak Co., Rochester, N. Y.—“New Methods of Recording 16mm Magnetic Lip-Sync Sound Using a Magnetic-Optical Sound Projector”; Harvey Zorbaugh, New York University—“Television-Technological Revolution in Education”; Lt. Col. Norman Gray, Army Pictorial Service Div., Office of the Chief Signal Officer, Washington, D. C.—“Technical and Production Problems in Military TV Recordings.”

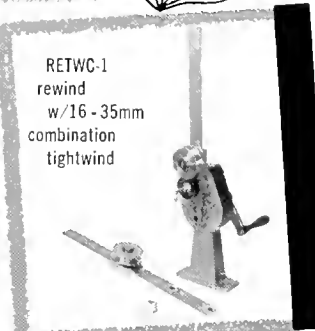
Eighty papers have been scheduled, to date, for presentation at the Convention. Other sessions will cover Standardization, Videotape Recording, Closed-Circuit Television, Television, Theater Operation, Missile Photography, Theater Operation, Instrumentation, High-Speed Photography, Cinematography, Sound Recording and Reproduction, and Laboratory Practice. ☐



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rewind w universal joint and
end support to hold
up to 5 - 35mm reels.



REF-1
friction control
rewind w 1 reel
shaft 35mm.



RETWC-1
rewind
w/16 - 35mm
combination
tightwind



RE-1
rewind w 1 reel
35mm shaft

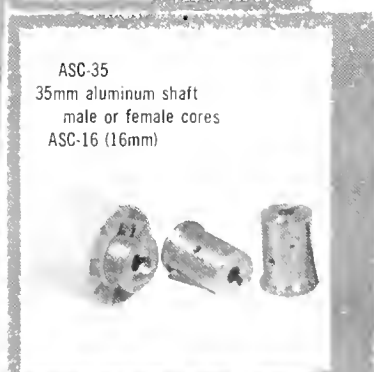


SB-1
swivel base
attachment
for rewind



SP-16 (16mm) spacer
SP-35 (35mm) spacer

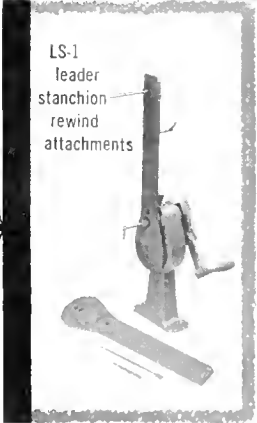
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The Motion Picture Industry attained its majority in 1917—twenty one years of artistic progress! It was the year of the first million dollar movie, "The Mystery of The Deep" with Annette Kellerman, and Mary Pickford's silent classic, "Rebecca of Sunnybrook Farm."

Technical progress was essential too! In 1917, August Arnold and Robert Richter came together and in the following forty years the firm of Arnold and Richter has made important contributions to photographing and processing today's magnificent motion picture image. Seven hundred skilled Arnold and Richter craftsmen now produce the fine Arriflex 16mm and 35mm cameras, a full range of accessories for location and sound shooting, plus ARRI production, processing and printing equipment—*partners with you in the production of better motion pictures!*

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FILM PUBLICITY

Producer Panelists Discuss Techniques for Exploitation

★ A four man panel representing the Film Producers Association of New York discussed "How to Get 16mm Information and Motivation Films Off The Shelves and Into The Hands of The Groups For Which They Were Made" before a large gathering of The New York Film Council last month.

Publicity was the keynote of talks by Lee Bobker, vice president of Dynamic Films, Inc., William Hagens and John Von Arnold of Henry Strauss & Co., and Wallace A. Ross, public relations counsel to the Film Producers Association.

Getting a Good Press

Basic principles set down included: Planning for publicity and promotion right at the outset when the concept and purpose of the film is arrived at . . . Special treatment of press releases so that they are slanted for specific publications as opposed to one broad mailing . . . A continuing campaign rather than just a heavy opening blast . . . Tying publicity to a legitimate civic or general interest news feature which can call attention to the problem with which the film deals . . . Enlistment of all pertinent groups and associations to help promote the film . . . and the initiative to focus the attention of the broadest possible "market" on the film.

"Borrow a leaf from the theatrical film publicist's book," advised Ross, in urging that production still photos, exploitation press books, and personal interviews as well as screenings for the press be provided for.

Advises Promotion Budget

"Allow for between 5 and 8% of your production budget for promotion," suggested Bobker, who showed Dynamic's prize-winning film on geriatrics, *A Place To Live*. Public relations activities for this production started with the initial concept that a film might be needed by this particular field. Interested groups were contacted, a script supervisory committee of important and qualified figures was established, and a certain "guaranteed" audience and print sale were arrived at even prior to filming.

Terming this "an avenue for the truly documentary film to explore entire areas not yet undertaken because of hitherto inadequate financing," Bobker pointed out that "an appreciation of public relations and its working tool, publicity, might well be the springboard for the in-

Announcing THE NEW BELL & HOWELL ADDITIVE COLOR PRINTER

This totally new color printer offers seven advanced features . . . sets new standards for technical precision and operating convenience

The Bell & Howell Additive Color Printer is the result of intensive research and close collaboration with film laboratory specialists throughout the world. In addition to the features shown here, it incorporates the latest innovations of Bell & Howell's Continuous Film Printers which today print nearly all of the world's commercial film.

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3. Variable Speeds—60, 90 and 120 feet per minute.

4. Integral Fader—Built into the lamphouse. Adjustable to produce the desired fade length. Fade

lengths of 20, 36 and 48 frames are available on 16mm printers, and 16, 32 and 48 frames on 35mm printers. Fade adjustments may be changed during the printing run to produce any of the three lengths.

5. Visual Circuit Inspection—Five pilot lights (with doublers) are mounted on each of the three color banks to permit visual inspection of the electrical circuitry for ease of maintenance. Electronic components are replaced as units, virtually eliminating lost production due to maintenance down time.

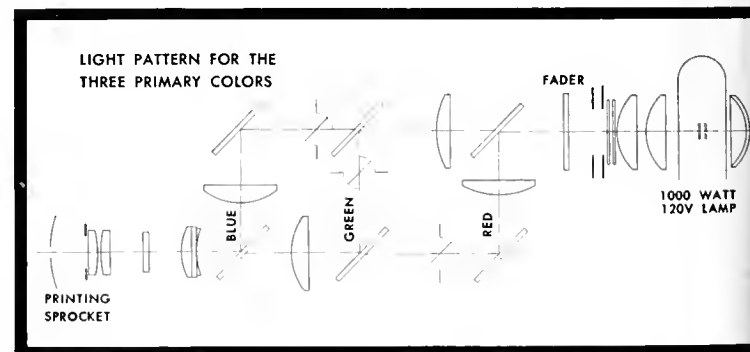
6. Automatic Operation—Color and illumination cue controls are actuated by a perforated control tape which is pre-punched on the program perforator. The tape passes through a reader built into the console base of the printer and controls all necessary printing functions with the exception of the fade.

7. Easily Accessible Controls—Mounted on a panel above the printer lamphouse. The *film footage counter* registers up to 10,000 feet of film and can be reset at the start of each film run. The *automatic fader counter* permits the operator to keep count of fades if they are to be varied in length during printing. Both counters are illuminated for easy viewing.

AVAILABLE ACCESSORIES

- Program perforator for producing control tape
- 1000 watt rectifier for DC
- Margin printing kit for light printing edge numbers (16mm)
- Sensitized patch cueing kit to eliminate notching

For further information, write Bell & Howell, Professional Equipment Division, 7108 McCormick Road, Chicago 45, Illinois.





FINE PRODUCTS THROUGH IMAGINATION

Bell & Howell

formation and motivation for maker of the future."

Similarly, in showing how an already successful film could be exploited in specific new directions, Hazens and Von Arnold illustrated with film excerpts from Strauss & Co.'s *The Inner Man Steps Out*, made six years ago for G.E. and with over 1000 prints already in circulation. When Strauss decided to excerpt four particularly significant episodes in human relations and group them into a *Communications Casebook*, his staff first sent promotional material to previous print buyers, then concentrated on press announcements to certain publications which seemed to pull in requests, as well as sending informational material to a broader group of publications.

Win Audiences, Get Impact

In substance, non-theatrical film promotions build slowly, thought the panel; but word-of-mouth, cultivated carefully by intelligent and appropriately dignified public relations that starts with the conception of the film, can earn an audience both widespread and profitable, an impact both positive and constructive. □

Slidefilm on Exhibit Selling Offered by Advisory Council

◆ Sales forces and trade show men- ters may find helpful points in *Manning the Exhibit Booth*, a color- sound slide-film being made available by the Exhibitors' Advisory Council.

In cartoon style, the film shows that a salesman at an exhibit is an important company representative. The film traces the history of exhibit selling and stresses the special qualifications this type of selling requires. Rules of booth conduct and sales techniques are outlined.

Manning the Exhibit Booth is available at \$25 per print to members and \$35 per print to non-members. To order, write the Exhibitors' Advisory Council, 39 Cortland Street, New York City 7, N. Y. □

Judges St. Louis Art Exhibit

◆ Cal Dunn, Chicago film producer and past-president of the Artists' Guild of Chicago, recently served as a judge of the annual competitive Watercolor and Pastel Exhibition of the St. Louis Artist's Guild.

Dunn, a member of the Artists' Watercolor Society and of a local American Artists' Group, has won 12 St. Louis prizes as a watercolorist and has exhibited his work in 10 states.

THE SPONSOR I Could Do Most For

by Matt Farrell

A PROVOCATIVE THOUGHT and, of course, to me the answer seems simple. I could be of greatest help to the sponsor *who has never sponsored*, i.e. the one who has never used motion pictures for communicating ideas either through failure to recognize the value of films or because he has been scared off by the idea that this is expensive, for big business only.

This is the sponsor — found mostly in "small business"—that I would like to reach.

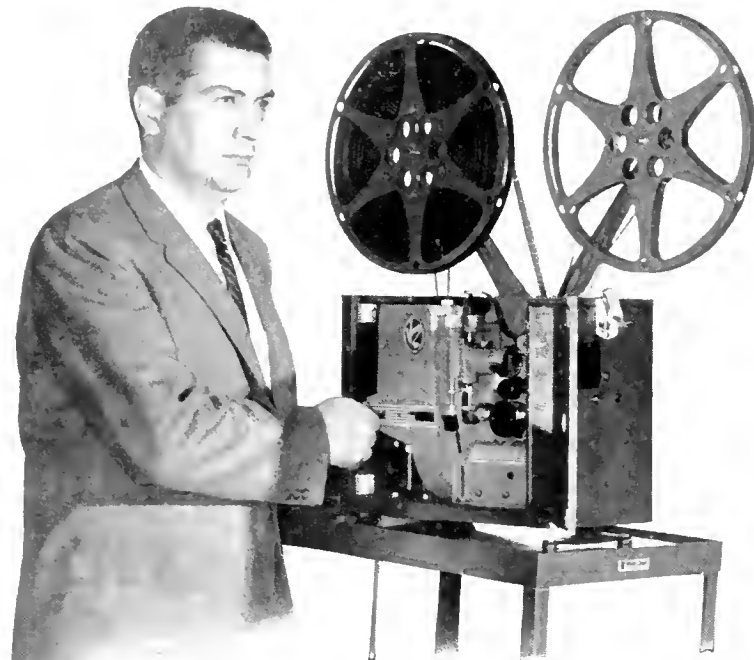
Now this is not altruism on my part. It's wonderful to work with a sponsor who is a confirmed user of films. He recognizes their value. He has become familiar with most of your problems and if your relations with him are good, he will in most cases help you surmount them.

But, and it's a big but, while there are hundreds of confirmed users of motion pictures (and hundreds and hundreds of producers anxious to service them) there are thousands and thousands of possible users with no one servicing them, ergo thousands and thousands of potential customers.

Now, while this is not easy selling, on the other hand, the results are very gratifying.

If I could bring into being a few new film sponsors every year, if I could explain to them that films are basically a medium of communicating thoughts and ideas in an interesting way, if I could prove to them that this communicating could be done in a simple straightforward manner that need not be elaborate and costly, if I could convince them that business films are practical for small businesses . . .

If I could do all these things, I would not only be helping the sponsor but, to a greater degree, our industry and myself.



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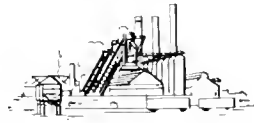


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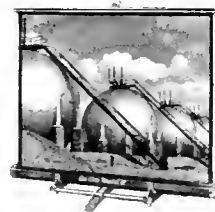
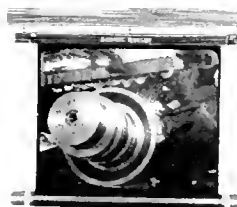
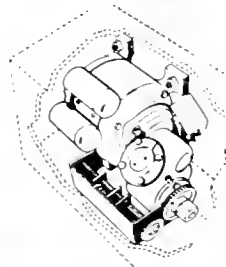
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**19 Motion Pictures and Slidefilms Share '56 Honors
Awarded by National Committee on Films for Safety**

Sponsored SAFETY FILMS got the green light of expert approval as some 70 motion pictures and slidefilms moved to the finish line in the 1957 competition conducted by the National Committee on Films for Safety.

Fourteen of the 19 awards presented went to sponsored films produced in '56 in a competition focused on 58 subjects in four main categories and three special categories. Under the 58 competing title designations were included a number of film series—a single award being allowed to a series. Nine bronze plaques (top awards) and 10 awards of merit were bestowed in the competition.

Six Receive Bronze Plaques

Six bronze plaques were won by sponsored motion pictures. Seven awards of merit went to sponsored motion pictures and one award of merit was given to a sponsored sound slidefilm. Three bronze plaques and two awards of merit

were presented to films from special producer sources.

These films were judged by authorities in various areas of safety. The purpose of the competition is to stimulate the production and use of films on accident prevention and to encourage higher quality. From the competition "finish" line, the safety subjects, accelerated by awards and publicity, resume their travels in safety education.

Awards by Category

In the "Occupational" safety category, bronze plaques were awarded for these non-theatrical 16mm motion pictures:

Knowing's Not Enough, 23 minutes, color, sponsored by United States Steel Corp., produced by Wilding Picture Productions, Inc.—portraying how four mental attitudes can be responsible for accidents.

Falling and Bucking Timber, 20½ minutes, color, black/white, sponsored by Pacific Northwest Loggers

Assn. and produced by Rarig Motion Picture Co.—stressing the need for safety planning in the logging industry.

First Aid for Aircrew, 28 minutes, color, black white, sponsored by the Department of National (Air) Defence (Canada), produced by the National Film Board of Canada—showing how first-aid knowledge can save aircrew lives in a crash.

Non-theatrical motion pictures winning awards of merit in the Occupational category were:

The First Five Minutes, 25 minutes, black/white, sponsored by the National Board of Fire Underwriters, produced by Audio Productions, Inc.—illustrating the need for plant fire training for effective early action.

No One Else Can Do It—13 minutes, black white, sponsored by the National Safety Council, produced by Sarra, Inc.—showing that a foreman must accept responsibility for safety in his department.

Safety Doesn't Happen, 16 minutes, black white, sponsored by the National Safety Council, produced by Vogue-Wright Studios—depict-

(CONTINUED ON PAGE 22)

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Honor 19 Safety Films in "Best of '56" Awards:

(CONTINUED FROM PAGE 20)
ing a small plant owner's acceptance
of safety responsibility in shop op-
erations.

Balance in Action, 14 minutes,
black/white, produced by Varifilms
(unsponsored)—describing in-ser-
vice nurses training methods of shift-
ing patients.

In the 35mm sound slidefilm sec-
tion of the Occupational category,
the award of merit winner was *Take
It Away*, 9½ minutes, color, spon-
sored by Hardware Mutuals, pro-
duced by Vogue-Wright Studios—a
cartoon treatment of steps in hand-
ling boxes safely.

Bronze-plaques for non-theatrical
motion pictures in the Traffic and
Transportation category were pre-
sented for:

Traffic Action Program, a series
of eight films totaling 54 minutes,
black/white, color, sponsored by
The President's Committee for Traf-
fic Safety and produced by Apex
Film Corp., Film Counselors, Inc.,
and Creative Arts Studios. These
films show how communities can or-
ganize an effective traffic program.

The Two Sleeping Lions, 4½ min-

utes, color, black/white, sponsored
by AAA Foundation for Traffic
Safety, produced by the AAA Public
Relations Department Film Unit—
teaching elementary school children
not to cross the street between two
parked cars (animation).

I'm No Fool as a Pedestrian, 8
minutes, color, produced by Walt
Disney Productions—a cartoon on
pedestrian safety for elementary
school children.

The award of merit in Traffic
and Transportation (16mm) cat-
egory went to *Freedom of The Amer-
ica Road*, 27 minutes, black/white,
sponsored by Ford Motor Company,
produced by M.P.O. Productions,
Inc. — showing how communities
faced traffic problems and corrected
them.

Awards in General Category

In the General category of 16mm
motion pictures, bronze plaques
were presented for one sponsored
film and one unsponsored film:

Traffic Tracks and Safety Facts,
24½ minutes, color, sponsored by
Pennsylvania Railroad, produced by
Unifilms, Inc.—emphasizing the
need for educating children not to

play or trespass on railroad prop-
erty.

Go to Blazes, 30 minutes, black/
white, produced by the National
Film Board of Canada—dealing
with the experiences of a fire inspec-
tor in checking fire hazards and
causes.

Awards of merit in the General
category were captured by the
16mm motion pictures:

Album of Public Safety, 20½
minutes, color, black/white, spon-
sored by Underwriters' Laboratories,
Inc., produced by Washington Video
Productions—demonstrating the im-
portance of testing products for
greater safety.

Blasting Cap, 13½ minutes, color,
sponsored by the Institute of Makers
of Explosives, produced by Pennsylv-
ania Film Productions, Inc.—show-
ing children the dangers of handling
blasting caps.

Common Sense Afloat, 28 minutes,
color, black/white, sponsored and
produced by The United States Coast
Guard—offering tips on safe pro-
cedures in operating small outboard
motor boats.

In the Theatrical Motion Pictures
category, a bronze plaque was won
(CONCLUDED ON PAGE 78)

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

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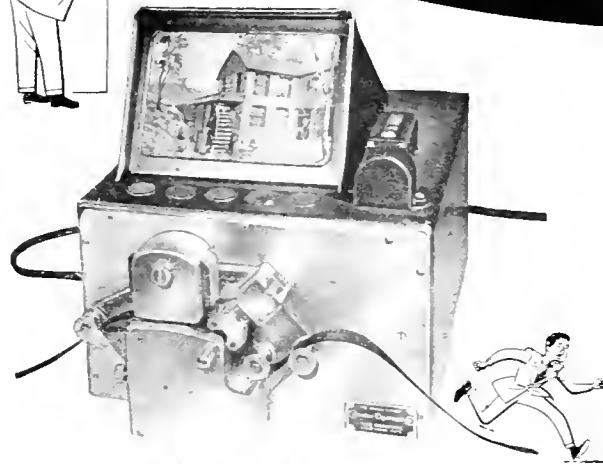
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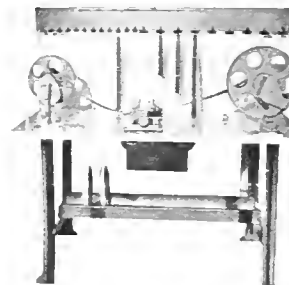
\$350.00 viewer only; additional **\$75.00** with counter; additional **\$150.00** with built in sound reader.

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As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?

CUTTING AND EDITING TABLES are of heavy-gauge all-steel construction; black front extensions for all rewinds; channel slide drawers; baked enamel finish. Various models and sizes; with and without light box, drawer, and film clip rack.

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SY45-CECO "FILMETER" STOP WATCH AND TIMER For 35 and 16mm cinematography. 1/5 second intervals. Black figures indicate film footage consumed for 35mm; blue figure for 16mm. Red figures indicate time consumed. Registers to 12 minutes. Time out for interrupted operation. Chrome finish, anti-magnetic. Available with slide release or pushbutton. **\$14.50** up



\$276.50

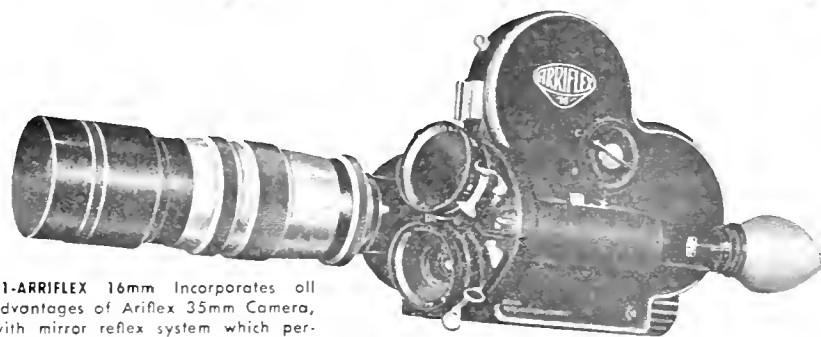
5000 Watt—**\$175.00**



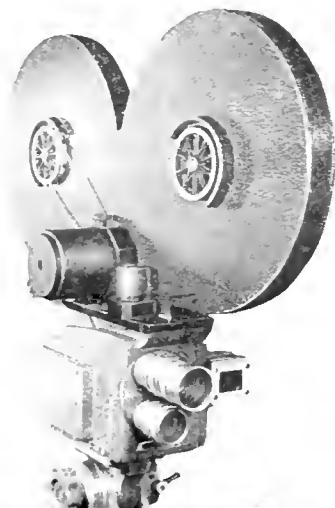
CL13-CECO 5000 WATT CONE LIGHT. Shadowless, will flood a large area with soft light. Can be placed close to actors who are able to look directly into it without blinking. Complete with switch, 25 ft. cable and yoke.

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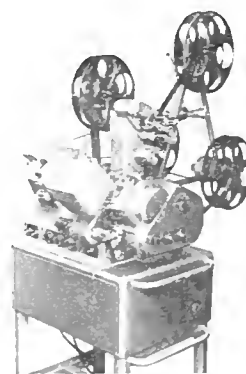
X1-ARRIFLEX 16mm Incorporates all advantages of Arriflex 35mm Camera, with mirror reflex system which permits viewing and focusing through taking lens while camera is in operation. Viewfinder shows clear, well-defined image correct parallax, uninverted and right—side-up; eyepiece has 10-power magnifier. 3-lens turret. Accepts 100-ft daylight loading spools; also accessory 400-ft magazines.



C1658-CECO AURICON CINE-VOICE CONVERSION Cine-voice camera modified to accept 1200-ft. magazines; has torque motor for takeup. Also includes Veeder footage counter.

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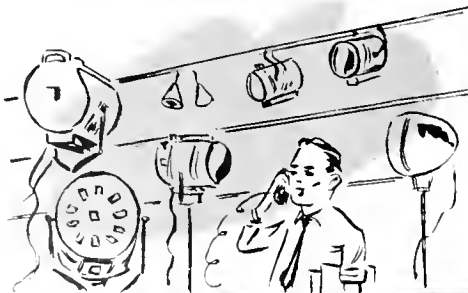
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Bob Wood Elected President Of Sound Masters, Inc.

★ Francis Carter (Bob) Wood, Jr., one of the founders of Sound Masters, Inc., has been elected president of the New York company, a leading producer of industrial and TV films.

Wood, a veteran film maker, has been vice-president in charge of production for Sound Masters since 1937, when, with W. French Githens and Harold E. Wondsel, he founded the company. He succeeds Wondsel in the presidency, while Githens remains as chairman of the board.

Prior to 1949, the three partners also operated Newsreel Theatres, Inc., including the Embassy Newsreel Theatres, for which Wood was producer of special news features.

As he assumed his presidential duties, Wood expressed confidence in the productive outlook.

"A backlog of film work for the first quarter of 1957 that is already greater than that for any corresponding period in the past six years assures Sound Masters of a 20th anniversary year of unprecedented business," Wood said.

Sound Masters currently services some 29 advertising agencies and more than 50 national business and governmental clients. The firm is a founding member of the Film Producers Association of New York and has participated in all of the activities of FPA, which have set operational standards for film production in New York.

A Biography in Brief

★ Francis Carter Wood, Jr., newly elected president of Sound Masters, Inc., New York City, knows the film business. A founder of Sound Masters in 1937, Wood has been production vice-president of the firm since its inception.

An outstanding sportsman, 48-year-old "Bob" Wood has been responsible for some notable sports documentary films. His *Fishin' for Fun*, featuring the national flycasting champion, has been seen by an estimated 55,000,000 persons. Sponsors for his hunting, fishing and shooting films have included such companies as Olin Mathieson's Winchester Division, General Motors' Fisher Body Division and McLouth Steel.

His film career includes credit for some of the first films on cancer research made while he was a senior at Columbia University. He then worked under the guidance of his father, the late Dr. Francis Carter Wood, an eminent specialist. Four years after his graduation, in 1934, Wood joined his former Alpha



... newly-elected president of
Sound Masters, Francis Carter Wood

Delta Phi fraternity brother, W. French Githens, and Harold Wondsel in a film business venture. Under the corporate name of Newsreel Theatres, Inc., Wood, Githens and Wondsel operated the Embassy Newsreel Theatres on Times Square and throughout New York.

From 1934 until the chain was sold in 1949, Wood was actively engaged in producing special news features for the Embassy houses. Wood's world-war-time activity included presidency of the Anchor Optical Corp, which produced binoculars and other optical instruments for the United States Navy.

During the past seven years, Wood has supervised all Sound Masters, Inc., productions for AT&T, Pan American World Airways, Sun Oil, Alcoa, Westinghouse and some 25 other national and international companies—creating films in public relations, sports, training, television and other categories

Oakton Engineering Names Paul Kohout as Sales Manager

◆ Two appointments have been announced by Oakton Engineering Corporation, Skokie, Illinois, an electronic affiliate of Pettibone Muliken Corporation. Paul Kohout has been appointed national sales manager and Stanley B. Schiffman has been named district sales manager, with headquarters in New York City.

Kohout will direct the national sales of Robotape, an automated tape player with subsonic inaudible action signals, and products which employ the Robotape.

Kohout formerly was assistant to the president of The Society for Visual Education, Inc. Schiffman previously was sales manager of John Rider Company.

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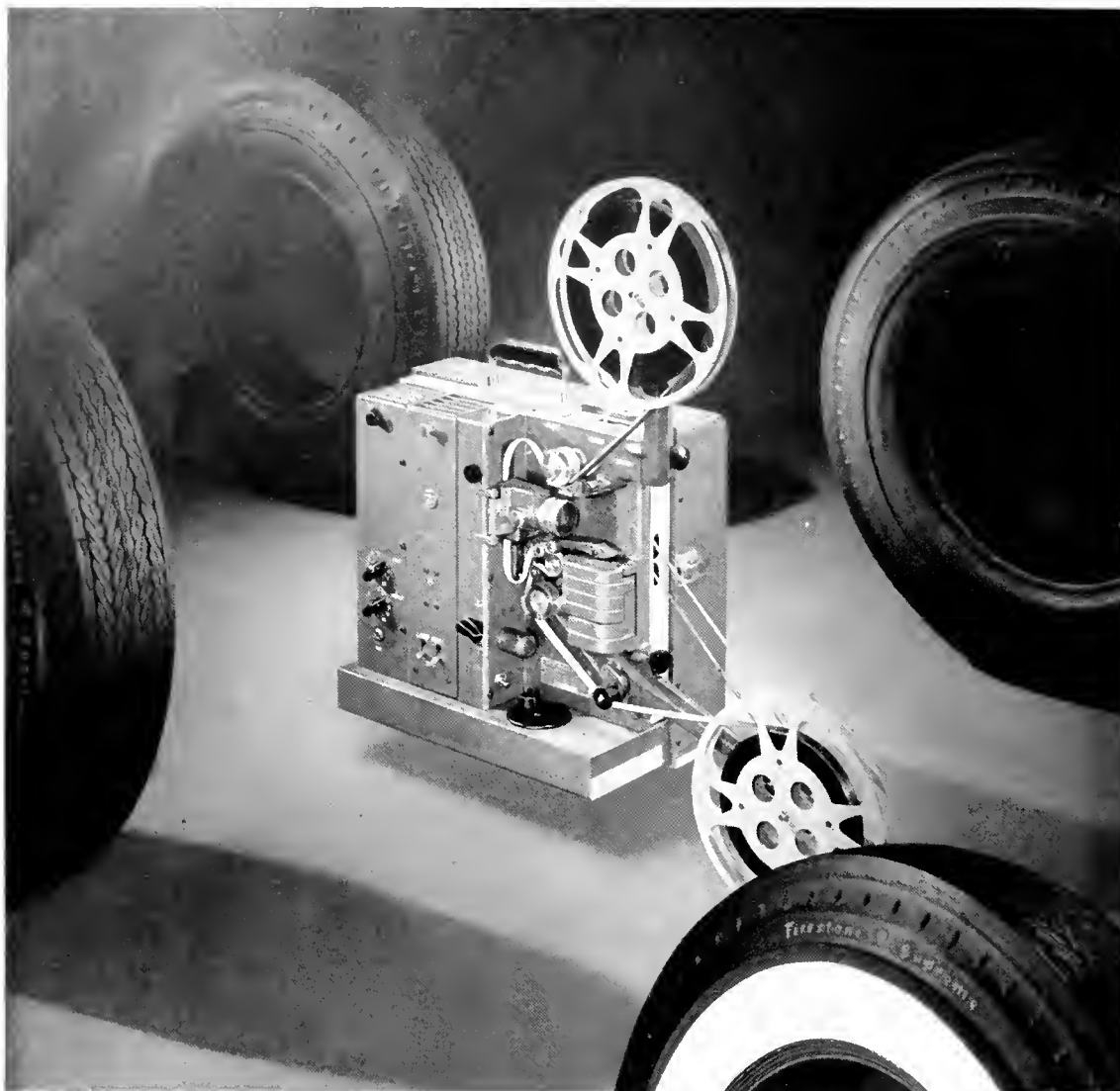
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Your film programs may sell or train, inform or entertain. They do it per-

fectly every time on an RCA Projector. Engineered with all the steady dependability of RCA's famed theatre line, an RCA Projector operates like a breeze. Thread-Easy film path helps you get the show going in a jiffy. Extremely quiet operation keeps attention on the film. Precise sound reproduction gets the most out of every film's sound track.

For firsthand *proof* of the simplicity and efficiency of these projectors, call in your RCA Audio-Visual Dealer. He'll be glad to demonstrate, glad to let you run your films on one. Look him up in the Yellow Pages under "Motion Picture Equipment and Supplies" . . . very soon! Radio Corporation of America, Dept. P-283, Building 15-1, Camden 2, N.J.

Write for free film planning book
"Film . . . Projectors . . . Ideas."



RADIO CORPORATION of AMERICA

Audio-Visual Products, Camden, N. J.

TM(s) ®

Film, TV Workshop Courses Set at University of Miami

★ Basic and advanced workshops in motion pictures and television will be held this summer at the University of Miami, Coral Gables, Florida. The courses, two for tv, two for films, were announced by Dr. Sydney W. Head, chairman of the university's Radio-TV Film Department.

The audio-visual courses will use the school's expanded facilities for learning-by-doing instruction and will include special projects. Most of the participants will be college graduates already professionally employed, who need to use mass media in connection with their regular work. A few upper-division undergraduates will be admitted and graduate credit for an advanced degree in Education may be earned.

A motion picture basic workshop course for those with no practical experience in professional film production will be held from July 26 through August 13. The advanced workshop in motion pictures is set for August 14-31. It will include work on such practical individual projects as "A" or "B" roll printing, post-recorded sequences, picture and sound matching, preparation of animated sequences, lighting, editing, laboratory controls.

Among the facilities for the workshops are a complete laboratory for black and white printing and processing; Mitchell, Bell and Howell, Cine-Special and Auricon cameras, a printing unit, an optical recorder, 16mm synchronous tape recorder, a time-lapse and animation stand and other production units.

The fee for each workshop is \$70. Moderate cost housing can be obtained on campus. Details on the workshops may be obtained by writing Dr. Sydney W. Head, chairman, Radio-TV-Film Department, University of Miami, Coral Gables, Fla.

Production Review Extra Copies

★ While a limited supply lasts, extra copies of the 204-page 7th Annual Production Review issue of BUSINESS SCREEN are available at \$2.00.

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- 1 COMPLETE TEXT**—for step by step guidance. Contains instructions, remarks which you may read or improvise upon, questionnaires that reveal individual selling weaknesses, sales problems to stimulate discussion, summarized highlights and send-home follow-up material.
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- 3 SOUND RECORDING**—Narration by Harlow Wilcox puts the message across clearly, forcefully, convincingly.

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What's Ahead For Films Next Year

by Howard Lesser

BILL SAROYAN ONCE WROTE a show titled "Across the Board on Tomorrow Morning." That's an irksome bet every business forecaster is forced to place, unless he decides to pull his shingle in before the brickbats fly. Some forecasts are projections of the past, some are compounds of future factors, but the building blocks of both types are put together with the cement of hope.

So with apologies made to the future, let's step toward our crystal ball. You'll notice that this one is equipped with a door. Why waste time peering into a clouded future, when you can step inside and hold tomorrow's ticker tape in your own hands?

Maturity of the Medium

Our first quotation says that business films will come of age in the late summer of '57. What started as a novelty will be recognized as a necessity. Or, to put it another way, yesterday's adolescent will be paying his own way tomorrow.

Here, dated January 1, 1958, is an item of utmost importance. The Chairman of the Board of one of America's ten top corporations will give an interview to a business reporter, and he will allow himself to be directly quoted.

"I have come to the firm conclusion that my appearance in a film will not sell ten cents' worth of my company's product. I'll go even further, and state my belief that a long slow pan of our main plant, no matter how well backed up by pounding tympani, will accomplish even less."

Unquote and amen.

This corner predicts that commercial sponsors are going to demand that their films contain the interest-provoking elements of theatrical features. If you turn that coin over, you'll see the illustrated lecture playing the leading role in a funeral procession. There will be no industrial clients among the mourners; they'll be too busy being fitted with films designed for their individual needs.

Dollar for Dollar Value

Along about mid-year, public relations counselors and advertising department heads are going to demand dollar-for-dollar production values in their company films.

Mr. Ziegfeld was born knowing that a beautiful woman was more

(CONTINUED ON NEXT PAGE)



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(CONTINUED FROM PRECEDING PAGE)
so in a beautiful setting. Mr. Sponsor is going to learn that his ideas and products deserve the same treatment.

About the same time, a clause will begin to appear in contracts: "The producer agrees to bring fresh creative thinking to the sponsor's problems. Carbon-copy thinking will not be acceptable."

The big surprise, the one prophecy that casts doubt on the whole forecast is this flash message from tomorrow's teletype: "On July 1st all sponsors will trim industrial content from many

messages, many ideas, to one message, one idea. 'One Film, One Message', will be the new slogan."

Our advance research party has just entered the crystal ball, our portable digital computer is coming forth with its findings: "Sponsors will begin to insist that their pictures carry *their* message."

Then there's a lugubrious footnote, "Producers will have to make the pictures *they* want to make with their own money!"

Even curled up inside the crystal ball, some of these things are hard to believe. Just the same, put me down for six, two, and even.

AUDIENCE LIMITED, PROFIT UNLIMITED

by Charles (Cap) Palmer

All our glib talk about how "the film is a tool" is empty until the client uses his film as a tool. Which he seldom does. A deep-rooted subconscious concept usually blocks the way; the "audience" concept. So here is our pitch to one client...

* * *

"DON'T THINK OF this movie as a movie. It isn't a movie, it simply happens to be packaged in the same way, on a strip of cellulose acetate. It's a tool. Not a sales tool—and not a salesman's tool . . . it's a salesmAn's tool.

"If you think of this film as a movie, you will unconsciously feel that you must always get together an *audience* (of several people or groups) before you show the picture. The result will be that you *won't* show it at all, ever, to some people who ought to see it and maybe buy your product.

"Would you wait until you got several groups together to show them a printed brochure about your product? Of course not. So regard this picture as a long narrow brochure, as something which, in effect, you can pull out of your kit and show your prospect as part of your approach. This picture is designed to be shown to audiences of *one*—one *mind*: to one man, or a few men who represent one company. You don't even have to set up a screen and darken the room: if you put a projector on the man's desk or on a table in his office, and beam it against a plain wall five or six feet away, you will get a good image, and a minute or so into the picture your viewer will forget the image is small, he'll be following the story.

"If a picture fits at all into your selling approach, your salesman

ought to have a projector as handy as a briefcase. If he has to borrow or rent a projector every time he wants to show the picture to a prospect, he'll end up not using the picture; it'll be too much bother. The projector ought to be in his coat closet in his office, and it ought to be a simple single-unit rig which he can carry casually and bring into a man's office with no fuss: it costs only about a couple of typewriters and you will, in effect, own it free when it has helped make two or three sales.

"And don't think that this film is to be used only on big sales. If it helps make a routine sale, it's worth carrying the projector over to the man's office, particularly if this opens you up with a new client and begins a continuing relationship. The picture is a chance to make your man stand out from the other salesmen who are calling on him, and you ought to use it as such.

"Actually, this is simply the good old tried-and-true point-of-sale merchandising. It's new only to the use of film. But used this way, film can be wonderfully effective in selling three broad types of product—(1) the *intangible*, like group insurance, (2) the *invisible*, such as a process that occurs inside a closed vessel, and (3) the *immovable*, like the heavy machine or mechanical installation that the prospect won't travel to see, and which you can't carry to the prospect—except on film.

"The main point is this—film can be enormously useful to you. But it's no good in the can. Until light shines through it, with the right man sitting in front, it's just three or four pounds of cellulose acetate. So keep the light shining through."



For the color prints your skill deserves . . .

ANSCO TYPE 238 COLOR DUPLICATING FILM

Your skill, reputation and personal pride all get a boost when you use *Anso Type 238 Color Duplicating Film* for 16mm release prints.

Type 238's long tonal scale marches to the full red—the true color of your original . . . gives you the crisp definition, the cleaner, whiter whites, softer middle tones, open shadows, and high-fidelity sound that let your skill come shining through!

Next time you order prints, specify popular *Anso Type 238 Color Duplicating Film*. Then, see the difference Anso makes! Another great film from ANSCO, A Division of General Aniline & Film Corporation, Binghamton, New York

For color-perfect slides and strips . . . use Anso Type 538 Color Slide Duplicating Film

This superbly-crafted 35mm reversal color film is ideal for making direct duplicates from original transparencies. Available in safety base . . . long lengths DRL.

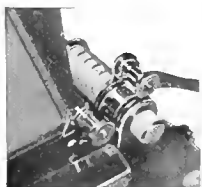
Anso . . . the finest compliment you can pay your skills



CRAIG Best Selling Movie Viewer
 Top Quality at \$49.50

Inspect your pictures comfortably in a lighted room on the CRAIG Viewer's 3 1/4" by 4 1/4" hooded screen with its 75-watt projection lamp. Threads straight, left to right, on stainless steel film guide that doesn't touch pictures. Built-in frame marker clearly spots the right frame without notching or punching. Convenient focusing and framing adjustments. Lamp switches on automatically when film gate is closed. Dual cooling system lets you view a single frame indefinitely without damaging film or emulsion. Rugged metal construction. Far and away the most popular viewer for black and white or color, sound or silent. Models for either 8mm or 16mm film.

Time Your Movies to .001 Minute



A CRAIG Frame Counter on your viewer or Projecto-Editor makes it easy to time filmed action to fractions of seconds or time scenes, sequences or complete movies accurately.

Getting the exact speed of motions and actions of every kind in science, business, industry, education and the armed services is simple with the CRAIG Frame Counter. Whether you use a standard camera speed or a special high-speed camera with 16mm film, the frame counter permits instant conversion of photographed action into time fractions. If you need to time movies, scenes or sequences to synchronize with voice, sound or any action apart from the movie, the CRAIG Frame Counter is indispensable.

Craig Accessory Frame Counter, \$37.50 . . . Craig Projecto-Editor, complete with rewinds, splicer, viewer and cement, \$79.50 . . . Craig Formula #7 Cement, 1 oz. 40¢; 8 oz. \$2.45, 16 oz. \$3.50. All available at better camera stores.

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Visual Education on Today's Nursing Problems—

3,500 at National Nursing League's May Convention to View Extensive Program of Medical, Health Films

★ Motion pictures on medical and health subjects will illuminate sessions at the 1957 Convention of the National League for Nursing, to be held in Chicago May 6-10. Some 3,500 conventioners are expected to see the films which will be shown in daily afternoon meetings.

The convention is for the benefit of nurses, students, representatives of allied disciplines and interested lay citizens. Sessions will deal with education's role in meeting demands for more nursing service, caused by a growing and aging population, the increased number of beds in hospitals and nursing homes, and the more rapid return of patients to their homes — which necessitates community nursing care, more medical discoveries and developments.

Experts to Introduce Films

The convention films will be presented with five-minute comments by experts. Sessions are arranged in theme sequences and are planned to support the conference topics of the convention.

Featured in the program will be a premiere showing of the first film in a series on operating room nursing, *Positioning the Patient for Surgery*. This film subject is to be sponsored by the ANA-NLN Film Service in cooperation with the American College of Surgeons. The series is being produced for the American Cyanamid Company, Surgical Products Division (formerly Davis & Geck).

Mental Health Film Forum

A mental health film forum on May 7 will feature *Mind and Medicine*, a kinescope of a videliclin presented by the American Medical Association in cooperation with the American Psychiatric Association last Fall.

A discussion panel will be led by Miss Kathleen Black, director of the Mental Health and Psychiatric Nursing Service of the National League for Nursing, and will include Dr. Granville L. Jones, chairman of the Psychiatric Association Committee on Psychiatric Nursing; Luther Christman, nursing consultant, Michigan Department of Mental Health, and Mary Cheney, director of Nursing Services, Fort Wayne State School, Indiana. The forum will close with a showing of *Helen Keller in Her Story*.

Films selected for the convention include: *Way of the Navajo*, *Edge*

of Silence, *To Your Health*, *Proud Years*, *So Others May Live*, *Three of Our Children* — to be shown under the general theme heading of health frontiers: *Patient is a Person*, *Arteriosclerosis*, *Operation Scramble*, *Biography of the Unborn*, *Tu Enfanteras Saas Douleur* — for the session on clinical areas; *Nursing Care of the Cardiac Surgical Patient*, *Valiant Heart*, *Positioning the Patient in Surgery* and *District Nurse* — to highlight a session on hospital and public health nursing.

* * *

Harold Wondsel Forming Own Production Firm in New York

★ Harold E. Wondsel, for the past twenty years president of Sound Masters, Inc., New York film production company, has announced his resignation from that organization.

With plans definitely established to open his own film production organization, Wondsel is currently completing arrangements to acquire studio facilities in midtown New York and is clearing a name for his company with New York State authorities.

He'll be joined in the new undertaking by Robert Carlisle, a former partner of Jerry Fairbanks, as vice president in charge of production, by Tom Dunphy, former vice-president of Sound Masters, as vice president in charge of television, and by Jean Blake as consultant.

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GENERAL ELECTRIC LATE MODEL MOTOR GENERATOR SET
Perfect Condition

1000 Amp output direct current — 125 Volts — 1200 RPM Generator. Will take 25% overload for hour long periods.

Direct coupled to 200 HP GE AC synchronous 3 phase motor — 220 Volts.

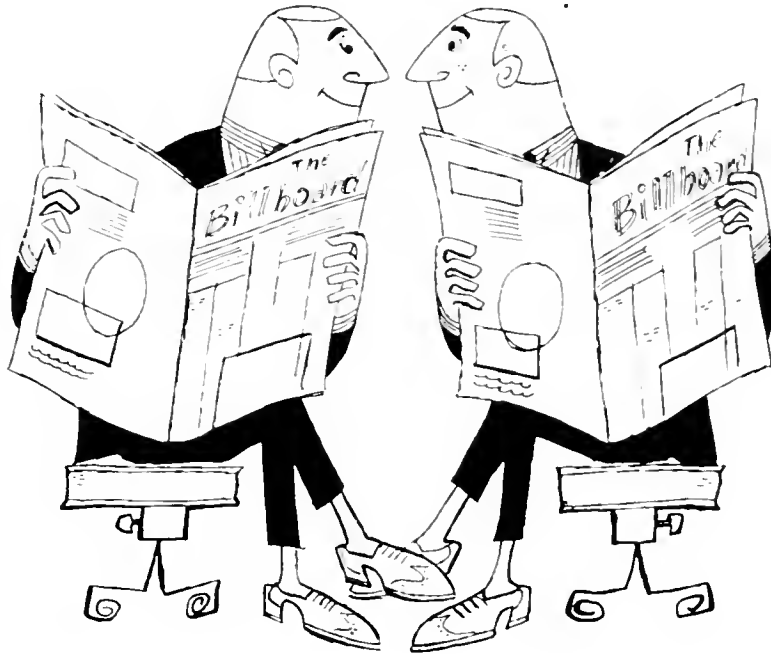
Above complete with all switching and starting gear and with recording ammeter.

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was one of the nation's top two producers of television commercials last year. Tops in Industrial Films, too!



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* *Billboard Scoreboard* • FILM PRODUCER CREDITS

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SPECIALIZATION has earned Color Reproduction Company a reputation for *guaranteed quality* Color Printing which is the Standard of the 16mm Motion Picture Industry. For over 17 years Color Reproduction Company has *specialized exclusively* in 16mm Color Printing. Technical know-how, and the ability to consistently meet deadlines, has resulted in a long list of "Repeat Customers." In fact, Color Reproduction's continually increasing volume is due to a great extent to "Repeat Business"!

Color

REPRODUCTION COMPANY

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Next time you order Release Prints let Color Reproduction Company do them!

FILM WORKSHOP

★ More than 300 participants studied production phases at the 11th Annual Motion Picture Production Workshop sponsored by The Calvin Company, Kansas City, Missouri, March 18, 19 and 20.

The Workshop was staged at Calvin's studio for representatives of professional producers, photographic departments of business, industry, government, the military and universities. Featuring guest speakers and discussions, the Workshop provided three full days of scheduled sessions on the range of motion picture production areas. Evening sessions on March 18 and 19 consisted of film showings.

Films representing industry's use of motion pictures were shown the first evening, March 18. Films at this session included: *The American Road*, sponsored by Ford Motor Company; *Sui-Gas Pipeline*, from Rayant Pictures Ltd., England; *The Seasons*, produced by Christopher Chapman Productions, Canada, and *Dust or Destiny*, sponsored by Moody Institute.

Eight films prepared by university and student production units throughout the country were shown at the March 19 evening session. These showings were introduced by Steve Knudsen, president of the University Film Producers Association.

On March 18, the regular daytime Workshop sessions began with "Industry's Use of Motion Picture Film"—a topic introduced by E. S. Purrington, manager of the Photographic Department of Ford Motor Company.

Other sessions the first day covered the projection problem, motion picture titles, animation, pre-planning, script preparation, the director's job, sets, properties and make-up. Windup "Buzz" sessions were group discussions on planning and supervising production.

Sessions on March 19 dealt with 16mm camera stocks, minimum camera equipment, location photography, motion picture lighting, special effects, common photographic errors, minimum editing equipment, the work print editing system, optical effects, editing techniques, making a film from stock, new editing equipment. Buzz sessions considered photography and editing.

On March 20, a highlighted session on "Sharpness and Contrast in Projection" was conducted by Ralph Evans, Color Technology Division, Eastman Kodak Company, Rochester, New York. □



More than 50 million people "attended" this wedding!

This tastefully-handled, audience-appealing wedding scene is one of the many warm, tender moments in the Toni Company's popular good-grooming film, "*Heads Up For Beauty*." In less than 3 years this Cascade Production has become *one of the most widely-seen women's films ever made!*

To date it has been shown 51,427 times in high school home ec classes, women's clubs, churches and other community meeting places where women gather. A TV favorite, it has been seen on 562 public service telecasts in all market areas—and is still going strong!

The Toni Company uses Association Films *exclusively* to reach the vital women's market. We concentrate our

efforts on the two *major* channels of sponsored-film communications: *Community Group Showings* and *Television*. This offers sponsors, such as Toni, the dual advantage of high-impact large-screen showings and intimate living-room presentations. These, we believe, are the *appropriate* and logical channels for sponsored films from the standpoint of audience reaction and response to a sponsor's message.

Association Films issues an informal monthly newsletter called "*audiences*," which tells about sponsors and their films. If you would like to be on our mailing list, please write: Dept. B, Association Films, 347 Madison Avenue, New York 17, New York.



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Title:
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Here, in one package, is everything you need to stage an effective training meeting. So flexible you can use it as a 15-minute "quickie" or a stimulating 2-hour conference. Modern audio-visual techniques drive home important lessons in human relations and management procedure. Proved effective for **any** type of business.

ALL FOR JUST \$22.50

LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improvise upon.



STRIPFILM—dramatic visual presentation vividly demonstrates need for cooperation . . . shows specific techniques for achieving it.



SOUND RECORDING — a teacher that never tires, never omits, never forgets. Narration by Harlow Wilcox puts the stripfilm's message across clearly and convincingly.



FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.



ORDER NOW

Send us your check for \$22.50 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

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VIVA LA DIFFERENCE

How to Achieve Success With Wide-Screen Presentations

by John H. Rose

BETWEEN EMPLOYING an effective device, on the one-hand, and simply using a gimmick on the other hand, our industry and our company is dedicated to the proposition that . . . there IS a difference. We *think* it's probably true in any business, but we *know* it's true in the film business. For example . . .

There have been many presentations on standard size screen that have flopped pretty badly, resulting in unnecessary loss of time, money, and more important than either of these, sales effectiveness. The use of the wide screen could have prevented these unfortunate results.

From our own experience, we know there have been many wide screen presentations that have resulted in tremendous savings of both time and money, and have simultaneously resulted in increased sales effectiveness. Now . . . how can it be determined in advance whether the wide screen will be the factor that can spell the difference between a successful and an unsuccessful presentation? The answer is . . . the wide

screen should be used whenever it can be employed as an effective device, and it should not be used as a gimmick to whip up a little audience enthusiasm for a poorly conceived and poorly executed presentation.

It therefore behooves a sales or training executive to pin down in advance just what the factors are which should affect his decision to use the wide screen. Fortunately, the factors which make the difference between the wide screen as an effective device and the wide screen as an ineffective gimmick, *are* determinable in advance of production.

Let's take a look at them. 1. The Concept. 2. The Material. 3. The Audience. These are the factors which, properly analyzed, determine in advance whether the presentation should employ the wide screen as an effective device to do a better job.

Interestingly enough, cost is not a factor in the basic decision. This comes as a surprise to many executives who are under the false impression that putting a presentation on wide screen costs twice as

much or three times as much as the same presentation on standard size screen. This is an impression that has been fostered principally by those producers who are basically geared to high-speed, high volume production of routine, formula-type films for the standard size screen.

The fact is that a frame of artwork designed for wide screen costs about 25 percent more than the same frame designed for narrow screen. However, this individual frame cost is more than offset in total presentation by the greater flexibility allowed on the wide screen through use of limited animation, pop-ons, cel movement, wipe-offs, and screen division. In other words, a single art frame on the wide screen can be adapted in many cases to do the work of three to six individual frames on the more limited area of the narrow screen.

And, to be perfectly practical about the matter, the most effective presentations on wide screen have started with a frank discussion between producer and client . . . "Here's what we want to accomplish, and here's what we have to spend. What can we get for our money that will do the job best?"

Whenever I make this point, someone in the audience asks:



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since 1937

OUR TWENTIETH YEAR

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16
mm

LARGEST ☆ MOST COMPLETE STUDIOS & LABORATORY IN THE TRI-STATE AREA

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☆ COLOR—B&W Duplicates ☆ Optical Effects ☆ Color Masters
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TWO LARGE SOUND STAGES • 1,000 AMPS. • OUR OWN BUILDING

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PRESS TITLES ☆ FINEST RECORDING AND RE-RECORDING FACILITIES ☆ MUSIC
LIBRARY ☆ PORTABLE KINESCOPE UNIT ☆ SERVICES WITH SPECIALISTS FOR ANY
PHASE OF YOUR MOTION PICTURE PRODUCTION
REQUEST OUR PICTORIAL BROCHURE AND PRICE LIST

"If cost isn't a factor, then how come most of your clients are Class A Corporations?" The assumption in this question is that clients like ours are free and easy with large budgets. That's not true. But they are determined to get the most sales return from each sales dollar invested, and that's the reason they're attracted to a company like ours.

As a matter of fact, about half of our films are designed for standard size screens and this will probably continue to be true, because in these cases the wide screen would be dragged in as a gimmick, contributing nothing, rather than employed as a device, increasing the effectiveness of the presentation.

But let's return to the three factors which do determine whether a film should go wide screen or standard. The best way to demonstrate the all important difference for which we shout "Viva!" is by example.

* * *

CONCEPT: Example—Colgate Palmolive Company wanted to impress their salesmen with the diversity of products in their line, and the diversity of their advertising and sales approach, each campaign tailored to a particular product's appeal and market conditions. Fifteen films on the 7½ by 20-foot screens, shown simultaneously in six regions of the country, gave this job the scope, the audience attention, and the subtle foundations of bigness required to accomplish the purpose.

* * *

THE MATERIAL: Example—The Borden Company wanted to show the relationship between copy and advertising which was meticulously incorporated into the make-up of the magazine ads. Wide screen allowed them to show the various elements in the ad, and then to compose the ad right on the screen. They could show as many as fifty pages in a magazine, five at a time. Limited cel movement allowed these pages to move across the screen horizontally so smoothly that the pattern of integration could be pointed out to the audience and impressed upon them beyond the ability of any lesser medium.

* * *

THE AUDIENCE: Example—Carrier Corporation wanted to convey some very complicated concepts of the marketing patterns common to all major appliances. And their audience had to understand these ideas so clearly that they could utilize the

(CONTINUED ON PAGE 78)

... from the compact little



or the budget priced



to the

value packed



and the

deluxe

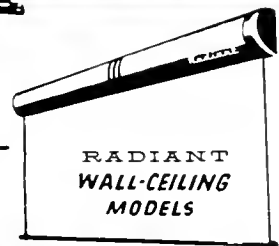


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Manufacturer's Twenty Member Motion Picture Unit sets up to shoot Northrop F-89D all-weather jet interceptor for sequences in Northrop Training Department film.

INDUSTRY'S USE OF 16MM CAMERAS BROADENS

Northrop Aircraft Demonstrates Expanded Industrial Use of Mitchell Cameras

Over 100,000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full-scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today.

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras. Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately-framed film of superior quality is consistently delivered by Mitchell cameras.

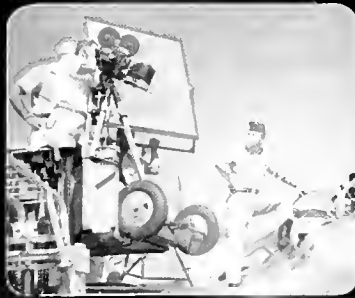
No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera. Easy operating Mitchell cameras help create sales, meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead.



Alaska Bound test pilot Bob Love and Columnist Marvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.

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

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



Mitchell Camera

CORPORATION

666 WEST HARVARD STREET
GLENDALE 4, CALIFORNIA

Cable Address: "MITCAMCO"

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

Visit the Mitchell Camera Booth—No. 54—at the International Photographic Exposition, Wash., D. C.

SPEAKING TO AMERICA: THE EXPANDING AUDIO-VISUAL SERVICE PROGRAM OF THE Chamber of Commerce of the United States



This Nationwide Three-Fold Program Aids 3,200 Local Chambers and Their Members



AS AN INTEGRAL PART of its continuous program to build a better understanding of the American way of life—and to create a greater public sentiment for private enterprise—the Chamber of Commerce of the United States is expanding its production, distribution and use of audio-visual materials.

The National Chamber is a federation of more than 3,200 chambers of commerce and trade associations—with an underlying membership of 1,900,000. In addition, the National Chamber has 20,000 business members.

A Leader in A-V Media

The National Chamber has long been a leader in the use of audio-visual media as a means of communicating ideas. It has a going three-part audio-visual program:

1) The National Chamber uses all forms of audio-visual materials at meetings—it sponsors throughout the country.

2) The National Chamber encourages its business and organization members to use audio-visual materials.

3) The National Chamber sponsors and distributes a number of motion pictures.

This program is under the direction of an Audio-Visual Services Department, which is charged with the responsibility for (a) creating ideas for all presentations, and (b) providing technical production assistance in the development of these presentations.

Hold Over 3,000 Meetings

In the past year, the National Chamber set up and conducted more than 3,000 meetings with business and organization members throughout the country. The meetings were primarily concerned with national, economic and legislative issues. To help clarify these issues,

motion pictures, slides, charts, flannel boards and recordings were used extensively.

A series of twenty-two Chamber Leaders' Workshops, designed to help local chambers of commerce in their programs of work, consistently emphasized the use of all types of audio-visual media. The workshops had a total attendance of more than 5,500 volunteer business leaders from 36 states and 904 communities. Kick-off for most of the Workshops was the motion picture, *Working Dollars*, a New York Stock Exchange production, followed by a special filmed *Workshop Greetings* from Arch N. Booth, Executive Vice-President of the National Chamber. This greeting was produced by the Audio-Visual Services Department.

Training for Trade Executives

Six national Institutes—regional meetings—are also sponsored each year for Trade Association and Chamber of Commerce Executives. These Institutes are training schools, with classroom situations, and most of the classes used audio or visual materials. Attendance last year hit 4,300.

One course offered each year at the Institutes covers utilization and preparation of audio-visual materials. The course stresses the importance of these materials and the business executives learn how to produce them quickly and economically. Instructor for this course is Kenneth H. Goddard, Manager of the Audio-Visual Services Department.

During February (1957) the National Chamber sponsored a series of one-day Congressional Issue Clinics in twelve of the nation's larger cities. The Clinics were designed to spotlight key legislative issues facing businessmen everywhere, and more than 8,000 busi-

nessmen were in attendance. Each of the Clinics were opened with a filmed prayer and outline of the businessman's role in keeping Congress and the public informed on the business viewpoint. Slide presentations and charts were extensively used in pinpointing the key issues.

Ray Swank, of the National Rental and Projection Association, handled all the audio-visual equipment and projection services at the Congressional Issue Clinics.

Encourage Local A-V Utilization

Not only does the National Chamber use audio-visual materials extensively, but it encourages their use on the local level by business and organization members.

In its "Explaining Your Business" program, the National Chamber urges employers to use films to explain their own business operation—its achievements, current situations and future prospects—to employees, teachers, farmers, clergymen and high school students. Also, employers are urged to use films in

Dwight Havens, manager of National Chamber's Service Dept. points up key purposes in film "What Is a Chamber of Commerce?" for training use.



supervisory development and management training classes. Films shown during plant tours are also recommended.

Organization members are urged to use films in meetings with members and to recommend the use of films to other community and civic groups. Placing films on television and sponsoring showings of films in schools and colleges are stressed. Particular emphasis is placed on films which help explain the operation of the American business system and films which can be used in career guidance programs with local high schools.

Reference Guide to Films

One of the key programs sponsored in this area is an information service, available by subscription, called "Films to Explain American Business." With this program, the National Chamber recommends specific films to business members. New business sponsored films are screened and selected for this series, a complete discussion leaders' guide is prepared and then mailed to the more than 600 subscribers. Twenty-four films are now included in this series.

The National Chamber's field staff of 23 Division and District Managers continually recommends the use of all forms of audio-visual materials to organization members. These men, who travel all over the country assisting local chambers of commerce in community programs, carry motion pictures, slides, flannel board presentations, charts and graphs as a standard part of their "tool kits"—in order to give live demonstrations on how these tools can best be implemented.

The field staff also encourages chambers to sponsor both radio and television programs—using materials

(CONTINUED ON THE NEXT PAGE)



"The Atom Comes to Town"

—this 28-minute film points out the many peaceful uses of atomic energy for power, research, farming and medicine. It is in color.

U.S. Chamber of Commerce Visualizes:

(CONTINUED FROM PRECEDING PAGE) rials furnished by the National Chamber or materials developed locally. A radio-television manual, "On Mike! On Camera!" recently published by the Audio-Visual Services Department, is designed to assist chambers of commerce in using radio and television as a means of communication on the local level.

Distribute Four Motion Pictures

The National Chamber currently distributes four motion pictures. These films are: *It's Everybody's Business, People, Products and Progress: 1975, The Magic Key* and

The Loaded Package, It's Everybody's Business was produced in 1954 by John Sutherland Productions, Inc. in cooperation with E. I. duPont de Nemours and Co. (Inc.). *People, Products and Progress: 1975* was produced by Creative Arts Studio, of Washington, D.C., and it is based on a slide presentation developed by the National Chamber for its 43rd Annual Meeting. In the case of *The Magic Key* and *The Loaded Package*, prints were purchased for distribution to members.

More than 1,200 prints of these four films are now in circulation—a direct result of the National

Below: that's Carl Foster, assistant manager of the Audio-Visual Services Department, operating the Berlant during a recording session. Picture also shows film editing and projection booth facilities in the control room.



Chamber's promotion and distribution efforts.

Three New Films in April

Three new films are being released in April. These films are:

The Story of Creative Capital—produced in cooperation with E. I. duPont de Nemours & Co., (Inc.), this is an animated Technicolor motion picture which explains what capitalism is and where capital comes from. The film runs 14 minutes. John Sutherland Productions created and produced the film.

What Is a Chamber of Commerce?

this is a 20-minute, color motion picture designed to point out the importance of volunteer, organized business leadership in the community. Produced by the Audio-Visual Services Department in its own

ital. in that production is being paid for by industry, and promotion and distribution will be handled by the National Chamber.

In the case of *The Atom Comes to Town*, an Industry Advisory Council to the National Chamber's Atomic Energy Committee is paying production costs. This film will explain some of the many peaceful uses of atomic energy; it will run approximately 23 minutes and will be in color. Muller, Jordan and Herrick of New York is the producer of this film.

With the addition of these four new films, the National Chamber will be promoting and distributing eight titles—a 100 per cent increase in film activity over one year ago.

All National Chamber films are



"The Story of Creative Capital"

—using colorful, humorous animation, this Sutherland film tells the exciting story of what capitalism is, where it comes from, and what it has done in a growing America.

—another scene in the animated picture "Story of Creative Capital" which tells the origin of investment funds in popular terms. Filmed in Technicolor, it is 14 minutes long.



studio, the film represents the first "major" production of this department.

The Dynamic American City—produced by Frederick J. Bashaw, nationally known real estate expert, this film will also be promoted and distributed by the National Chamber. Running 23 minutes, the film points out the many problems of urban redevelopment and what some large cities are doing to overcome these problems.

The Atom Comes to Town—scheduled for release in early May. This film follows the production pattern established by *It's Everybody's Business* and *The Story of Creative Cap-*

available on either a purchase or rental basis. Each of the National Chamber's six Division Offices (located in New York, Chicago, Atlanta, Minneapolis, Dallas and San Francisco) has an arrangement with Modern Talking Picture Service to handle print shipments. Each Division Office works directly with the Modern Talking Picture Service exchange in that city.

In spite of this "split" responsibility—the National Chamber handling all promotion and booking and Modern handling print shipments—the arrangement proves one thing. It works.

Two of the new films—*The Story*

of *Creative Capital* and *The Atom Comes to Town* — were nationally premiered in March in four major cities—New York, Washington, Chicago and San Francisco. More than 6,000 business members, educators and members of the press were guests at the premieres.

Audio-Visual Services Department

Concrete evidence of the growing importance of audio-visual materials in the National Chamber's program of work can be seen in the development of the Audio-Visual Services Department. Although only a year old, this Department has already more than doubled the National Chamber's use of audio-visual materials.

Under its present setup, the Department is capable of producing

What Is a Chamber of Commerce?

5) Produced a filmed report of National Chamber publications, *Blueprints for Action*.

Film Interviews for Local TV

6) Produced 25 filmed interviews during the National Chamber's 44th Annual meeting. These were 2-minute interviews of local chamber presidents which were air mailed directly to the interviewee's home city for the local TV news show. It is estimated that these TV film spots reached more than 13 million viewers. (Note: This service will be offered again at the National Chamber's forthcoming 45th Annual Meeting to be held in Washington, D.C. April 23-May 1).

7) Cooperated with radio program and TV producers in the



Production of *What Is a Chamber of Commerce?* shows Paul Klein behind the camera in sound studio as Dwight Havens points out the importance of organized, volunteer leadership in a program of community betterment.

"The Magic Key"

—was produced by Raphael G. Wolff Studios. This 20-minute color film explains the role of advertising in our national business economy and lives.



—in this scene from *The Magic Key* advertising is shown as the lens which focuses the product news of manufacturer to the consumer. U. S. Chamber offices rent this picture.

film production, the National Chamber still turns to the professional film producer for films with a wide audience appeal. However, such films as *Blueprints for Action* and *What Is a Chamber of Commerce?* —which are basically training films for limited distribution—can readily be produced by this organization with its present staff.

The Department, under the direction of Manager Kenneth Goddard, has two assistant managers and a production assistant. Timothy Hayes is Assistant Manager for Audio and Visual Production, and Carl Foster is Assistant Manager for Film Promotion and Distribution. Rounding out the staff is Production Assistant Paul Klein.

None of these men came up

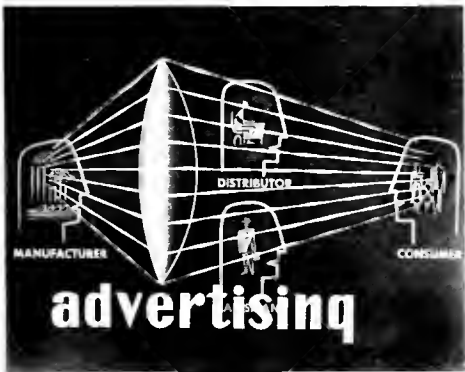
through the ranks of the technical end of film production. In fact, they learned to operate their equipment after it was purchased and delivered! (Note: The "pros" may raise their eyebrows on this, but evidence is on the side of the men who wear two hats—the technical hat, when they are on the camera and lights, the executive hat, when they sit behind their desks!)

A studio control center is the heart of the Audio-Visual Services Department's physical plant. It consists of a control room and separate sound stage which are used for both sound recordings and motion picture production.

Along a glass wall of the control room is located all of the recording

(CONTINUED ON PAGE SIXTY-THREE)

Below: Ken Goddard, manager of the Chamber's Audio-Visual Services Dept., points to listing of the many types of visual aids which Chamber uses.



motion pictures, slides, charts, TV spots, tape recordings, photographs (for printed publications)—in fact, just about anything anyone could possibly want in the way of audio or visual presentation.

Here are examples of some of the work done by this Department in the last year:

- 1) Produced over 300 color slides.
- 2) Developed 25 major presentations (on slides, charts and graphs).
- 3) Produced a 5-minute workshop greeting — a filmed introduction to a series of Chamber Leaders Workshops.
- 4) Produced a training film.

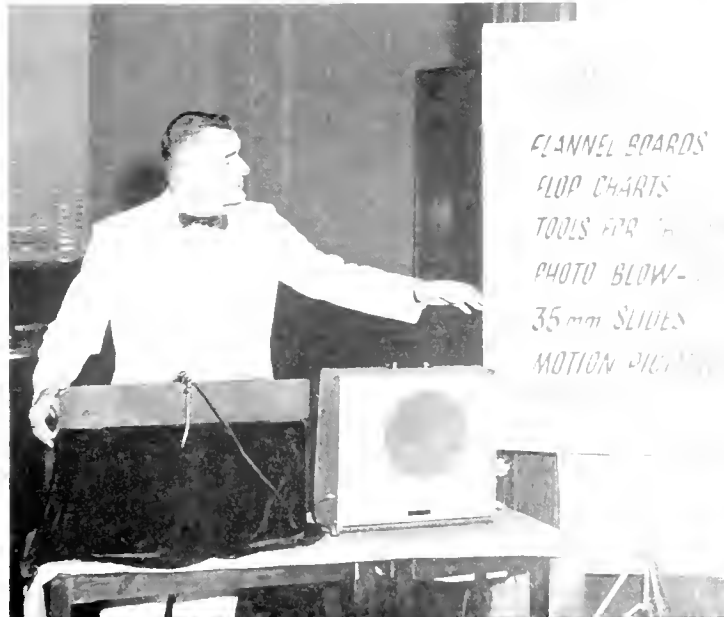
placement of business spokesmen on broadcasts and telecasts.

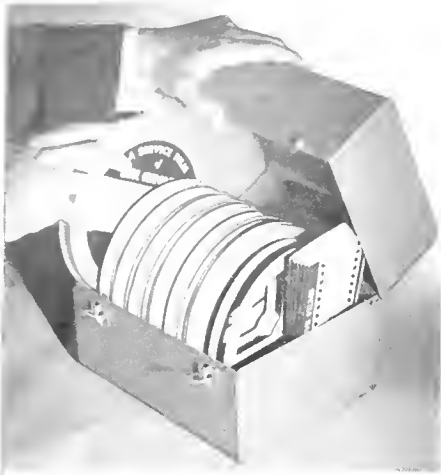
8) Aided radio-TV correspondents covering National Chamber events.

9) Provided consulting service on the use of motion pictures, radio and TV to National members.

Promotion and distribution of National Chamber motion pictures and development of Discussion Leader's Guides for "Films to Explain American Business" are two other important functions of this Department.

With due respect for the "experts," it should be pointed out that in spite of the many facilities for





Case Histories of Current Business Films

* * *

Left: this efficient new training film "package" was produced for Ethyl customer use by Audio Productions, Inc., N. Y.

Series on Automotive Principles

Meeting a Training Need Among Service Station Personnel
Ethyl Corporation Presents a Useful New Package Program

THE ETHYL CORPORATION has just released a new series of training films on the operation of the modern automobile. The series, which is being presented as a kit of nine films, is a part of Ethyl's continuing mission of rendering service to its customer companies—the petroleum marketers.

The problem that this series seeks to solve is the need for a simple efficient system to tell service station employees the basic principles of automobile operation. In contrast to other, longer, films on the subject, the Ethyl motion pictures are short, seven to eight-minute treatises on various functions of the car, which can be adapted to a great variety of training uses.

Technical Animation Clarifies

Technique used in the series is principally technical animation, which enable the films to probe inside automobile parts and show exactly how they work. A suggested plan for their use is that either one or two can be used at a time for training service station personnel in sessions to be followed by discussion of the points presented. Each trainee will carry away with him a booklet of each film containing the script and scenes from the film.

In the short time since the series has been introduced it has been amazingly successful. 100 kits of the nine films are now in use and it is expected that over a thousand will be in use before the end of the year. Many of Ethyl's customer companies are using them for dealer meetings, as well as for

them in with their own training programs for new service station employees.

Here Are Titles in Series

Subject titles in the series are: *Electrical System, Distributor, Spark Plugs, Valves, Carburetor, Gasoline Volatility, Gasoline Knocking and Preignition, Cooling System and Fuel Injection.* All the films are completely non-commercial and hew directly to a straightforward presentation of the subject matter. The film on *Cooling System* has been taken up by National Carbon Company in production cooperation with Ethyl to use as a training film for its own purposes.

Ethyl's automotive series comes packaged in an attractive case of nine reels. Two of the subjects are brand new, and have just been added to the series in the past two weeks, but the price of the seven-film kit has been \$130 in color, or \$78.50 in b/w. This is a basic cost of the prints, for Ethyl absorbs all production costs as its service to its customers. The series is presently available in Spanish as well as English, and may be translated into other languages as the demand occurs. The Ethyl films, including all versions, were produced by Audio Productions, Inc.

While Ethyl has prepared the films primarily for its own customer companies, and will offer them first for this purpose, plans are prepared to later offer them to technical classes in high schools, colleges, and to other industrial concerns. The films are cleared for TV use, and will probably be used for educational TV showings.

Your Share in America's Future

A Lucid Presentation of Function Is Combined With Cinematic Art as The New York Stock Exchange Premieres New Color Film

Sponsor: The New York Stock Exchange.

Title: *Your Share in Tomorrow*, 27 min., color, produced by Knickerbocker Productions and The International Film Foundation.

★ Every once in a while, a business film comes along that needs to be considered not only from the standpoint of its prime purpose as a business tool, but as a work of cinematic art. This is such a film. It contains a lucid presentation of the function of the Stock Exchange in the nation's economic life, but as well, it is a beautiful film which reels out wide varieties of visual impressions rarely expressed so well on the screen.

A Fresh Point of View

What meets the eye in this film cannot be described as trick photography, or as special effects, though special equipment has often been used. The only "trick" to be seen is a fascinatingly different point of view, sometimes the long, sometimes the short, but always refreshing and new. Six photographers ranged the country for over a year to provide footage for *Your Share in Tomorrow*, and what they supplied was startling, yet, it should be said that the editing ability it took to blend all these short beautiful takes into a homogenous whole is the more notable.

For the range of subjects is extraordinary: model scenes, telephoto shots, bug-eyed wide-angles, mountains, rivers, big halls like the Ex-

change trading floor, and location interiors taken in many localities—yet the film is never patchy, it holds complete unity.

Show Genesis of the Exchange

The story it tells goes back first to early New York, when Wall Street truly ran along a wall at the northern limits to the tiny city. Local gentlemen gradually began to meet under a Buttonwood tree on Wall Street to buy and sell shares in such early ventures as the Erie Canal. From these beginnings, as the nation progressed and expanded, the Buttonwood tree meeting-place has become The New York Stock Exchange. To document the country's expansion, the camera shows the resources of the land, the first railroads, telephone and horseless carriage in action.

In the present, to show how the Exchange functions, the film pictures an actual transaction involving a broker in Easton, Pa., and buyers and sellers on the floor of the Exchange.

National Release Via Modern

Your Share in Tomorrow, a broad public relations venture of The New York Stock Exchange, will be distributed by Modern Talking Picture Service exchanges throughout U.S.

◆ In addition to previous N. Y. Exchange films, the American Stock Exchange and Chicago's Board of Trade are among financial trading marts represented by current 16mm motion pictures available for group showings.



Above: lights and cameras focus on a typically hectic trading scene for The New York Stock Exchange color film "Your Share in Tomorrow." Blended with location scenes from all over the nation, the new picture develops the functional role of this financial center in an expanding economy.

MODEL TRAINING CENTER

Modern Facilities That Meet a Company's Growing Needs Realized
in New Manhattan Headquarters of the Socony Mobil Oil Company

NO PROGRESSIVE COMPANY can rest content for very long on its original plans.

After 71 years in its old location at 26 Broadway in downtown New York, the Socony Mobil Oil Company had found itself in recent years bursting at the seams in its own building and spilling out into other nearby buildings in the neighborhood. Socony Mobil was determined to end these piecemeal expansion arrangements and last fall the company moved into its new uptown home with everyone in the headquarters staff under one roof.

The new Socony Mobil Building, at 42nd Street and Lexington Avenue, is as modern as tomorrow. The 2500 employees work on 24 floors of the 45-story stainless steel office building, which is the largest to go up in New York in over 25 years. Among the impressive features of the completely air-conditioned building is the new Training Center, one of the largest and most completely equipped company training operations in the world.

Center Adapts to Many Different Purposes

Comprising 7800 square feet directly above the main entrance to the building on 42nd Street, the Training Center has been so carefully designed that it is adaptable to many different purposes. Noiseless and sound-proof sliding doors are used to subdivide the space into as many as four rooms which are used

for meetings, conferences and training courses. Another arrangement creates a room more than 50 feet square holding 250 people. When not in use, the partitions slide into inconspicuous nacelles in the walls.

The Socony Mobil Training Center is designed to make available at all times to Home Office Departments the most completely modern educational and training facilities for the administration of educational programs, the use of up-to-the-minute employee communication techniques, and complete arrangements for training meetings, classes and courses for domestic and foreign Company personnel, as required.

Counsel and Equipment to All Departments

The Training Center is also designed to fulfill all requests for Home Office management or staff personnel for assistance in planning and providing proper physical facilities, communication techniques and audio-visual aid equipment for training and business meetings to be held in their own departmental meeting rooms. It is prepared to supply modern audio-visual and other equipment as needed for this purpose, and to make available the personal services of the Training Center Staff in planning the most effective use of the equipment and for its operation.

With one master projection room with two



This 45-story stainless steel-sheathed tower houses the new headquarters offices of the Socony Mobil Oil Company in New York.

projection ports, and four smaller projection booths, it is possible to show as many as five motion pictures at one time in the Center.

Sound Facilities Match Room Arrangements

Microphones and speakers are recessed into the ceiling so that comments and questions will come out loud and clear from every part of the room. An automatic system eliminates feedback between adjacent microphones and speakers. It is possible to tailor the communications set-up to the arrangements of the room. Conference members may use microphones and speakers independently in each room, or, when four rooms are combined into one, put all the communications devices on the same circuit and control them from the central projection and control room.

Conference members may record speeches electronically if they choose, by switching mi-

CONTINUED ON THE FOLLOWING PAGES



Reception area of the Socony Training Center, its open, uncrowded use of space gives easy access to four conference rooms; preview theatre. Just around corner to left are public and house phones and a cloak room which holds 250 winter coats; has unobstructed entrance exits.

Center facilities were designed for more effective employee training.





This is Conference Room A set up for group meeting of 20-22 persons. Its air-conditioned facilities include Electrol screen; ceiling lights and microphones; jacks for phones and microphones under carpet flap.



Conference Room B offers another meeting arrangement, also has screen and complete sound facilities. All tables have Formica tops. Meetings can be tape recorded directly in projection booth, if desired.

DESIGNED TO DELIVER IDEAS IN LESS TIME AND WITH GREATER CLARITY

crophones into a tape-recording system. The person conducting the conference can give instructions to the control room by telephone.

A privacy switch cuts out communications with the control room. A pilot light goes on above the switch when the circuit is dead.

Yellow panels light up in the corridor outside every room where a meeting is in progress, and an ultra violet-lighted chalk board in a custom-built stainless steel housing identifies the meeting in fluorescent chalk. The corridors have ample room for exhibits used for meetings.

20 Other Conference Rooms in Building

In addition to the training center, Socony Mobil's space in the building has more than

20 other conference rooms of many sizes and descriptions. While these are for the use of individual departments, a clearing-house arrangement is designed to make them available to other groups when they are not in use.

Aids Management With A-V Presentations

Heading up the activities of the Training Center is D. G. Treichler, whose other responsibilities include the supervision of audio and visual equipment used throughout the building, aid to management in preparation of audio-visual presentations, and the music system which pipes background music throughout the building. 500 speakers have been installed in the ceilings of selected areas through the building; an additional 150 speakers are in-

stalled in non-music areas to supplement public address needs.

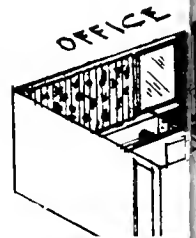
As an example of the efficiency with which the Center is operated, Mr. Treichler maintains a magnetic chalk board in his office to which are attached small magnets representing tables, chairs and other furniture and devices used in the center. Any group planning to use any of the rooms may make a mock set-up on this board and be assured that everything will be arranged to exact specifications.

Typical of the rooms into which the Training Center may be divided is Conference Room "B". It measures 16 by

(CONTINUED ON PAGE 44)

Conference Room C pictured below shows variation of meeting setup. It is served by projection room, all sound facilities. Note indirect lighting which has 50-foot candle rating at reading level in all rooms.

Conference Room D is slightly longer than others, is arranged for training class. Steelcase chairs have built-in ashtrays on backs; Naugahyde upholstery.

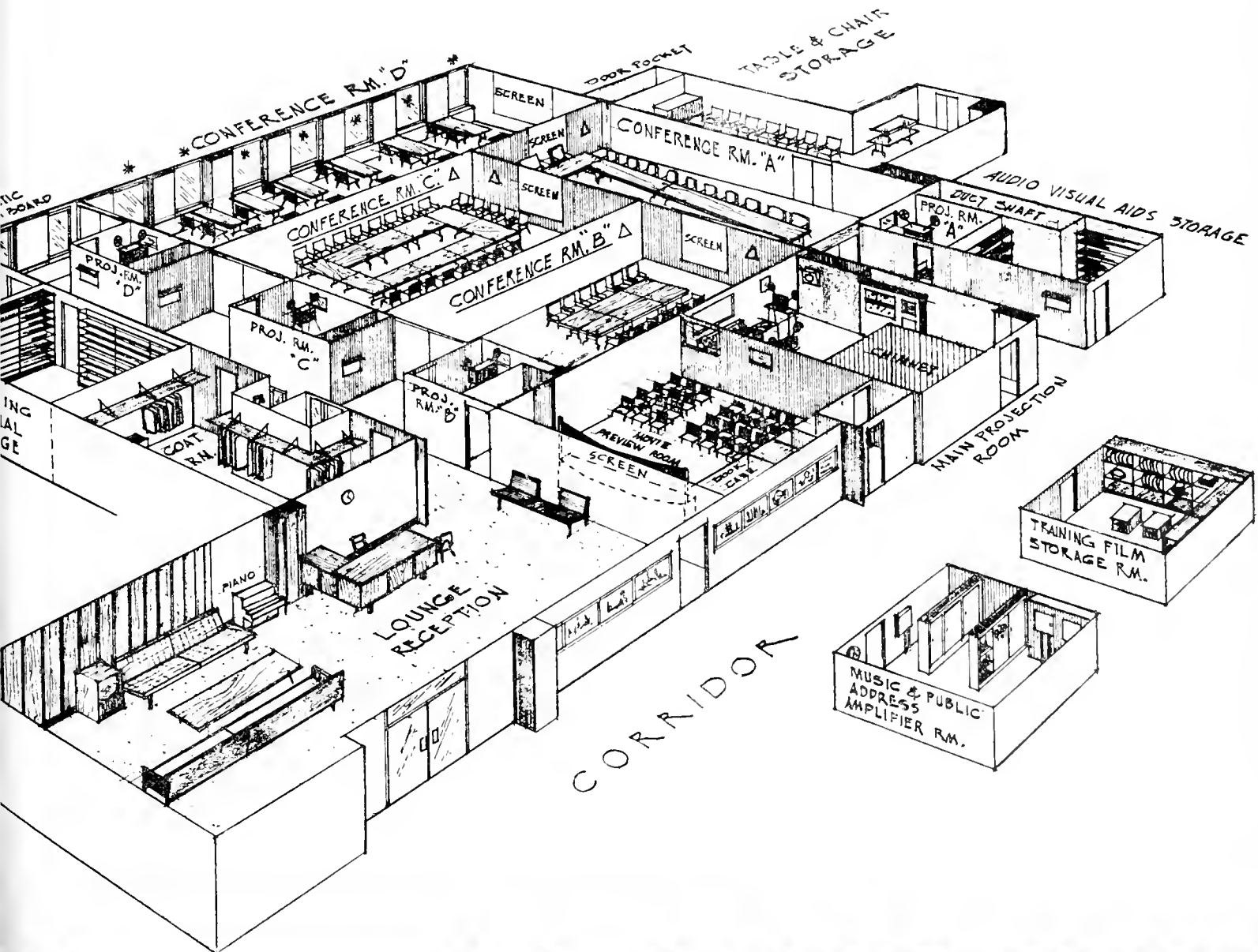




This panoramic view shows all four conference rooms opened up for a big meeting, seating 250 persons. Fairhurst sliding doors which divide these rooms enable the Center to create one large area when the

need arises within company. In this whole area there are 13 speakers in the ceiling and nine microphones. Chalkboards (of glass) are made by N. Y. Silicate Slate Book Co.; Crest corkboards are in neutral colors.

FLOOR PLAN OF THE SOCONY TRAINING CENTER SHOWING ROOM ARRANGEMENTS





Film preview room and recording studio in the Center. From this acoustically-correct area, scripts for special films can be recorded directly onto striped film through projector with built-in magnetic recording kit. Projectors have anamorphic, high-quality standard lenses.



Preview room screen is Vicia Lite 108" wide angle with 8" curvature. In addition to three ceiling speakers, film sound is delivered by a 15" coaxial speaker within front baffle. Mayfair folding chairs have built-in ashtrays; Naughahyde covers; gold bonderized aluminum arms.

TRAINING CENTER :

34 feet, has four eight-foot tables and two five-foot tables, and a capacity of approximately 22 people at a session. At one end of the room is an electrically-operated DaLite screen (one of 16 similar screens throughout the building) which rolls up flush into the ceiling. Under a flap in the carpet on the floor are jacks for telephone and microphone, and at the other end of the room are wall jacks for telephone and for TV antenna.

Mr. Treichler has succeeded in his aim of keeping all audio-visual and electronic equipment used in the center unobtrusive and efficient. There are no "gadgets" for gadgetry's sake. Consultants and suppliers of audio-visual and electronic equipment were the Ken Killian Company, of Westbury, New York—and the Commercial Radio Sound Company, of New York. Architect of the center was J. Gordon Carr.

To insure that all training sessions and conferences will operate smoothly, the Center

supplies an operator for projectors or other audio-visual or electronic equipment. Projection ports are designed so that a tall man may walk under them during screening without interrupting the picture on the screen. It is also possible to place 21-inch television screens in the ports.

In the master control room are racks of electronic equipment, including tape recorder, tape and disc reproducers, FM tuner, Conalert radio alarm system, record player, etc. Complete mixing from any of these sources is available for recording and the system is capable of nine inputs to tape, or to magna-striped film. As the whole building is wired for sound output and input, it is possible to record on tape from almost every place in the building.

The sound-proof and acoustically-correct preview room is designed to be used for special screenings, and for recording special films on to Magna-striped film. Light traps protect both doors leading into the room. The Vicia-Lite screen is wide-angled and lenticular, one of



Above: audio-visual equipment storage.



Basic Data on Training Center Equipment

- 16mm sound projectors... Bell & Howell, RCA, Eastman Kodak
- Slide & opaque projectors... Delineascopes and Beselers
- Projection screens (building and conference rooms)... DaLite
- Projection screen (preview room)... Vicia Lite Wide Screen
- Tape reproducer: Magnecorder 814; Amplifiers... RCA
- Conference room furniture: chairs by Steelcase; tables by Howe Furniture; preview chairs are Mayfair model 1002-AU.
- Sliding doors (between conf. rooms) by John T. Fairhurst Co.
- Glass chalkboards... N. Y. Silicate Slate Book Co.
- Also: Oravisual easels... corkboards by Crest Cork Company

Training Center Advisor's office with D. G. Treichler in background. Chalkboard beyond open door (right) has ultra-violet lighting, uses fluorescent chalks to post meeting events for various rooms. Magnetic board on back wall can be set up for room arrangement layouts.

the first to be used in a preview room of this size. It is silvered, 108 inches long with an eight-inch curvature, and does not drop off in light intensity from angled viewing. A 15-inch coaxial speaker is used for film sound.

Designed for Maximum Efficient Operation

Socony Mobil's Training Center is designed for maximum usage by the company, and for efficient operation. Even in such details as coat rooms, plans were made to handle crowds quickly and conveniently. An entrance and exit open into this room, and ample space is provided for hanging 250 winter coats, plus shelves for hats.

"Back rooms" provide plenty of space for storing the company library of films, extra chairs, tables and the dozens of still and overhead projectors used daily for various purposes throughout the building.

Even in the delivery of equipment to other conference rooms, an ingenious system has been devised. Special mail carts, manufactured by Chesley Industries, were found to be perfect for carting around sound projectors.

Each Socony Mobil sound projector is equipped with a meter which records the number of hours it has been used. This enables a close record to be kept of each projector so that proper maintenance may be given and hours of projection bulb life determined.

Music Relaxes Work Tension, Aids Morale

Background music, one of the functions of the Training Center, is piped throughout the building from a control room which contains a Magnecorder tape reproducer and 19 RCA amplifiers. Efficiency experts worked with Socony Mobil in devising the background music system, which is designed to pep people up without distracting them. Hours of music are staggered to coincide with periods when it has been found that work might be beginning to drag a bit, also at opening, closing hours.

★ 32 hours of music are on hand at all times, and eight hours are replaced with new material each month, all supplied by Commercial Radio Sound Company. Socony Mobil has found that this music, which is piped into speakers capable of fidelity up to 12,000 cycles, is superior to music brought in from outside suppliers over low fidelity telephone lines.

Socony Mobil management is a strong believer in the efficiency of audio-visual aids. The Company feels that they help do a more effective job for everyone, not only because they cut down on time necessary for presentation of ideas, but because the ideas presented with these aids are clearer and more concise.



Above: control room of the Socony-Mobil sound system. Serving 650 speakers throughout the building are 19 RCA amplifiers in these racks, one for each floor of Socony offices. Tape reproducer is a Magnecorder 814. Music is controlled by IBM clocks, delivered for 15-minute and half-hour periods daily.

Left: the main rack of electronic equipment in the main projection room includes an FM tuner; special Conalart device and an RCA three-channel tape reproducer which can pick up sound throughout Center and in key points throughout the building.

Below: there are five projection rooms like this in the Training Center—one for each conference room and main projection room shown. Console shown (right) has controls for speaker volume, microphones, lights. Also note disc turntable. Floors are raised 18" from outside room and ports are 53" high, thus a six-footer can walk under port in conference room outside without interrupting the picture.

Another view of main projection room, showing 3 1/4 x 4 1/4 slide projector at port. Electrol screens are also controlled from these facilities. Film requests are supplied from the film storage room where all Socony subjects are filed as well as other training films, sound slide-films, filmstrips, slides, tapes, etc. Training Center library is maintained solely for internal company requirements.



Kodak Sales Training Center

Maximum Use of Audio-Visual Techniques Helps Make Instruction Effective

THE KODAK SALES TRAINING Center is specially designed and equipped to make maximum use of numerous audio-visual techniques to make learning easy and to make instruction interesting, dramatic, and effective.

The training center, located at Kodak headquarters in Rochester, N. Y., is used primarily to train Kodak dealer personnel engaged in retail selling of the company's products.

Since the center was set up in 1943, the staff has given instruction on how to improve photographic merchandising to more than 3,500 sales people from various sections of the United States and a number of foreign countries. The usual training period is 10 days.

Set Up for Learning

The arrangement of the four principal center rooms in the training center contributes to the learning process in many ways. The front display classroom is used as an instruction area where meetings are conducted in a rather relaxed atmosphere. The "students" sit during lecture periods in regular or lounge chairs. A model store where students play the roles of customer and salesman is at the front of the room. There is plenty of free space for the students to move about, meet each other, and exchange ideas during coffee breaks and after formal talks. In this type of an arrangement, the instructor is cast more in the role of referee than as a teacher.

The middle room, called the conference room, is primarily devoted



Lecture demonstration facilities in action at the Sales Training Center with both slide and motion picture projectors ready for use. Note moveable work tables; display wall at left and efficient shadow-free recessed lighting.

Below: sales training "faculty" confers on presentation method for photo talk using cutouts containing magnetic strips on back, helping audience visualize sales points. Magnetic board (rear) also serves as a chalkboard.



Retail sales people hear talk in conference room. Speaker concentrates attention through use of overhead lighting on display he is discussing. Remainder of room has only subdued light to enable note-taking by the group.



to group problem-solving. Here the instructor acts more as a coach in helping the group reach solutions. The room itself has numerous conference tables around which the students group themselves. This setup helps promote a feeling of cohesiveness among the group.

The 10-seat theatre in the rear of the sales training center is the locale for the more formal, highly organized presentations. Here the instructor is the dominant factor and the students' participation is usually much less than in sessions in the two forward rooms.

Completely Equipped Darkroom

The training center also contains a completely equipped large darkroom in addition to three small darkrooms. In each of these darkrooms, one or two persons can process black-and-white or color films. An intercom system enables communication between those working in the darkrooms and those in other rooms. This is particularly convenient since darkroom doors obviously cannot be opened while processing film.

The large darkroom, referred to as the print room, is used principally for making contact prints and enlargements. It is equipped with 15 enlargers. Each enlarger accommodates two students, allowing a total class of 30. Two stainless steel sinks, each approximately 4x8 feet, give ample room for the use of developing trays in processing work. All these darkrooms are supplied with filtered water which passes through regulators that control water temperature.

Match Room to Presentation

The room selected for a class talk or other presentation is the one best adapted for the particular subject. Each room in the training center provides for a change in the role between the class and the instructor. This acts as a stimulant to learning. Changing surroundings by changing rooms for different class presentations is also a psychological aid in maintaining alertness. These factors are particularly important in such a training schedule which consists of morning, afternoon, and evening classes totalling 50 hours a week. By comparison, the average college student has about 15 hours of classes a week.

The use of these staging techniques are incidental to the message but help to underline it and blend the whole into an effective presentation. These methods help to concentrate the audience's attention on the speaker, or the material or ob-

ject to which he may wish to draw attention.

Kodak's experience in operating the training center for the past nine years indicates that there are a number of factors that are important to the success of any presentation. Among the basic requirements are rooms that are adequately ventilated, have comfortable seats, and where the acoustics are such that the speaker can be heard by all without difficulty. Other desirable features for group presentations are built-in projection facilities, effective lighting arrangements, and adequate facilities for darkening the room.

Although the sales training center has three rooms without windows, adequate ventilation is provided through air-conditioning with individual controls in each room.

Special Thought Given Seating

Comfortable seats are necessary in order to prevent the distraction which usually accompanies unsatisfactory seating arrangements particularly where instruction may be for prolonged periods. The sales training center is provided with three different types of seats in the rooms that are used for class work. The large display classroom contains well-upholstered chairs with arms to provide additional comfort. The conference room, where people sit behind tables on which they may spread out notebooks and other material, has straight-back, armless chairs which contain adequate padding in the seat and back. The theatre has regular theatre-type upholstered seats with a moveable writing arm attached for note-taking. In this room the seats are on different levels and arranged in a semi-circle so that the projection axis is diagonally across the room. In addition to allowing everyone an unobstructed view, the tiered seats enable viewers to look down into trays where film and photographic paper is being processed. The theatre is equipped with safelights which make possible such processing under darkroom conditions.

Built-in Sound Systems

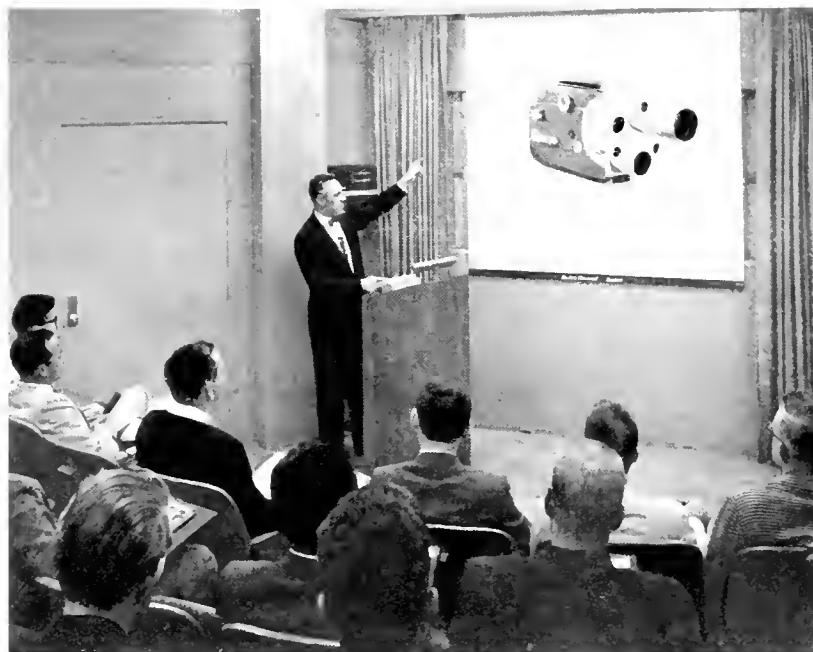
Each room in the training center has a built-in public address system. Both stand microphones and lapel mikes are available for use by speakers. Pre-amps and amplifiers for the various sound systems are located where they can be controlled unobtrusively without disturbing the class session.

The use of a public address system should never be obvious to the

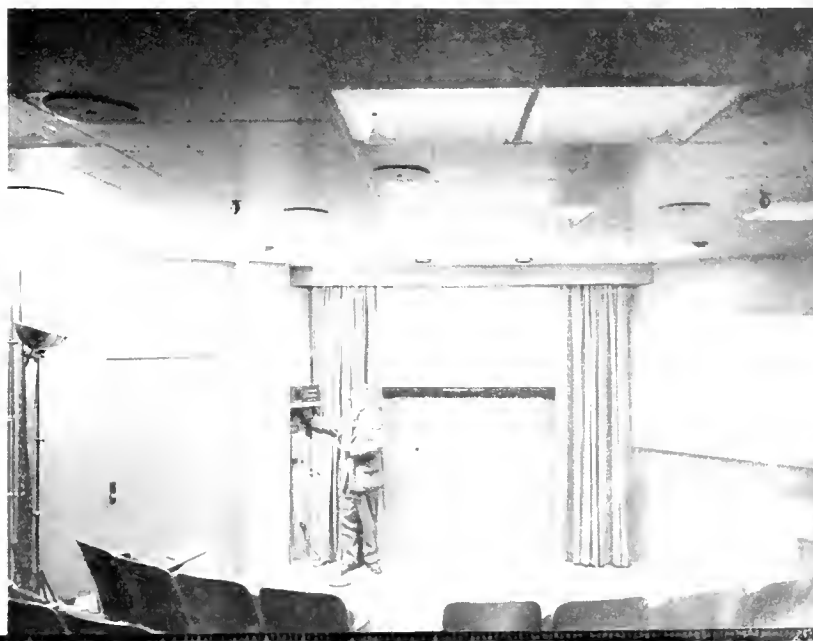
(CONTINUED ON NEXT PAGE)



Both magnetic board (left above) and lighted transparencies (upper right) are used for a camera demonstration by Paul Bond in Center theatre.



Above: slides help Fred O'Brien point out feature of K-100 camera. They are changed at lectern control box. Below: DaLite Electrol screen raises or lowers over chalkboard at button touch; note light controls at hand.





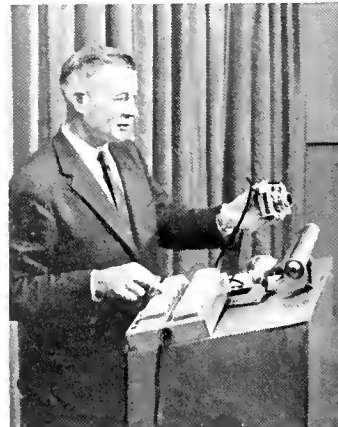
Dramatic spotlighting of speaker does not distract from maximum brightness of projected visuals. From convenient controls on lectern, Fred O'Brien changes slides on Electrol screen, showing features of Brownie camera.

eliminates such distracting means of signaling as stamping the foot, snapping the fingers, using "crickets," or verbally instructing the projectionist. The projection stand is high enough in the theatre so that it is unnecessary to change the position of any member of the audience when projection is introduced. Several wall plugs are available in the front

of the theatre to accommodate illuminators or overhead projectors when their use is required.

Complete Control of Lighting

Lighting at the sales training center is such that it may be turned off and on as a unit before and after projection. Another desirable feature at the training center is a dimming type of light switch which permits progressive lowering of the level of illumination. The gradual change from light to darkness is preferable to sudden changes in the amount of light. This prevents a sudden plunge of the audience into complete darkness which in itself is a distracting factor. The screening of pictures is begun before the room has been completely darkened thereby making the transition from light to dark a smooth one and enabling the instructor to keep better contact with his audience. Sales training center officials feel that in the majority of instances it is not necessary to have a room completely dark for visual presentation.



Above: Howard Kalbfus, director of Center, operates lectern control panel (closeup below) for lighting, projection and control of spots.

Spotlights for Dramatic Effect

It is also possible to use spotlights to dramatize exhibits, demonstrations, or the speaker, as the occasion dictates. Overhead spotlights in the ceiling in the theatre and conference room may be used to highlight pictures or examples of Kodak products attached to wall pegboards. This type of lighting is also possible in the various rooms of the training center through the use of reflecting flood fixtures. This more flexible type of illumination permits the

Kodak Sales Training Center:

(CONTINUED FROM PRECEDING PAGE) audience. Consequently, the system at the center is designed to give unobtrusive help to the speaker, not over-ride him. It is more a matter of being missed if it were turned off than awareness of it when working. For instance, 9 speakers are installed in the ceiling of the front display classroom so that the speaker's voice is projected evenly to all sections of the room. Small lapel microphones help insure constant volume. Microphone volume controls are installed on each speaker's podium for convenient one-man control.

Built in Projection Facilities

The built-in projection facilities in the training center include a power screen with controls in the projection stand at the rear of the

room. This is a great time-saver in making rapid switches from projector to other types of visuals. A beaded surface is used on the screen when the angle of vision is not more than approximately 22 degrees from the projection axis. A matte surface is used when a wider angle of view is necessary. The projection stand contains adequate electrical outlets for both still and movie projectors, thereby providing the possibility of having two or three types of projectors set up and ready to run.

A smoother projection where still photos are involved is accomplished by the use of a dissolve which permits the use of two projectors with one slide fading quickly into the next.

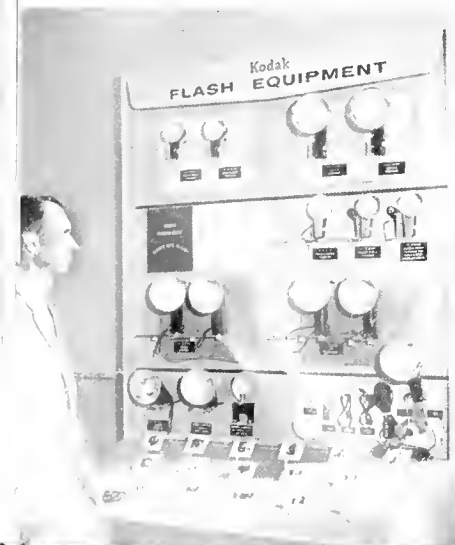
Remote Control of Pictures

A speaker at the front of the theatre can control the operation of the slide projector at the rear through a remote control device. This is done through a connecting cord between the speaker's lectern and the projection stand, and may also be used as a signaling device for slide changing when the automatic changer is not in use. The signaling device is a small jewel light in a box. This type of device is useful since it

Left: one of the special displays. Push buttons before camera pictures are pressed to light matching flash reflectors on the board.



Live demonstrations are good basic instruction as Dick Gearhart and Fred O'Brien discuss operation of Kodak projectors before class of retail sales people in Center theatre. Note convenient chalkboard, vivid lighting.



lights to be adjusted as desired, thereby enabling the use of light for such purposes as lighting a wall only, a table or display. It also enables special highlighting of sections of a display which are already generally illuminated.

Special overhead lighting is provided to facilitate note-taking in all of the rooms at the center. This is accomplished by Klieg lights which throw a beam of light from the ceiling on the table tops in the conference room and on the writing arm attached to the theatre seats. In the conference room there are also low-level flood lights which illuminate the top of each table. With the variety of lights available at the training center, it has been found convenient

photographic store counter and window display sections furnished with photographic products. The display classroom will accommodate up to 100 persons. The PA system in the rear of the display classroom consists of a pre-amp and amplifier and five microphone jacks: four of which are located in the front of the room. There are nine small speakers mounted in the ceiling and two 12-inch Electro-Voice speakers at the front of the room for use with sound movies and tape presentations. The power plant of this PA system is mounted in a rack located in a corner of the projection area at the rear of the display classroom. This rack also houses the pre-amp and the amplifier for the PA system



Illuminated writing arms for seats in Center's theatre allow note-taking without interference with projection quality on screen. Overhead beams of low-intensity light are provided by Klieg Projection Units #2145.



Demonstrating selling techniques at the Center's model photographic store. Training staffer Walt Chappelle is showing features of Cine-Comp #100.

to use low-voltage switches and to have convenient control panels located in the back of the rooms and near the speaker's platform in the front of the various rooms.

Three Rooms Windowless

Only the display classroom has windows. Darkening of this room for audio-visual use is effected by opaque draw curtains. The lack of windows in the other three rooms of the training center has apparently occasioned no inconvenience to the several thousand dealer personnel who have used these facilities. In fact, it is felt that the presence of windows can be distracting to both the instructor and the audience.

The large display classroom contains seats for class sessions, a Da-Lite Electrol screen in front of the room, and a projection stand. The room also contains a model

in the conference room. The tape recorder may be used to record talks from the display classroom or conference room.

The conference room has four speakers in the ceiling and three microphone jacks. The print room has four speakers in the ceiling and two microphone jacks so placed that, by using a lapel mike, it is possible to give demonstrations to a rather large group at one of the big sinks. There is also an individual mike volume-control in the print room. One mike in each of the rooms contains a similar volume-control.

Theatre Has Six Speakers

The theatre has four small ceiling speakers and two eight-inch acoustical labyrinth-type speakers mounted on either side of the six-foot power screen in front of the room. These latter speakers are particu-

larly useful when projecting sound movies or recordings. There is also an amplifier solely for presentations in the theatre. Another tape recorder is permanently mounted in the theatre. Also available is a portable tape recorder for supplementary use.

The sound system is so interconnected that it is possible to play music in all the rooms from the main installation in the display

classroom. General announcements can also be made through this system and be heard in all the rooms.

Chalk Boards in Each Room

Chalk boards are available in each of the rooms of the training center. Some are mounted on pedestals with wheels so they may be easily moved. The chalk board in the conference room has a large illuminator built

(CONTINUED ON PAGE 63)

Control center of public address system. Talks in any of four rooms are recorded or played back from Magnecorder unit on rack, which also contains controls for pre-amplifiers, amplifiers for public address systems. Talks may also be simultaneously recorded on Dictaphone disks for ms. typing.





In this idyllic Japanese setting, the author revises a film script.

The World As a Studio

by Lester Becker

IT'S A LONG WAY from West 89th Street to Hong Kong. It's a long way from a busy, industrial documentary film industry located in the heart of Manhattan to the Far East—a world in ferment. The miles seem even longer when you try to make the transition as a film director in a fast-growing company suddenly thrown into the real world of life and death, asked to make creative motion pictures that will serve an industry, a client and the public at large.

Working in a film studio we can forget that there is a world. We live in a wonderland where grass comes in mats, the sun is a "five" shining through venetian blinds which hang in limbo from a century stand. In this fantasy world, moonlight is a key-to-fill ratio,

rooms have two walls, and time runs by on the dolly tracks, and yet we are, or call ourselves, *documentary* film producers.

Recently I had a chance to take a look at the real world and what I saw looked so unreal that I could have sworn "C" clamps were holding it together at the seams. It was all there in front of us and it was our job to bring back some of it on film.

In March of 1956 Dynamic Films, Inc., through its subsidiary Alan Shilin Films, Inc., had completed some rough screen treatments on four films to be made for the Broadcast and Film Commission of the National Council of Churches of Christ, The Evangelical and Reformed Church, The Presbyterian Church, The American Leprosy

A Young Writer-Director of Documentary Pictures Tells of His Production Experiences in the East

Mission, and the Women's Section—Board of Methodist Missions. Now the job was to get it on film and after clearing up my nice warm desk I was on board a Northwest Orient Airliner heading for "The Mysterious East."

No Studio "Scenes" These

I should have realized then that the world—a large economy size world—is nothing like our mild studio copies. There is nothing like dawn over the northern reaches of Alaska—an orange red flame smearing color on black rock, blue-white cliffs of snow and cold green water. The grandeur of it reduces our own planning for "effects" to something laughable. This was only the beginning of a series of tremendous impressions. Everything was new and unusual—what else can I call them but "scenes."

Tokyo. Beautiful, modern, downtown Tokyo, looking more like Broadway than Broadway. My Japanese companion casually remarks, "In 1946 standing at this spot you could look for miles, literally miles, in any direction and see only rubble and safes."

Osaka, a ranking Japanese industrial city. We were photographing in a gigantic shipyard—one of the factors which has made Japan second only to Britain in ship building. Our guide, provided by the shipyard, had skillfully interpreted and helped us set up scenes (will we film makers ever find a shipyard that looks like a shipyard through the finder . . . or a factory that looks like a factory?).

I complimented him on his English toward the end of the day and asked him where he had learned it.

"In a prisoner of war camp in Hawaii," he said. "I was a suicide pilot that missed." If anyone had written these lines for a studio production in New York, I would have laughed him out of the office but I could recount numberless stories of hardships, privation, misery, suffering, and the triumph of the human spirit.

To see Communist soldiers standing beneath a white guardhouse, some fifty feet where you are set up to shoot a scene, makes them look like the figment of some grade B melodrama imagination. Yet the scene was Freedom Bridge in Hong Kong and it was all part of the films we had to make.

Film Production in Hong Kong

The only time I felt physically at home in my entire trip was an evening's visit to the lot of a leading Hong Kong film company. Most of the Chinese films made outside of Communist China are made in Hong Kong, and the sight of N. C. Mitchells, Baby blimps, RCA mikes and Tri-X film cans was like a letter from home. A sidelight on Hong Kong film-making—studio style. Hong Kong is one of the most crowded and noisy cities in the world.

To keep sound problems at a minimum all shooting is done at night. The working day begins at nine in the evening and by 10:30 or so the actors are made up in the robes and trappings of ancient Imperial China.

Since modern life in Hong Kong is a grim thing the main output of film studios is costume drama and stories of greatness out of the legendary past. Cameras would roll until dawn's light took the edge off

Below: dramatic scene in a shipyard where the film's most exciting sequence takes place.



Carson Davidson (foreground below) sets focus for one of the "Younger Brother" sequences.



Director Becker watches as cameraman Davidson films religious symbols in a Buddhist cemetery.



the Mole Richardson's. Perhaps I should explain that since studios are scarce in Hong Kong all interiors are shot exterior, on the studio lot, but lit conventionally since shooting is done at night.

Picture this scene: A studio lot with a series of interiors representing palace prisons, bedchambers and what have you. Often half a dozen productions would be shooting side by side, a painted flat the only partition between the centuries. Surrounding the lot is a high wall which is broken only by a large studio gate. On all the walls and packed six deep at the gate night after night, are the unemployed and unhoused of Hong Kong watching impassively.

It is strange to think they had fled the Chinese mainland to find themselves in Hong Kong with no resources and nothing to do but watch this incredible operation.

Where was reality—inside the gate or out?

A Problem in Casting

Casting is a major problem in Hong Kong. I wrote a letter home in which I said "I interviewed young men for the lead today. Their names were Sung, Sang Shin, Tsen Tsung Ching, Chung Chang Hsin Tang, and I've left out a few." A major problem was that young men who could speak English were in demand in offices and shops, and could not consider short term work for fear of losing their jobs.

All the professional actors I saw looked exactly like what they were—actors. I finally settled on a young social worker employed in a mission office. He understood English and together we walked through scenes until the reasons for "bits" of action—pauses, glances, a shrug, became apparent to him.

Only then could he act it out for the camera. It is a good test for the authenticity of the script.

The actual shooting brought special problems. Wherever you go in the Far East hordes of children will appear as if by magic as soon as you unlimber a tripod. I generally found that the establishing shots could be made with one or two actors working and a hidden camera.

By this, I mean setting up, running through the action, then just idling away enough time so that the crowd loses interest. A small nod or a wink, the cameraman eases down on the switch and—someone looks right at camera. Three or four repeats, though, and we had it.

The background on closeup and medium closeup shots could be con-

trolled and the proper number of people at the right time could be bought rather cheaply. Whatever, you do, don't get excited at the antics of the children and don't shout. The kids think you are the greatest thing since the circus. As far as they are concerned you are just a crazy new toy that dropped into the neighborhood one day. But woe if you try to "get tough" with them, and shouting only brings bigger crowds, faster.

Part of a Real World

But as soon as I began work on location I found that the world is real and we, the filmmakers, are a part of it. Shooting films to show the work of missions of various Protestant denominations put me in contact with life as it really is.

The tremendous problems of professional photography 7,000 miles from home base shrink when one is confronted with the struggle for existence which is fought day after day by so large a part of the human family.

Technical problems were astonishing in variety, complexity and devilish ingenuity but I realized that the "actors" were taking their lives in their hands by appearing in what will be interpreted as an "anti-communist" movie. And these actors are real people—often re-enacting with painful clarity, heart rending scenes from their own lives. These "actors" also have families in Shanghai, or Canton, or Peking. What of them?

Who Interprets for Whom?

In other words the difficulties of film making on a location such as this were far greater and of a far different nature than we had ever experienced either in the studio or on location in America. Just the simple lack of language, lack of means of communication with your actors and your crew and the people that inhabit your locale makes life almost impossible for a film producer. How does one cast a movie when there are 20 or 30 basic names in Chinese and all are variations of the same sounds. You may be casting a Mr. Sing for a part and find out later that you were thinking of Mr. Soung. Try reaching a member of your cast by telephone to explain a change in location or in time. Anywhere from 20 to 100 families use the same telephone and when a strange voice is heard at the other end speaking a language which you don't understand and you realize you're speaking a language he doesn't understand, how do you

reach the man you want to reach when you want to reach him? What happens when you get a group of actors and people out to a Buddhist cemetery all ready to shoot a scene

and suddenly find that they won't move in the area you have chosen because of rules and traditions you knew nothing about? How does (CONTINUED ON PAGE 62)

SCENES FROM "YOUNGER BROTHER" A Story of Japan



Above: this revealing scene of a passerby captures a natural quality unobtainable in the studio.



Below: Lee Becker talks out a dramatic scene trying to get emotional reactions for a tense moment of conflict between the two brothers.



Above: the younger brother finds new faith among a friend's family.



Above: conflict with traditional ways of life in Japan sends Jiro in search of new answers. (Left) the hero of Younger Brother proved to be an excellent choice.





Case Histories of Current Business Films

Left: a youngster learns about today's miracle drugs in the new Lederle motion picture.

Pharmaceutical Research & Lederle

Picture of Product Research Achieves "Broad Appeal" Goal

Sponsor: Lederle Laboratories Division, American Cyanamid Company.

Title: *For More Tomorrows*, 23½ min., color, produced by Willard Pictures, Inc.

* * *

★ This film is a fine example of how to succeed in that most difficult of film projects, the "broad appeal" public relations motion picture. *For More Tomorrows* was necessarily designed to genuinely interest audiences ranging from junior high school students to their grandparents; from completely lay audiences to specialized medical groups. It was, in truth, a tough assignment for both Lederle's manager of Visual promotion, William H. Buch, and for the producer, Willard Pictures, Inc.

Story Behind the Picture

The film's major premise is that pharmaceutical research has revolutionized modern medicine—90% of today's prescriptions could not have been filled 15 years ago. And, the film goes on to show, Lederle plays a leading role in the field of phar-

maceutical research and manufacture.

To carry this story along, *For More Tomorrows* uses a nice little plot about a boy just recovered from pneumonia. Broad spectrum antibiotics had cured him quickly and easily; and that was something that could not have happened 20 years ago. The boy wonders about the medicines that had got him out of the "Germ Palace," as he calls the hospital, so fast, and as he sips a soda in a drug store, a Lederle salesman he has met tells him, with visual flashbacks, how antibiotics were discovered and how they are produced today.

While the approach to the subject is a firmly established motion picture methodology, it is carried out very nicely with good-looking studio scenes shot in Hollywood, and beautiful photography of the Lederle plants at Eagle River, New York.

For More Tomorrows will be distributed to medical groups, schools, colleges, and other interested audiences by the Lederle Laboratories Division. ☐

Liberia: Its Music and Dancing

"African Rhythms" Introduces New Firestone-Sponsored Series

Sponsor: Firestone Tire and Rubber Company.

Title: *African Rhythms*, 13½ min., color, produced by Vogue Wright Studios. Distributed by Association Films.

★ Firestone has been in Liberia for many years and has a big stake in the Liberian economy. The company, as a friend of Liberia, has been interested, for many years, in telling Americans more about the customs and culture of its host country on the African continent.

Typical of Firestone's presenta-

tions on Liberian ways is this new film on music and dancing. It points out that the nation's culture is an ancient, colorful one and that while the civilized Liberians are among the most advanced of any African group, the country as a whole clings to many of its traditional rites and ceremonies.

The dominant instrument of Africa is the drum. The film shows how it sets the tempo for work, worship, and ceremony. A high spot of the film shows the agile stilt dancers, deftly performing on

10-foot poles for a wedding ceremony, with the beat set by many drums. The songs of Liberia, according to the film, tell of heroes and hunters and sometimes of the American-born Liberians who returned to the country of their forefathers and founded the republic in 1847.

Through their influence, the music of Liberia has expanded. Actual tape recordings and on-the-spot footage show Liberians dancing to smooth western rhythms of a jazz orchestra in the modern metropolis of Monrovia. Ironically, the music

that left Liberia during the slave-trade of the last century, has returned to its originators, in modified form, but with the same basic beat and tempo.

African Rhythms is the first film of the four Firestone subjects on Liberia to be devoted exclusively to native dances and music. It is being made available on a free-loan basis to schools, colleges, churches, clubs and other community groups through Association Films. It will also be released, in both black and white and color, to TV stations for public service programming. ☐

A Rail Safety Message for Youth

Pennsylvania Railroad Meets a Challenging Hazard Problem

Sponsor: The Pennsylvania Railroad Company.

Title: *Trains, Tracks and Safety Facts*, 24 min., color, produced by Unifilms, Inc.

★ Last year, records of the Pennsylvania Railroad show that there were 39,192 reported cases involving youngsters playing on the tracks, tampering with switches and signals, stoning trains, or committing other pranks. There were 1,751 arrests; 32 injuries; and nine deaths.

To combat this serious situation, the railroad has embarked on an intensive educational campaign which will involve system-wide publicity, speakers, and a new motion picture, *Trains, Tracks and Safety Facts*. Presentations will be made before school assemblies, Scout meetings, PTA groups, service clubs and organizations interested in youth problems by a specially selected and trained group of officers from the company's Police Department.

Emphasis on Congested Areas

Speaking at a press review of the film in New York, recently, John T. Williams, Manager of Safety for the railroad, said particular emphasis will be given in distribution of the film to congested metropolitan areas

Below: racing across rail tracks is a hazardous "game" for youngsters.



where youngsters are most tempted to play on the railroad right-of-way or in its yards, climb over or under standing freight cars, tamper with signal and switching equipment, throw stones at passing trains, place obstructions on the tracks, or endanger their own lives by contact with high tension electrical power transmission lines.

The harm that can result from playing on the railroad is graphically demonstrated in the film, while at the same time, it is designed to satisfy in part the normal boy's or girl's natural interest in railroading and curiosity to learn what makes a locomotive run.

Behind Scenes Facts Shown

In the picture, children are taken for a ride in the cab of both a Diesel and a steam engine; they see the inside of a caboose, and are shown how freight cars are classified in a modern hump yard. Youngsters are shown how they can help guard younger brothers and sisters at grade crossings.

Distribution of the film will be handled by local offices of the Pennsylvania Railroad. ☐

* * *

Canadian Film Series Shows Tats "Safety Begins at Home"

◆ *Safety Begins at Home*, a series of five (1½ to 3 minutes) safety motion pictures, has been produced for C. B. C. in Canada by the Motion Picture Centre, Toronto.

Concerned with the safety of pre-school youngsters, the series deals with such hazards as the unguarded pan of boiling water, the frayed electric cord, poison within reach of little ones, the danger of falling off a balcony, and the open safety pin—too often thrust into tiny mouths.

to sell more
to train better
to demonstrate
with impact



...at last

robovision

The perfect sound slide film projection unit
self-contained • completely automatic • tape recorded sound

- for sales training—for selling the customer too;
 - individually or in groups on dealer floor, in office, at home!

robovision is a *completely* self-contained and self-operated slide film projector with synchronized sound on tape. It's "fool-proof"—simply plug it in, flip the switch and off it goes—completely automatic . . . no blown fuses, no pulled shades, no records to cue, no film to wind or rewind (it's continuous), no screens or bellows.

And no loss of salesman's dignity—he remains a salesman, doesn't become a slide projector and sound technician!

robovision is as simple to set up and operate as a desk lamp . . . gives beautiful 9" x 12" pictures, up to 110 of them—and carries up to one hour of automatically synchronized sound tape that plays continuously—no rewinding necessary.

robovision is small and light to carry—21" x 21" x 11", weighs only 36 pounds. To sell more—to train better—to demonstrate with greater impact—fill out and send this "no obligation" coupon today!

Mr. Anthony Flan
Oakton Engineering Corp., Dept. B-4
8225 N. Christiana Avenue
Skokie, Illinois

Dear Mr. Flan:

I would like to know how Robovision can help us sell more—train better salesmen—demonstrate our products with greater impact.

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- Check one: please send more detailed information.
 please have your salesman call, without obligation to me.

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TITLE

COMPANY NAME

ADDRESS

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ZONE STATE

Cues to Proper Application of New Eastman Color Internegative and Intermediate Films for Best Results

PROGRESS IN COLOR film materials, processing methods and laboratory equipment hit a pretty rapid pace during the past two years. Greatly improved printing stocks, offering greater fidelity in reproduction from camera to the screen and speedier delivery at more economical cost were important goals for both film manufacturers and processors. With color accounting for a very high percentage of all sponsored and educational motion pictures now being produced, these goals were equally important to producers and their clientele.

But every phase of development requires considerable periods of research and pre-testing before new films are introduced to the field and then a period of consumer education inevitably follows to insure the proper application of new tools.

Take the case of the two new films recently introduced by Kodak's Motion Picture Film Department, both of which can be used for producing color duplicate negatives to obtain 16mm prints on Eastman Color Print Film, Type 7382. These new products are Eastman 16mm Color Internegative Film, Type 7270 and the Eastman

35mm and 16mm Color Intermediate Films, Type 5253 (35mm) and Type 7253 (16mm).

16mm Internegative Film

First to be introduced was the 16mm Internegative Film, Type 7270. This was originally designed to make color duplicate negatives (Kodak calls 'em internegatives) directly from Kodachrome. Designed for use with Commercial Kodachrome, very satisfactory results have been obtained with other Kodachrome films. From duplicate negatives thus obtained, 16mm contact prints are made for general release.

It has also been discovered that this same material can be used for making 35mm blowups from 16mm Kodachrome originals by printing from Kodachrome onto 35mm internegative of the same material, known as Type 7270, 35mm internegative stock. 35mm color prints for theatrical and television use can then be made from this 35mm enlarged internegative by contact printing.

The problem of obtaining color prints in quantity, with minimum loss original fidelity and at reasonable cost has been a matter of concern since the introduction of East-

man Color Negative Film, Type 5248. For some time, the company's research people worked on a material which could be used in duplication as in black and white production, by means of a master positive and a duplicate negative. Although this approach is much more complex for color processing, a practical system (and the necessary films) was finally evolved.

Prints through this system are produced by first making a color master positive on Eastman 35mm Color Intermediate Film, Type 5253. A reduction negative is then made on 16mm Color Intermediate Film, Type 7253, resulting in a 16mm color duplicate negative. Contact prints are then made onto 16mm Eastman Color Print Film.

While not giving absolutely perfect match to a print from the original, this system is said to come nearly as close as its black and white counterpart. It should make the production of 16mm prints from a 35mm color negative much more practical.

Differ in Contrast Levels

Since both Color *Internegative* Film, Type 7270 and the Color *Intermediate* Film, Type 7253, are used to produce 16mm color duplicate negatives from which 16mm color prints are made, there has been some confusion as to the differences between these two films.

One big and important difference lies in the contrast levels of the two films. In the case of Color

Internegative, Type 7270, printing is done from Kodachrome, which is of *print* contrast. The Type 7270 must, therefore, be low in contrast.

In the case of the Color Intermediate Films, Type 5253 and Type 7253, the process starts with a negative and simply reproduces it. It is necessary, therefore, to use a material which, when printed back onto itself, does not *change* the overall contrast. This requires a material of considerably higher contrast which *would not be satisfactory* for use with Kodachrome. ☐

Editorial Acknowledgment

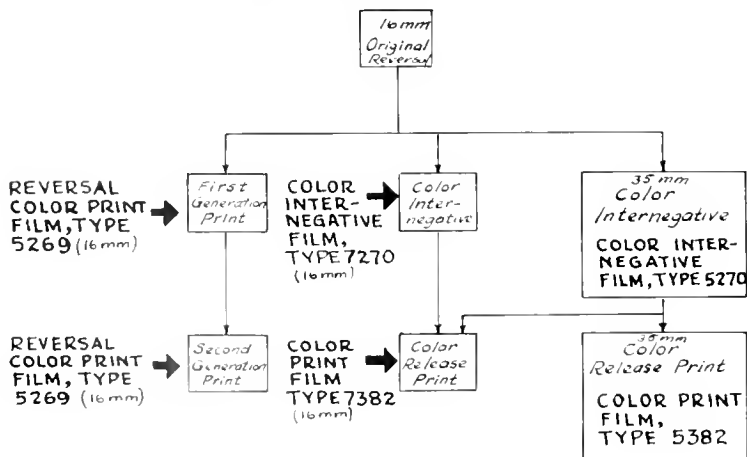
★ A highly-interesting series of articles in this issue completes the "Views from the Bridge" feature in our recent 7th Annual Production Review. Matt Farrell (page 18) is president of Farrell and Gage Films, Inc.; Howard Lesser, who authored the prophecy on page 27, is president of Knickerbocker Productions, Inc.

Charles (Cap) Palmer by-lines on page 28. He is executive producer at Parthenon Pictures. The informative discussion of wide-screen visual presentation ideas on page 34 was contributed by John H. Rose, head of Visualscope, Inc.

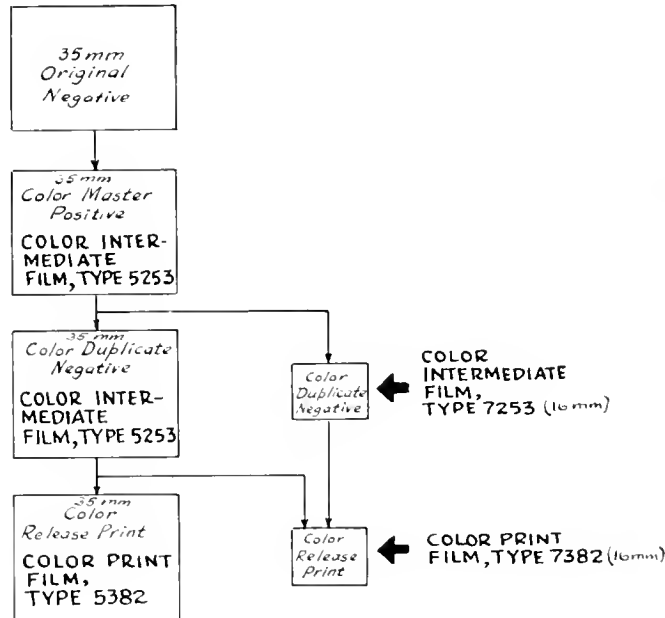
Finally, but far from least, is James E. MacLane's "Truth is Stronger Than Fiction" which the executive producer of Film Associates of Michigan wrote especially for us . . . and you on Page 56. ☐

DIAGRAM ILLUSTRATING USE OF EASTMAN COLOR INTERNEGATIVE AND COLOR INTERMEDIATE FILMS FOR MAKING COLOR PRINTS

FROM KODACHROME COMMERCIAL FILM, TYPE 5268 (16MM) ORIGINAL:



FROM EASTMAN COLOR NEGATIVE FILM, TYPE 5248 (35MM) ORIGINAL:





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Truth Is Stronger Than Fiction

by James E. MacLane

WHEN THE PUBLISHER of BUSINESS SCREEN suggested to me some topics that might interest film buyers and producers, the one that struck the right note was "A few traditions we could do without."

In 1929, when the commercial film industry was still struggling for recognition and relatively few of the producers prominent today had ever been organized, I was president of a Visual Education Club in a suburban Philadelphia high school. Our weekly programs included films that would, all things considered, look very good right now—films from pioneer sponsors like Bell Telephone, Chevrolet, and Metropolitan Life.

Much Product, Little Knowledge

We were fascinated by the motion, the sound effects, the animation and graphic explanations

made for well-defined purposes, to be seen by specific audiences, but there is still a tendency—among tired script writers or inexperienced film buyers—to fall back on the film cliché, stock characters, and the "loved it last time" story line.

The improved understanding of the use of films in business communication has paralleled the rise of the professional manager—it is



seldom necessary to make a film with the No. 1 objective of pleasing the Big Boss. The deciders at a script presentation now can usually hold their own when the talk turns to technical terms and script writer jargon. When they buy a cliché-ridden, tradition-bound, old-fashioned film, it is usually because they've run out of time—or money. The client loses—and our industry loses more.



—and there were short dialogue sequences where people actually talked! But some sponsors—not those mentioned above—gave us a little information surrounded by a lot of product, and the product scenes were often made less painful by the use of "beauty shots"—velvet drapes, turntables, strong spotlighting. This is still a convenient shot to cover a lot of narration without actually showing anything—and it does save the producer some money.

Not long after graduation, I became a cameraman for a business film producer and took considerable pride in making just such shots—they were visually attractive, and the sponsor loved them! After all, what father isn't proud of pictures of his baby?

Purpose Is Today's Byword

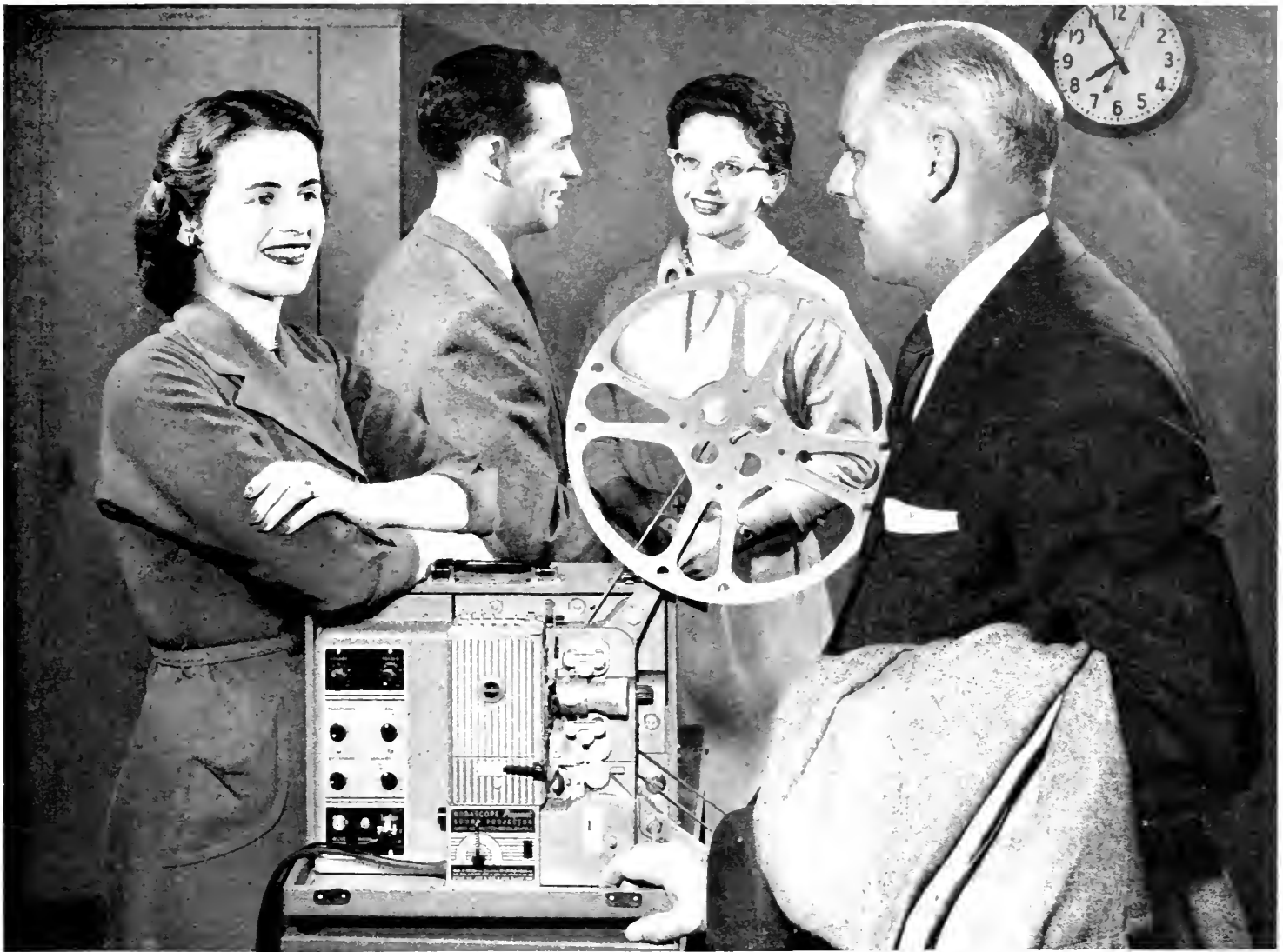
Twenty-five years later, in 1956, I had the pleasure of sitting in on a work print showing—not, thank goodness, of one of my films—and hearing the customer laugh just such a "beauty shot" right off the screen and out of the picture. Today, most good films are

Let Sleeping Traditions Lie

It seems to me that one answer is evident in the good new films, whether they be money-makers, or prize-winners, or both. This is the dramatized documentary approach—the imaginative, colorful use of picture and sound to tell the true story, the real story—and there is one for every film, no matter how stereotyped the situation seems to be. Let's continue along this road—producers and clients alike—and let sleeping traditions lie!

A Business Screen Bookshelf to Serve You

★ The latest reference books and handbooks of special interest to business and television film users are stocked in BUSINESS SCREEN's enlarged Bookshelf Service Department. Write to 7064 Sheridan Road, Chicago 26, for complete list.



What the sales manager learned at the PTA meeting

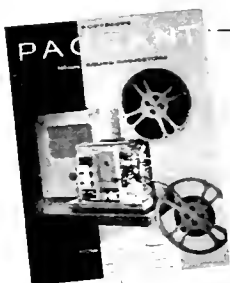
What *really* impressed the sales manager was the way the movie program was put across.

Everything teamed up for a smooth performance. The teacher set up the projector in jig time. She started with the opening frame—no distracting, flashing focus frame. The pictures were needle-sharp; the sound natural and comfortable.

The projector used was a Kodascope Pageant 16mm sound model. And, as the sales manager later found out, this *portable* projector not only provides simple setups, single-switch reversing, fine sound and brilliant pictures—it also is *lubricated for life*. This puts an end to the most common cause of projector failure, improper lubrication. It keeps a Pageant ready to go—on with the show.

Can you benefit from what the sales manager learned? You can if you use 16mm movies, whether for sales, advertising, or training.

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7th Production Review: Listing Addenda

Corrections and Additions to Data
in the 7th Annual Production Review
of Qualified Business Film Companies

METROPOLITAN NEW YORK



AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N.Y.
Phone: PLaza 7-0760

Date of Organization: 1933

Frank K. Speidell, *President*
Herman Roessle, *Vice-President*
Peter J. Mooney, *Secretary & Treasurer*
Sheldon Nemeyer, *Sales Manager*

PRODUCER-DIRECTORS

L. S. Bennetts	H. E. Mandell
Alexander Gansell	Earl Peirce
Harold R. Lipman	Erwin Scharf

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. **FACILITIES:** Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dialing the Nation* (American Telephone & Telegraph Co.); *A Test in Time* (American Cancer Society); *The Cyclone Furnace* (Babcock & Wilcox); *First A Physician* (Du Pont Company); *Unloading Ethyl Tank Cars*; *Automotive Kit — Series* (Ethyl Corporation); *An Introduction to Someone You Know* (Luxene, Inc.); *The First Five Minutes* (National Board of Fire Underwriters); *Nerve Gas Casualties* (E. R. Squibb & Sons); *You and the Weather*; *Cutting Fluids* (Texas Company); *Continuing Series of Technical Films* (U.S. Navy). **TV COMMERCIALS:** For N. W. Ayer & Son, Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, J. Walter Thompson, Young & Rubicam, and others.



MARATHON TV NEWSREEL, INC.

10 East 49th Street, New York 17, N.Y.
Phone: MURray Hill 8-0985

Date of Organization: 1948

Branch: Marathon News-73, Delamere Road, London, W-5., England. Maurice Ford, *in charge*.

Konstantin Kalser, *Pres. & Exec. Producer*
Kenneth Baldwin, *Vice-President and Supervisor of Production*
Charles Van Bergen, *Director of News and Special Events*

Jean Hauck, *Office Manager*
Cindy Karp, *Distribution & Traffic Manager*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry, film editing,

stock shots, etc. **FACILITIES:** Complete 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skyways Without Runways* (Vertol Aircraft Corp.); *The Strongest Link* (Parsons Corporation); *Challenge on the Lake* (Socony Mobil Oil Co.); *Boomtown in the Muskeg* (for "Outlook"—NBC-TV). **NEWSREELS:** for Budd Company, Socony Mobil Oil Co., British Information Service, Carrier Corp., News of the Day, Universal Newsreel, Burlington Railroad. **TV COMMERCIALS:** For Pontiac (MacManus, John & Adams); Plymouth (N. W. Ayer & Son, Inc.); Socony Mobil Oil (Compton Advertising, Inc.); Chrysler (McCann-Erickson); Oldsmobile (D. P. Brothier & Co.).



STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N.Y.
Phone: MURray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*
Benedict Magnes, *Vice-Pres., Gen. Manager*
M. C. Romilly, *Vice-President*
A. E. Snowden, *Secretary-Treasurer*
Sidney Milstein, *Production Manager*

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation; t.v. production. **FACILITIES:** Live-action and animation production; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Concepts of Epilepsy* (Ayerst Laboratories); *Preparation for Surgery* (Winthrop Laboratories); *Teacher Education Series*: five films (McGraw Hill Book Co.); *The Metisteroids in Rheumatoid Arthritis* (Schering Corp.); *Suppression of Lactation With Tace* (Wm. S. Merrell Co.); *On Impact* (Medical Communications, Inc.—Ford Motor Co.); *Urinary Infections* (Nepera Chemical Co.); *Culdocentesis: An Aid to Diagnosis and Therapy of Pelvic Disease* (Lederle Lab.). **SLIDEFILMS:** *Determining Prothrombin Activity*; *The Female Reproductive System*; *Anatomy and Physiology of the Cardiovascular System* (Warner Chilcott). **TV COMMERCIALS:** For Alchem, Inc.; Belk Stores; Leggett Stores; This Week Magazine; Troll Enterprises.

VIDEO PICTURES, INC.

500 5th Avenue, New York, N. Y.
Phone: LACKawana 4-2912

Date of Organization: 1932

Subsidiary: West Coast Sound Studios, Inc.
510 West 57th Street, New York, N. Y.
Phone: CI 7-2062

Branch Office: 736 N. Doheny Drive
Los Angeles 46, California
Phone: CREstview 1-0188
Charles L. Turner, *Executive Producer*
Frank Payne, *Assoc. Producer*
Michael Sage, *Assoc. Producer*
Elsie M. Rice, *Treasurer*
Matthew McBride, *Sales Manager*
Edward J. F. Thorn, *Office Manager*
Philip Guarneri, *Chief Editor*

SERVICES: Industrial, educational, training and sales promotion pictures. Specializing in television commercials, with emphasis on color. FACILITIES: Studio and sound stages in mid-Manhattan. Full RCA sound system, 35mm magnetic and optical, 16mm film recording, re-recording, construction shops, property department, sync playback for musicals.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Story Behind a Bottle* (Glass Container Manufacturers' Institute); *Three Easy Rules for Rug Beauty* (National Institute of Rug Cleaning). **TV COMMERCIALS:** for Oldsmobile, Pall Mall, Noxema, Ritz, Yeast, Molle, RCA, Rise, Speidor, Simonize, Stanley Products, S & H Green Stamps.

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 Washington 6, D. C.

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Howard A. Enders, *Executive Vice-President*

Robert L. Friend, *V. P. Chg. Motion Pict.*

Stanley S. Bass, *Production Manager*

Richard J. Laitinen, *Editorial Supervisor*

Fred Waller, *Art Director*

Sylvia Edlen, *Publicity Director*

SERVICES: Public relations, 16 and 35mm black and white and color films for government, industry, television and theatrical release. Creative and production staff provide complete services from script to finished production. FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Ford Motor Company, *Safety Film Series*; *Bombproof* (Burroughs Corporation); *Sky Sentinels* (Lear, Inc.); *The New Story of Milk*; *Crisis* (Ex-Cell-O Corp.); *The House in the Middle* (National Paint, Varnish and Lacquer Association); *Escape Route* (National Automobile Dealers' Association); *Time of Disaster*; *New Family in Town* (Federal Civil Defense Administration). **TELEVISION FILMS:** *Tomorrow—Today* (Federal Civil Defense Administration); *The Christophers* (Father Keller); *Songs of Our Fathers* (religious series); Rogers Hornsby, quarter-hour sport series.

VIRGINIA

TANTAMOUNT PICTURES, INC.

108 N. Jefferson St., Richmond, Virginia
 Phone: Richmond 2-5841

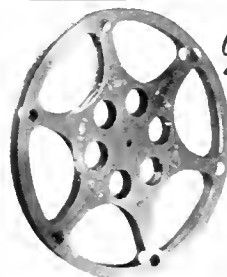
Donald T. Martin, *President, Treasurer*
 Alfred S. Traynham, *Secretary*

SERVICES: Complete production service 16mm and 35mm; business and industrial films, television commercials and films for television. FACILITIES: Completely equipped sound stage, size 2,000 square feet; photographic, sound, art, animation, script and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Store for Tomorrow* (State of Virginia Department of Public Highways); *One Way Left* (American Association of Motor Vehicle Administrators); *Grand Caverns* (Grand Caverns—Shenandoah Acres); *Pine to Paperboard* (Continental Can Company); *What Mr. Evans Did* (Evans Specialty Company). (Also see page 74)

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professional reels & cans

Compro reels are sturdily constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compro reels and cans are finished in scratch-resistant special *baked-on* enamel. You are assured a lifetime of protection with these extra quality products... available in 600 ft. to 2500 ft. sizes.

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TWO FILMLINE HEAVY DUTY FILM PROCESSORS NOW IN THE UNITED STATES SENATE

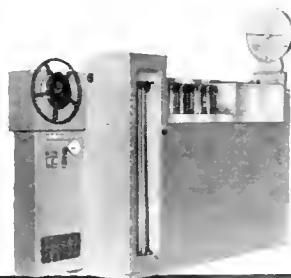
When information is of vital importance... when speed is a necessity... when consistent, high quality theatrical images are required... or when processing costs must be held to a minimum—Filmline Processing Machines are always specified.

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Pilots Qualify Via Slides in Mohawk Airlines Program

★ Successful use of aerial color slides in civilian pilot training recently has been reported by Mohawk Airlines, of Utica, New York. Employed to test pilots at new airports, the color slides speeded pilot training and cut training costs, according to Robert W. Jenkins, Mohawk's director of flight operations.

Prior to 1955, the Civil Aeronautics Administration regulations required that a pilot seeking qualification at an airport actually fly the run and make his approach and landing, accompanied by a pilot who was qualified at that airport. In 1955, the CAA approved, as a one-year experiment, the study of projected color slides as a substitute for actual flight. The visual substitute test was found to be so satisfactory that authority to use the slides was renewed last September.

High speed Ansochrome color film was used without filtration to make sets of color slides to show the physical layout of various airports. The complete set included color slides of several aspects of the airport: the runways as seen from the ground; the runways from one mile out and 1,000 feet of altitude; the entire layout from 4,500 feet; the terminal area, to indicate Mohawk's ramp space; the entire instrument landing system course, from procedure turn, at the outer marker, at the middle marker and at the missed-approach area.

Projected color slides give the pilot more time to concentrate on the airport's layout and runways than would be allowed him if he had to make the same observations while actually flying a plane. The color photography has a third-dimensional effect which simulates actual visual study of the airports and enables the pilot to spot obstructions, taxiways and other detail, it was pointed out.

Success of the visual training at airports in Erie, Pennsylvania and Detroit, Michigan, indicate Mohawk's continued use of this new method.

* * *

Illustrated Brochure Tells of Producer's Credo, Facilities

★ A model of its kind, the new illustrated brochure recently made available on free request by Centron Corporation, Lawrence, Kansas producing company, tells the basic credo of this young but sturdy filmmaker. With excellent graphics, the piece shows ultra-modern facilities recently completed, notes film areas covered and gives the company's viewpoint on production.

PROJECTED VISUALS SPEED TRAINING OF PILOTS



Above: Mohawk Airline pilots were qualified for airport operations at Erie and Detroit in sessions like this. Ansochrome color slide of main instrument runway at Willow Run Airport is being interpreted by ground school instructor, Walter W. Bailey.

Raybestos-Manhattan Sponsors Film on Its Packing Products

★ *I am a Packing*, a 33-minute color motion picture, has been sponsored as a sales vehicle by Raybestos-Manhattan Company of Newark, New Jersey. The new film tells the product story of seven major packing types made by the sponsor for industrial equipment. It will be shown to groups of maintenance engineers and distributor sales representatives.

The film was produced by the sales promotion agency of Close and Patenaude, Philadelphia, in cooperation with Independence Films, of the same city. The script was written and directed by E. Burt Close of Close and Patenaude and the camera work was handled by Jack Defreues of Independence Films.

Most of the footage for *I Am a Packing* was taken at the Raybestos-Manhattan plant in Manheim, Pennsylvania. Some sequences were made at the Navy Engineering Experiment Station at Annapolis, Maryland.

* * *

Kling Film Productions Exec Speaks to Publicity Group

★ Hilly Rose, creative director of Kling Film Productions, Chicago, was the featured guest at a recent luncheon meeting of the Publicity Club of Chicago.

Rose discussed the role of motion pictures in the overall public relations program, emphasizing the achievement of prime quality films with the minimal sponsor expenditure. He illustrated his remarks with showings of recent public relations films produced by Kling for General Electric Company, the American Bakers Association and the Aluminum Company of America.

Pointing up values in human factors, he told the group:

"Publicity usually holds attention for a comparatively short period of time. When you *have* attention, are you getting through to the people you are trying to reach? A loaded, well-aimed gun makes its point: So does a loaded, well-thought-out motion picture.

"Film helps your audience identify emotionally . . . creates a mental attitude for receptivity of information and better retention of your message.

"A solicitation letter for leukemia aid produces results. Show these same people a film of a boy suffering from leukemia. . . show them his bed, his toys, his parents. Show the eyes of the parents with their untold agonies. Your film has created identification . . . identification which opens hearts and purses.

Don't expect your company's films to tell you they're not up to PAR...
SCREEN them Yourself!

In use, films *do* get hurt. They pick up dirt, oil, scratches. Buckle or curl throws them in and out of focus. These defects show up on the screen, irritate audiences, cut down the effectiveness of your message.

Over the years, Peerless Reconditioning has been, and is, RESTORING PRINTS to optimum condition and prolonging their useful life.

If you find defects in your company's prints, let Peerless show you that they can be remedied. Write for brochure.

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Medical a-v specialists assembled on Calvin sound stage for Workshop.

Experts Lend Hand at First Medical Film Workshop

The top men of the medical motion picture field—both in production and utilization—were the principal speakers for the First Medical Motion Picture Workshop. All workshop sessions were held on the Calvin sound stages February 4, 5 and 6—plus an interesting tour of the University of Kansas Medical Center on Thursday for demonstrations of various audio-visual methods in use.

Speakers included: Ralph Creer, Director, Motion Picture & Medical

Foster, Director, Audio-Visual Institute, Assn. of American Medical Colleges; Mervin W. LaRue, Sr., Producer; Helaine S. Levin, Director, Film Library, American Dental Assn.; Dr. Joseph E. Markee, Department of Anatomy, Duke University School of Medicine; Dr. John L. Meyer, II, U.S. Public Health Service Hospital; Dr. David S. Ruhe, Head, Department of Audio-visual Education, University of Kansas Medical Center; Warren Sturgis, Sturgis-Grant Productions, Inc.; and Sy Wexler, Churchill-Wexler Film Productions.

Specialists attending the workshop came from all parts of the country. They included some eighty photographic department heads from as many Veteran Administration hospitals, a dozen representatives of the major pharmaceutical houses, faculty members of a dozen medical colleges, producers who specialize in the medical and public health field, staff men from the medical corps of the Armed Services, the American Medical Association, American Dental Association, the American Nursing Association, Public Health Administration, Doctors of Medicine who are also producing film materials, and a number of other organizations and individuals.

Highlights of the meeting were the showing of films produced in the field, in the evening sessions as well as a part of the daytime demonstrations.

Medical film pioneer Mervin LaRue, Sr. was one of the Workshop leaders . . .



AMA's Ralph Creer at lectern

television, American Medical Association; C. Graham Eddy, Chief, Medical Illustration Division, Veterans Administration, Dr. J. Edwin

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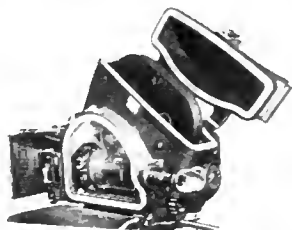
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M61000	Single Bd. Hd. & Glass Diffuser	62.00
M20000	Double Bd. Hd. & Glass Diffuser	105.00
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M03000	5 Light Striplight	141.00

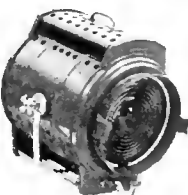
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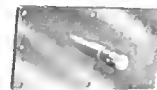
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Director Becker (left) discusses a scene with Rev. A. B. Ferguson, head, Audio-Visual Dept., Broadcasting and Film Commission, National Council of Churches.

THE WORLD AS A STUDIO:

(CONTINUED FROM PAGE 51)
one shoot a movie when to pull out an exposure meter is to invite participation and interest from thousands of people who have nothing to do but stand on the street and watch you. I repeat, not hundreds of people, as we may have in New York or in Hollywood, but thousands. Add to this the simple problem of getting film in and out of customs, in and out of the country, and trying to get quick and rapid laboratory reports from the studio back home and you can get a glimpse of some of the very real and practical problems faced by the producer using the world as his studio.

Line Between Life and Art

The line between life and art is blurred in Hong Kong. A bumbling American film producer may step back and forth a dozen times a day. Is it truth or incredible fantasy that I shoot scenes in indescribably filthy slums where 30 people live in two room flats, with water available only three hours a day?

Is it truth or incredible fantasy then, that at the end of the day I should return to a clean hotel and eat a dinner that could be reproduced in only three or possibly four restaurants in New York? The cost of this dinner — less than three dollars, U. S.—happens to be the weekly wage of the waiter that serves me.

Facing Up to Reality

To make films of the real world, the film maker constantly faces men's inhumanity to man. In facing it, he tries to put meaning in it, and translate it into art. Not to face it, is to destroy the meaning in the lives of all who appear before his camera.

When I return to the studio, ready to step on set with \$50,000 dollars worth of precision equipment behind me and a wonderful

crew of top ranking artists and technicians working as a team. I am proud of my craft and my part in producing a unique device, by which man can communicate with man. If, in the artificial world of the studio, we capture and transmit something of value to men in the far corners of the real world, we should all be proud. It is a worthy end.

* * *

Mental Health Film Shows "Anger at Work" in the Office

★ Akin to hate, anger can be lethal—in varying degrees, both murderous and suicidal. Boiling in the human brain, anger causes an intellectual headache—a strong feeling of dissatisfaction and enmity. Unchecked, anger burns into the mind, turns to rage and foams outward, spilling either on the object which ignited it or a substitute object. *Anger at Work*, a new 21-

minute, black and white motion picture, deals with the anger "headache" and its effect on human beings—in workaday relationships.

Anger at Work was sponsored by Oklahoma State Department of Health and the International Film Bureau, Inc., Chicago. Though the film originally was developed as a general "mental health" subject and not with industrial training in mind, Wesley H. Greene, International's president, reports that "we have discovered great interest in the film among safety directors and personnel directors of industry."

One of the psychiatric consultants on the film, Dr. A. A. Hellams, notes that the purpose of the film was to "present some of the more common misplacements of anger and suggest a few simple techniques for controlling our emotions and encourage people to examine the causes of their anger, as well as the

consequences of anger. . ."

To this purpose, *Anger at Work* dramatizes simple examples of the "headache switch"—the transfer of anger and resentment from one person or situation to another person or situation.

First day on his drafting job, Ed Wilson is doing fine—then the boss smudges the drawing. Ed blows the top. Old Frank McCoy warns Ed about the "headache switch." He shows Ed the various ways the headache switch has worked among the people in the office.

Mr. Carter, the boss, suffers from an ulcer because of a nagging wife who phoned him every hour. Mrs. Nugent complained of headaches, blamed them on her typing job—and had to be fired because her work suffered. It wasn't her typing, it was young Miss Howland who got the position Mrs. Nugent wanted. Tony Luciano, a good pressman, was angry because his son was in trouble with the police. Rushing his press operation, Tony lost a hand.

To borrow or rent *Anger at Work*, apply to your state health department, public library or other educational film library. To purchase the film, write to: International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Illinois. Purchased, the film may be used on educational television. For commercial tv use, application must be made. (The film costs \$125).

* * *

Fuller Brush Slidefilm to Aid Recruiting of Dealers

★ The Fuller Brush Company is using audio-visual media to recruit new dealers. First of these devices is a 13-minute color sound slidefilm titled *An Opportunity for a New Career* which was produced by Transfilm Incorporated for Fuller. It is being distributed with sound slidefilm projectors to more than 500 field managers who are directly involved in recruiting.

The film covers three basic areas of interest to potential dealers: profits, description of the work and advisability of leaving present position. Outlined in the film is the diversity of the Fuller line, protected territories available to dealers and company benefits such as retirement, insurance, etc.

While all Fuller Brush dealers are actually independent businessmen, a point stressed in the film all dealers have the advantage of 50 years of good will already established by Fuller. Dealers are recruited from all walks of life and receive any requested assistance from field managers, notes the film

VISUALIZE FOR SCIENCE



International Geophysical Year activities, White Sands Signal Corps Agency and Raphael G. Wolff Studios joined forces. Chester Chess (second from left) White Sands staff, explains Aerobee rocket to producer Ray Wolff (far right). Henry Balcerzak, head of Signal Corps motion picture section is second, right.

CHAMBER OF COMMERCE:

CONTINUED FROM PAGE 39) equipment—two Magnacorders, and Berlant and Ampex 600—the latter two equipped with Ranger-tone or lip-sync recording. A specially wired electrical outlet permits an Auricon 16mm camera to receive power from the same source as the Berlant and Ampex.

Three microphone inputs, located in the studio, terminate at a custom

designed patch panel in the control room. This panel allows flexible use of all machines and any combination of microphones and speakers.

All studio lights are operated in the control room which doubles as a projection booth. A two-way intercom connects the control room with the studio.

Edit Films Before Processing

At one end of the control room is a film editing desk, with complete equipment for editing film and optical sound tracks. All film shot by the Department is rough edited before being taken to the laboratory for final editing and processing.

The studio doubles as a recording studio and sound stage. It is acoustically treated with masonite and fiberglass and equipped with an independent air conditioning system that is completely silent. The studio also has a false wall (window sill and venetian blind) which provides a permanent set and also hides a large storage area.

Studio Designed by Goddard

The studio and control room, incidentally, were designed by Ken Goddard, with technical assistance where needed.

The National Chamber has made great strides both in the use of audio-visual materials and in their actual production. However, with a new department, staffed with men who are still willing to learn, the only way to go is up.

The battle for men's minds is being waged through the use of all communications media. The National Chamber recognizes this fact.

SALES TRAINING CENTER:

(CONTINUED FROM PAGE 49)

into the back portion so that transparencies may be displayed to illustrate talks on the photographic processes. The theatre chalk board, also containing an illuminator, is made of a special material which enables it to serve as a magnetic board for certain displays. This chalk board may also be removed and replaced with either a flannel board or peg board.

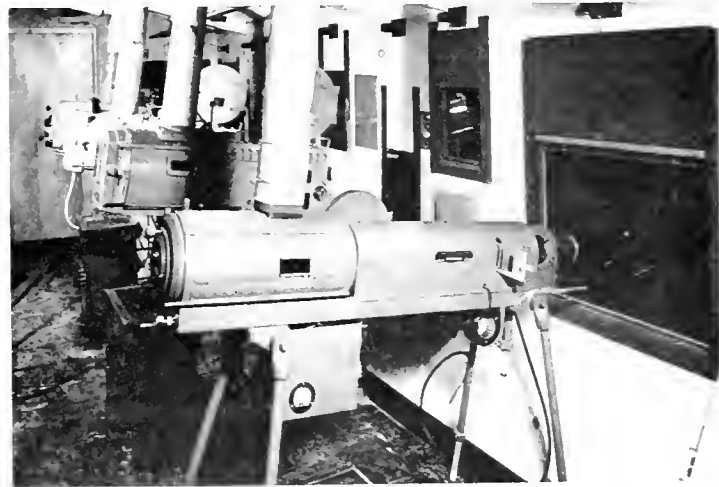
The theatre is also equipped with a moveable darkroom sink which may be brought in from an adjoining area and connected to water and drain outlets in the floor for certain photographic demonstrations.

Kodak officials believe that the wide variety of audio-visual aids at sales training headquarters in Rochester have made a worthwhile contribution to the effective instruction of Kodak dealer personnel in selling techniques.



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Richard B. DeMallie

DeMallie Named Manager of Kodak International Division

★ Richard B. DeMallie, assistant general manager of the international division of Eastman Kodak Company, has been selected as general manager of the division. The announcement was made by Edward P. Curtis, Kodak vice-president, who has been general manager of the division since its formation two years ago. Curtis continues in overall charge of sales, distribution and advertising of the company's products outside the United States.

Marcel Ruot, also an assistant general manager of the international division, has retired from the company after 30 years of service.

DeMallie has been with Kodak since 1924. He served successively as manager of Kodak sales organizations in Cuba, Philippine Islands and Japan during the years 1927 to 1939. He returned to the export sales division in Rochester, then became assistant manager of the division in 1941 and manager in 1946. In 1955, DeMallie was appointed assistant general manager of the international division.

Ruot, born in Paris, France, joined Pathe Cinema in London in 1909. In 1923, he became managing director of the distributing company for Pathe. When Kodak acquired the Pathe interests in 1927, Ruot became managing director of Kodak-Pathe of France. After several years in Far East assignments, Ruot returned to England in 1931 as export manager of Kodak Limited, London, England.

When the Kodak European and Overseas Organization was formed in London, England, in 1946, Ruot became assistant to its general manager. He moved to Rochester with the headquarters of the E. and O. Organization in 1950 and became its manager in 1951. In 1955 Ruot was named assistant general manager of the international division, with responsibilities connected with continental Europe, Africa and the Middle East.

Announce Test of Film's Role in Science Education as Wisconsin Schools to Show New Physics Program

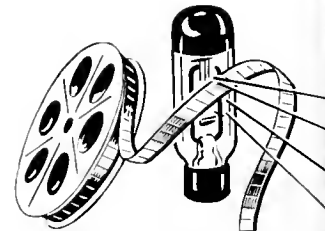
★ As test tubes and drawing boards have become the spotlighted incubators of production, industry, looking to its future requirements, is concerned with finding sufficient numbers of young men and women who are able and eager to work with the tools of science and creative technology. Jarred by shortages of science teachers, study facilities and science-minded students, a number of persons in education and industry are utilizing films to popularize science—and to teach it.

Into this effort next September will come a broad-scale test of visualized education: the teaching of high school physics to approximately 3,000 Wisconsin students by telefilm. A telefilm is a motion picture filmed at the performance of a tele-

vision show. It is not a kinescope, which is a facsimile of the tv show, but a direct film production. The experiment will bring to high schools in about 70 Wisconsin communities part of a telefilm course taught by Professor Harvey White, of the University of California, a nationally-known physicist.

Will Use 81 EB Films

The telefilm "pilot study" is being conducted by the University of Wisconsin and its Extension Division under a \$104,000 grant from the Fund for the Advancement of Education established by the Ford Foundation. Produced on 16mm color telefilm by Encyclopaedia Britannica Films, Inc., Wilmette, Illinois, the full course from which



the Wisconsin experiment is being adapted consists of 170 films. The University will use 81 of these films in the multi-school study. The 81 films are expected to provide a valid test of the effectiveness of such an audio-visual course.

The filmed physics lessons, covering about two semesters' work will be tested in Wisconsin high schools throughout the next school year. The UW study is intended to be a test of the films in four types of teaching situations. In addition, two control groups will be studied—one in which students are taking a regular physics course and one in which students are taking no science courses. The purpose of the test is to see how much films of this type can enrich the teaching of science.

Is First Broad Evaluation

Currently being shown as a telefilm series in Pittsburgh, the film course will have its first "broad evaluation" in the Wisconsin study. Each film in the course is one-half hour long. Three films a week are lectures by Professor White. Two films a week are laboratory demonstrations by the professor and his staff.

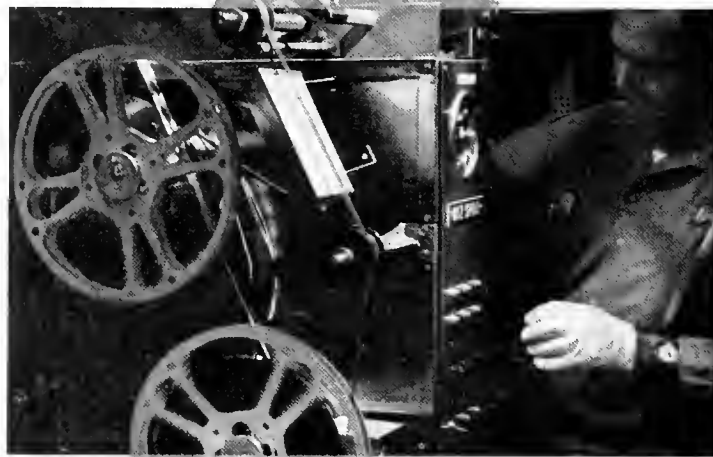
In the introductory film of the series, White says:

"Although the films present both lectures and laboratory demonstrations, it is most helpful when the students can do the work themselves later. The effectiveness of the films will vary with the facilities available in the school. Most importantly, the films make things visible in the classroom which have never been possible before: the rare, the very large and the very small... and every student has a front row seat."

Chairman of the film-study project is Professor W. A. Wittich, director of the UW Bureau of Audio-Visual Instruction. Directing the project, with Wittich, are Professor Milton O. Pella, UW School of Education, and Charles Wedemeyer, director of Correspondence Study, UW Extension Division.

"Some small schools, including ones in our state, have no laboratory facilities at all and the teacher has to teach strictly out of a book," Wittich said.

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EXECUTIVE NOTES



Mrs. Phillis Barclay

Mrs. Phillis Barclay Joins Wilding Picture Productions

Mrs. Phillis Barclay, formerly of Guild Television Service, Ltd., London, England, is now a member of the production staff of Wilding Picture Productions, Inc., at the company's studio in Chicago.

Mrs. Barclay will work closely with Wilding's Television Division, at Guild Television Services, in London, she was a director and vice-president in charge of animation, cartoon, puppet and model activities. Known to London studios and advertising agencies as Phil Windebank, Mrs. Barclay brings to the American scene a fount of fresh and sophisticated ideas.

Harold Coxon Heads Crawley's Lab Division Processing Dept.

Appointment of Harold G. Coxon as head of the Processing Department of the Laboratory Division of Crawley Films Limited, Ottawa, Canada, has been announced by F. R. Crawley, president. For the past five years, Coxon has been supervisor of Processing, both color and black and white, with the National Film Board of Canada.

ment of the Laboratory Division of Crawley Films Limited, Ottawa, Canada, has been announced by F. R. Crawley, president. For the past five years, Coxon has been supervisor of Processing, both color and black and white, with the National Film Board of Canada.



Thomas G. Johnstone

Jam Handy Assigns Johnstone to West Coast Operations

Thomas G. Johnstone, assistant to the president, The Jam Handy Organization, is transferring from the Detroit headquarters to the Hollywood office to supervise service activities on the west coast. He has had extensive experience in arranging for the many services which the Organization offers.

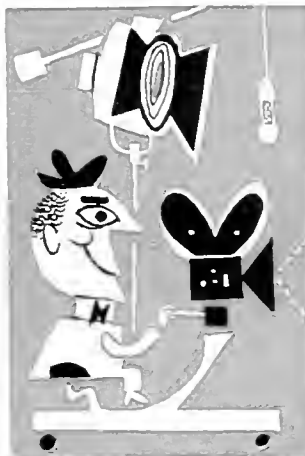


L. F. Van Houten

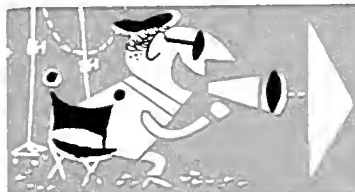
L. F. Van Houten Appointed Graphic Pictures Vice-Pres.

The appointment of L. F. Van Houten as vice-president of Graphic Pictures, Inc., Chicago, has been announced by the firm. Van Houten formerly was editor of American Business Magazine and senior editor at The Dartnell Corporation, in Chicago. He will have charge of sales and script production at Graphic Pictures.

An author of science texts and business and training courses, Van Houten was for 10 years a public relations consultant to utilities in the south and northwest. He is a director and past-president of the Management Forum of Chicago.



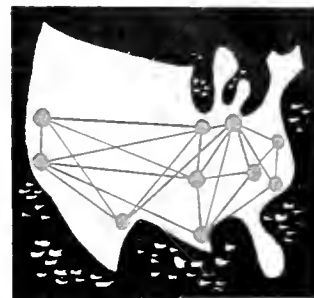
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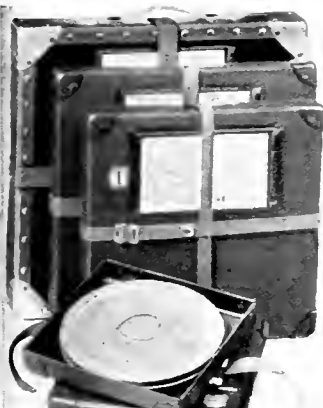
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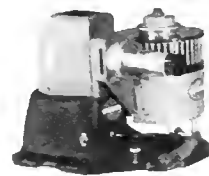


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Above: producer Charles Beeland (second, left) demonstrates French camera to Board Chairman L. Keith Wood, Dan MacDougald, General Counsel and John A. (Jeff) Davis, Executive Vice-President.

Beeland-Woods Films, Inc. Is New Studio Organization

◆ Charles D. Beeland, Jr., has announced the incorporation of Beeland-Wood Films, Inc., originally formed as Beeland Film Producing Company in Atlanta in 1935. Mr. Beeland, whose experience includes ten years with Paramount Pictures, is president and executive producer of the new company.

The newly formed organization is under the executive direction of Bernard I. Ochs, vice-president and general manager and a member of its board of directors. Mr. Ochs was formerly general sales manager of Crosley Broadcasting of Atlanta, Inc., WLW-A, and Southeastern representative for Crosley Broadcasting Corporation.

The company's activities cover a wide range in the motion picture field including animated and live action, silent and sound, in black and white and color, including Cinema Scope. In addition to film production, the company maintains the most complete film laboratory within a 600-mile radius.

For the past 22 years, Beeland has listed major national and regional accounts among its clients for industrial, government, civic, church and school training films, television commercials and series for network and syndication, sports films, trailers for neighborhood and drive-in-theaters, motion picture production for theatrical release and talent management. ☐

Carlton Smith Joins EBF As Sales Promotion Manager

◆ Carlton Smith has joined Encyclopaedia Britannica Films, Inc., as sales promotion manager, according to Wilbur Edwards, vice-president in charge of distribution. Smith has been engaged in sales promotion for Encyclopaedia Britannica, Inc., since 1954. In the move from

People who make Pictures

the book company to the film company, he now will make his headquarters in the EBF offices in Wilmette, Illinois. ☐

William Blandford Appointed Haig, Patterson Account Exec

◆ Appointment of William O. Blandford as an account executive of Haig and Patterson, Inc., Detroit, Michigan, has been announced. Blandford will be located in the Dayton, Ohio, branch office of the Detroit firm as a specialist in motion pictures, slidefilms and printed media.

Prior to joining Haig and Patterson, Inc., Blandford served for three and one-half years with The Jam Handy Organization, Inc., and for eight years with the Mutual Life Insurance Co. ☐

Donald Willis Joins Staff of Keitz & Herndon in Dallas

◆ Donald E. Willis has been appointed animation artist for Keitz & Herndon, Dallas, Texas, producers of industrial motion pictures and television commercials.

For the past three years, Willis has been associated with the Alexander Film Company, of Colorado Springs, Colorado, as a designer-illustrator. Previously, he was an illustrator with the Continental Air Defense Command, United States Air Force. ☐

Terry to Cal Dunn Studios

◆ Tom Terry has joined the art staff at Cal Dunn Studios, Chicago. Terry specializes in modern design.



Above: Harold A. Keats, studio president and F. William Hart, vice-president and general manager, head up National Film Studios, new Washington producer service facility.

Capital Film Re-Named as National Film Studios, Inc.

◆ National Film Studios, Inc., is the new name of Capital Film Studios, Washington, D.C. — as of April 1.

Capital Film Studios was founded in 1953 by Capital Film Laboratories, Inc., and, since its opening, has been operated under contract by National Video Productions, Inc. Early this year, National Video purchased from the laboratory the lease and leasehold improvements to the physical facilities at 105—11th Street, S.E., in Washington.

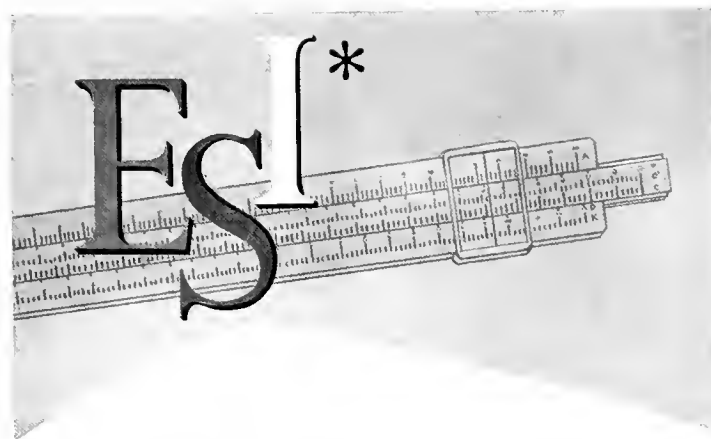
Effective with the change in name, the studio abandons entirely the corporate entity. National Video Productions and will operate as National Film Studios, Inc. Harold A. Keats will continue as president of National Film Studios. Edward W. Alfriend IV, president of Insurance and Bonds, Inc., of Alexandria, Virginia, and of International Finance Corp., Washington, joins the organization as a member of the board of directors.

Continuing—as in the past—under the management of F. William Hart, vice-president, the studio functions exclusively as a service facility for producers. The studio has a 2400-foot sound stage and a complement of professional lighting and grip equipment.

Though the studio and Capital Film Laboratories now are separate and independent facilities, they will work closely together. The laboratory will continue to supply RCA Sound Recording for the studio and the studio's personnel and equipment will be available to all laboratory clients. ☐

Names Administrative Aide

◆ Jack Hynes has been appointed administrative assistant to Murray Briskin, executive assistant to the president of Associated Screen News Limited. Hynes previously has been a photographic and film director. ☐



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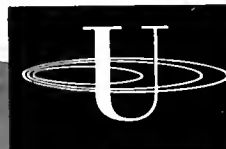
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Howard Magwood

Howard Magwood Appointed Sound Masters' TV Chief

Howard F. Magwood has been appointed vice-president in charge of television production by Sound Masters, Inc., New York.

As an independent, contracted to New York production companies, Magwood, since 1951, has completed assignments for some 39 advertising agencies. Magwood has been connected with such TV programs as *Break the Bank* and *Hit Parade* commercials- director and production manager for the *Beulah* program. He has served in a production-direction capacity for some 5 other TV and industrial films.

Rick Landen Named G-Manager of Gerald Productions, Inc.

Rick Landen has joined Gerald Productions, Inc., New York City, as general manager of the firm. The organization produces industrial films, television commercials and programs.

Landen formerly was with the Television-Film Department of Mercury Artists Corp., and prior to that was an industrial public relations counselor.

Michael Stehney Joins Kling As Vice-Pres., Exec. Producer

Michael Stehney has joined Kling Film Productions as vice-president and executive producer, according to an announcement by Harry Lange, executive vice-president.

Stehney, a veteran of 20 years in the motion picture and photog-



Michael Stehney

raphy field, formerly was with Sarra, Inc., where he had served as a cameraman-director and later as production manager.

Among award-winning television commercials which Stehney shot, directed or produced are the Stopette spots and the Manor House Coffee commercials. Stehney began his career as a photographer with Underwood and Underwood in 1937. During World War II, he was with a Coast Guard motion picture and photographic unit.

John C. Thompson to Manage On Film, Inc. Mid-West Div.

John C. Thompson has been appointed manager of the mid-west division of On Film, Inc., of Princeton, New Jersey, and New York City. Thompson was formerly with



John C. Thompson

Wilding Picture Productions, Inc. The new On Film, Inc. office is located at 101 Investment Building, Pittsburgh, Pennsylvania.

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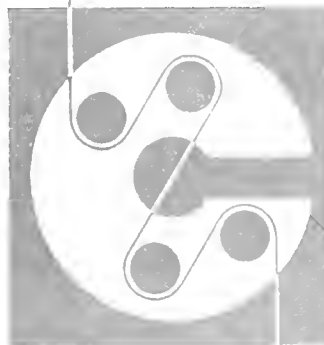
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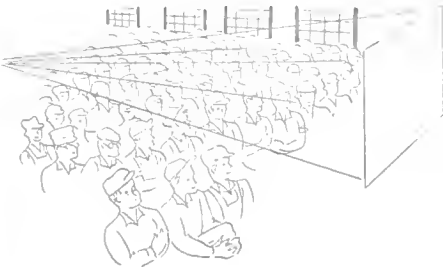
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Films Tell Alcoa's Story in Plants

"Family Night" Programs Feature a Visual Review of Year

film has included a sequence featuring a top executive who explains the company's yearly financial data.

After many methodical checks for smoothness and continuity, the finished product is released to Alcoa locations to tell the story of another year of activity within the company.

Film originally taken for use in *Highlites*, but not included in the final product—usually because of length limitations—is nevertheless put to good use. Alcoa's motion picture department in Pittsburgh has established a valuable film library with these sequences. In this cross-indexed file, data on various products and processes can be examined by interested personnel.

Each year, *Highlites* undergoes

changes in format. In 1954, for example, the movie's theme was "How aluminum is changing the world around us." It took viewers to Alcoa's plant sites via scenic routes which illustrated modern uses of aluminum.

Commemorate 70th Anniversary

Highlites of 1956, latest of Alcoa's annual documentaries, commemorates the 70th anniversary of the discovery of the Hall Process. Basic continuity centers around the late Charles Martin Hall, the scientist who made commercial production of aluminum feasible, and who was one of Alcoa's founders. Some of the people who knew and worked with Mr. Hall appear in the film.

Highlites has proven useful and

effective in others ways as well. In describing Alcoa's many activities in the aluminum industry to visitors company officials can show the film to supplement their own remarks Also, at meetings of local community groups, for instance, the film can be used in much the same manner by Alcoa officials who are invited to speak.

Shooting for the first *Highlites* film in 1950 met with a cool reception from many employees. They looked with mingled disinterest and disbelief on the assortment of cameras, lighting devices and sound equipment which surrounded their machines. They were annoyed at the interruption, and they did not believe they would ever see the motion picture anyway.

Now There's Wide Interest

In 1951, after employees had seen *Highlites* for the first time, their attitude changed. Alcoa cameramen found a new eagerness to cooperate. Employees jumped at the chance to appear in the film. At present, one of their biggest criticisms is that they don't see enough of their plant's activities.

Before 1950 film strips were used to tell the story of company activities, and their success inspired the idea of the longer motion picture story which attempts to utilize shots from each of the Alcoa locations.

Changing Pattern of Years

Use of *Highlites* as an aid in Alcoa's report to employees is an indication of the striking change which has taken place since Alcoa was founded as the Pittsburgh Reduction Company back in 1888.

Then, and for some years after it was an easy task for the firm to familiarize employees with its activities, finances and finished products. The company's operations were relatively compact and the number of employees small.

Growth Tremendous Since War

By the end of World War II, however, Alcoa had grown tremendously and there was no sign that this growth would slow during the next decade. This expansion made it difficult for top management to relay information to employees in face to face discussions. Alcoa then began a program for foremen and supervisors, called the Conference Plan for Management. It was initiated to provide opportunities for supervisory personnel to discuss mutual problems and to recommend solutions to top management. At the same time, the plan provided a means of informing foremen about company policies, history, organiza-

ALCOA EMPLOYEES in many plant areas can take their family and friends to the movies once a year—at Company expense.

Highlites, the film portion of the Aluminum Company of America's annual report, has proved so popular that it is now being shown each year, not only within the plants, but as the feature of a "Family Night" program in local theaters.

Last year the words *Aluminum Company of America Presents—Highlites of 1955* appeared on signs before theaters in five towns in the Massena, N.Y., area. This year's film will make a "Family Night" debut at the Alcoa, Tenn., plant where officials expect a viewing audience of 15,000.

30-Minute Sound, Color Film

Highlites is a 30-minute, 16mm color sound film, written, produced and directed by Alcoa's own personnel. It represents an effort by Company management to present company-wide activities with equal appeal to all plant sites.

"Family Night" was originated when employees asked that the film be shown to their families and has been introduced in the various plant areas upon request from employees. It features an introduction by the local works manager, the film *Highlites*, and usually includes a "family" type commercial film, followed by cartoons for the children. Each year, more and more Alcoa locations have initiated "Family Night." As a result, 35mm prints of *Highlites of 1956* will be made and distributed to company locations for the first time—to be used in local movie theaters.

Filmed Throughout the Year

During the course of the year, Alcoa people are busily photographing and recording soundtrack on new developments, expansion, products and personnel engaged in their work. At the end of the year, all of the resulting film sequences are gathered together. During the first few months of the following year, the sequences are viewed and reviewed, and those to be used in *Highlites* are chosen. Recently, the

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ion, competition, products and processes.

Two important facts were revealed by meetings under the Conference Plan. First, some personnel thought Alcoa's profits ranged from four to five times greater than actual figures; secondly, most of them knew little or nothing about the company's production record, the amount of Alcoa's income, or how it was spent.

To remedy this situation, the Conference Plan was utilized to explain Alcoa's annual report; at first to supervisory personnel, but in a short time to virtually all employees.

How Meetings Are Conducted

The format for the annual report meetings has three main divisions. The works manager, or his representative, describes local activities; a discussion period is held, and, the *Highlights* film is shown. The meetings are held during working hours, except at plants where "Family Night" is scheduled.

At a small plant, the works manager may review local activity in person. At larger locations, however, this method would be impossible, and, in some cases, tape recordings have been used to bring employees this message.

Charts, flannel boards and film strips have been used as visual aids. Lately, some of Alcoa's plants have

produced their own motion pictures to tell the local story.

Discussion an Integral Part

The discussion period is also an integral part of the program. Here, each employee has a chance to ask questions and to air his views.

When the size of the group precludes a discussion period, double-perforated postcards are handed out to employees. One half provides space for listing questions they desire to have answered. The other half may be used for comments and criticisms on the program.

A compact version of the company's printed annual report, called "Alcoa Reports" is given to each employee. This booklet summarizes the year's activities and presents company financial information. A Shareholder's Report is also available for anyone interested.

Has Won National Honors

Alcoa's annual report program, featuring *Highlights*, has won national recognition among presentations of its type. *THE SCORE*, an employer-employee communication publication, gave Alcoa's program a first place award and a second place tie in the publication's last two employee annual report contests.

The company is convinced that the annual report program has brought about closer management-employee relations. How do employees feel? Here are some of their comments:

"I am truly glad and grateful to be an Alcoan. It is a great company that is looking forward to greater progress in the future." . . . and . . . "The program was exceptionally interesting and educational. It is one of the finest ways of promoting management and labor relations that I've ever known." . . . and . . . "Very well prepared. A wealth of information and a look at the many interesting phases of aluminum production."

A 90% Favorable Response

Of course, not all comments are favorable. Some are very critical; a very few unprintable. But, over 90 per cent of the cards received have something good to say about the program, and even the relatively few unfavorable remarks are a sign of interest.

Alcoa believes that steady progress in any industry depends on the favorable attitude of the individual employee—and that a well-informed employee is a good employee. * * *

EDITOR'S NOTE: Only one phase of Alcoa's extensive film activities, this report will be followed by a review of a new Alcoa sales film.



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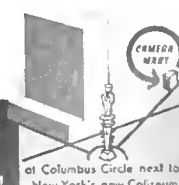
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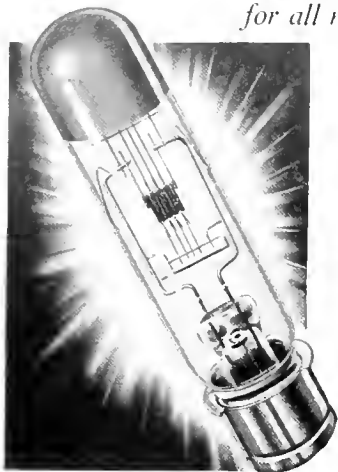


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Charles Krum, president of Kestrel Productions shoots Amazon wildlife with Kilfitt 24" Telephoto on his 16mm Arriflex



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New AUDIO-VISUAL Equipment

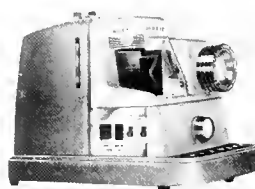
Recent Product Developments for Production and Projection

**Automatic Slide Projector
Announced by Viewlex, Inc.**

◆ A completely automatic slide projector, the Viewlex Instruct-o-Matic, has been announced by Viewlex, Inc., Long Island City, New York.

Designed for industrial or educational use, the Instruct-o-Matic uses 2x2 or Bantam slides and has 500-watt illumination. The unit's automatic control permits the operator to concentrate on the lecture or demonstration subject matter.

The Instruct-o-Matic projector can be turned on and off and slides can be changed from across the



Viewlex Instruct-o-Matic

room by remote control. An automatic timer will operate at any interval up to 60 seconds. The timer override button selects new slides and a hold button extends the viewing time of any slide. The unit's touch bar control is operated by the slightest touch at any point, changing the slides smoothly, quietly and without effort in forward, reverse or repeat sequences, the manufacturer states.

A "Magic Shutter" on the projector has been designed to prevent eye-strain by automatically changing slides without visible movement or "white flash" on the screen. The unit also features a visual slide selector window, interchangeable lenses, large optics for greater brilliance, knee-action tilt-control, a die case aluminum body and a 5" F 3.5 Luxtar Professional Lens.

**Portable A-V Package Makes
Sales Presentation Easier**

★ Salesmen and field representatives who are bent with bulky demonstration equipment may be interested in new meeting package idea described in The Florez Digest, a "file of promotion and training information" published periodically by Florez, Inc., Detroit film producers. The package was designed for one of Florez's clients.

The new package involves use of the Video-graph contour-type flannelboard, invented by Ray Helser, Florez director of Client Service.

Using the package, the speaker at dealer or jobber meetings alternately employs the flannelboard presentation and a silent color film strip.

The demonstrator makes his sole presentation unhampered by complicated devices. Operating on cue, floodlights light up the flannelboard and the projector stops. When the flannelboard is doused, the projector goes into action. This showmanship action is facilitated by a simple foot switch, wired to both the projector and the floodlights. The meeting leader steps on the foot switch when he wishes to alternate his demonstration — changing the audience focus from the flannelboard to screen and back to the flannelboard. A remote control cord on the projector frees the speaker to move about as he changes slide frames.

The audio-visual package's elements make it portable and conveniently versatile. These elements are: a Video-graph contour-type flannel board which folds for easy packing and which can be easily mounted on a table, packing crate or other flat surface; light and compact floodlights and the foot switch; a new collapsible lectern, complete with reading light, which folds to about the size of a brief case; a silent filmstrip projector; presentation materials (meeting leader's guide, filmstrip and flannelboard symbols) which take little space.

**Faster Auto-Zoom Lens
Announced by Perkin-Elmer**

◆ Doubled speed and greater remote control facility are the values in a new version of the Auto-Zoom variable focal length lens for 16mm and vidicon television cameras, according to the Engineering and Optical Division of Perkin-Elmer Corporation, Norwalk, Connecticut, the manufacturer.

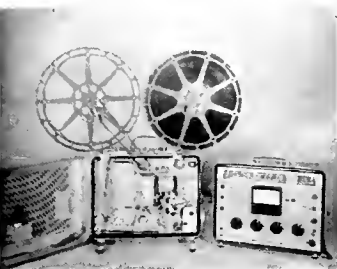
The new lens has a speed of f/3.5, more than twice as fast optically as

Perkin-Elmer Auto-Zoom Lens



its f/4.7 predecessor. The lens has a 5:1 (30-150mm, 60-300mm) variable focal length range. Improvements have been made in the lens' electrical and control system so that it may now be remotely controlled up to 4,000 feet away from the camera. This is three times greater than the distance possible with the original model. Series 7 lens accessories can be mounted on the improved lens.

The Auto-Zoom lens covers the entire vidicon format with no vignetting at the corners. It is equipped with a motor-driven zoom and focus for remote control. A motorized iris is available as an additional feature. The lens has wide application in industrial and closed-circuit television, as well as for studio use.



B&H Magnetic JAN Model

Mag-Recording JAN Projector Announced by Bell & Howell

★ A new magnetic-recording version of Bell & Howell's 16mm commercial JAN (Joint Army-Navy) sound motion picture projector has been announced.

The projector is designed to provide professional magnetic recording on film for military and commercial applications. Called the 614. JAN CBRM, the new unit is a companion to the Bell & Howell 614 television projector and the present 614 commercial JAN, both of which offer magnetic playback but will not record. Built to military specifications the JAN is rugged enough

to withstand the wear and tear of field use.

The new model projects optical sound motion pictures as well as recording and playing back magnetic sound-on-film. Magnetic reproduce, record and optical playback positions are pushbutton-selected. All amplifier switching operations are automatically controlled by the buttons. A built-in red pilot lamp indicates when the projector is in recording position.

The 614 CBRM projector includes a recording amplifier-mixer (housed in a separate case) with provisions for monitoring both visually from a meter or with headphones. Two microphone input channels are provided, plus an additional channel for recording from an optical to a magnetic soundtrack on the same film. An electric interlock system designed to prevent accidental erasure of the magnetic track is incorporated into the unit. When the projector is turned off or reversed, the erase head is automatically disengaged.

The new unit retains the features of the other JAN projectors, the company notes, including brilliant illumination, reverse projection, a built-in loop setter, complete film protection, sapphire guide rails and side tension clips, fingertip controls, a 2-inch f/1.6 standard lens and 8 large-aperture accessory lenses.

"Quick-thread" Reel Designed for Reeves Soundcraft Tapes

◆ A new "Quick-thread" reel designed for easier, faster loading of recording tape, now is regularly supplied with 5" and 7" reels of Reeves Soundcraft tapes.

The new reel features a loading slot accessible at the outer edge of the reel. Tape is inserted in this slot and automatically guided to the hub for instant, secure attachment. When loaded in this manner, the tape can be fastened without the fingers touching the reel, the manufacturer states. The "Quick-thread" reel is said to permit loading with one hand in a single operation.

Because of the wide angle formed by the spokes and hub of the new reel, the tape also can be conveniently finger-loaded — the method commonly employed by professionals on 10½-inch reels. Each side of the "Quick-thread" reel has an indexing area with a special write-on surface to permit indexing of the reel with all types of pens and pencils.

Further information can be obtained from Reeves Soundcraft Corporation, 10 East 52nd Street, N. Y.

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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

70-slide changer. As many as 70 slides can be placed in one tray and transferred to the other tray by push-button remote control. The slides are standard 3 1/4"x4" frames.

Suitable for large meetings—from 75 persons to several thousand viewers—the SM.2 comes with a standard wide-angle lens for rear projection on a translucent screen.

The unit's source of light is a 3,000-watt tungsten lamp with a life expectancy of 100 hours. The slides and the entire mechanism are cooled with electric blowers of 230 cubic feet per minute capacity. The slides also are protected by a modern dichroïd heat-reflecting filter. The SM.2 projector weighs 62 lbs., the changer, 22 lbs. The projector's voltage is 115 volts, 60 cycles, AC only. For other specifications, contact Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, New York.

Above: new Triangle film processing machine for continuous projection.

Triangle Shows 16mm Continuous Processing Unit

★ Completing two years of testing, Triangle Projectors, Inc. of Skokie, Illinois has announced a new film processing machine which bakes a hard transparent surface to both sides of 16mm film, enabling longer periods of trouble-free performance on continuous projection equipment.

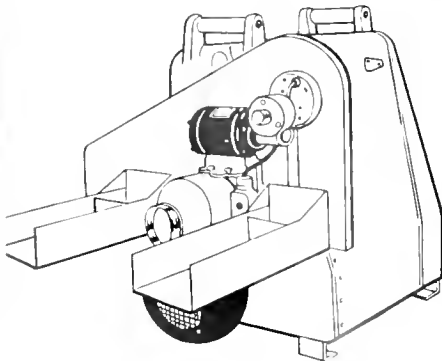
15 exhibitors at the recent Chicago Road Building Equipment Show, including Mack Truck, Austin-Western, Baldwin-Lima-Hamilton and Caterpillar Tractor Co. had films processed on the new machine and held continuous 16mm showings throughout the week-long exhibition. Machine will process 1,000 feet of 16mm film in ten minutes, has 72 ball bearings. Company will lease the new machines to film users and producers.

Genarco Slide Projector Designed for Big Meetings

◆ Sales executives, training directors and others who conduct big meetings and presentations have available to them a new visual aid mechanism in the Model SM.2 Genarco slide projector, recently announced by Genarco, Inc., Jamaica, New York.

The new Genarco Model SM.2 is a 3,000-watt slide projector with a

Genarco Model SM-2 Projector

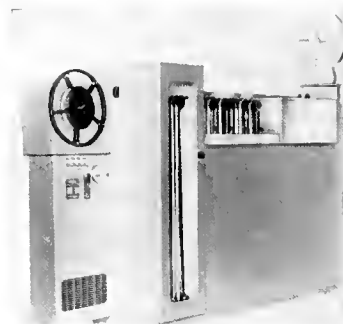


Filmline 16mm Film Processor Features Temperature Control

◆ A completely temperature-controlled, fully automatic 16mm film processor has been announced by Filmline Corporation of Milford, Connecticut. The new unit is Model R15TC, a modification of Filmline's reversal model, which is used for developing high speed film, conventional motion picture film and microfilm.

This versatile machine also functions as a negative-positive film processor, developing reversal or negative-positive at 1200 feet per hour. Complete temperature control is made possible by Filmline's exclusive "Tem-Guard" system which furnishes both heat and refrigeration control for each chemical tank.

The new model also features a variable speed drive mechanism, daylight operation for all emulsions, a



Filmline 16mm Processor

stainless steel Air Squeegee, an air agitation tube and a forced warm air Drybox. The unit has a cantilever construction, an oil-less rotary air compressor, fittings for continuous replenishment, a recirculation pump for the developer tank, a feed-in elevator and a 1200-foot-capacity magazine for continuous processing. The Model R15TC is 50" high, 76" long, 24" wide, and weighs 500 lbs.

For additional information, contact Filmline Corporation, Dept. B-57, Erna Street, Milford, Connecticut.

"Pause Button" Featured on B&H Model 775 Tape Recorder

◆ A new tape recorder, Model 775, has been announced by Bell & Howell Company, Chicago.

Designed for use in office, church and home, the 775 is well adapted to dictation by means of its "pause" button. When this spring-loaded control is pressed, it pulls the pressure roller away from the capstan, halting tape motion instantly during recording and playback. The same effect is obtainable by means of a remote-control foot pedal, available as an accessory. This feature is useful in transcription and other recording and playback, for interrupting the sound momentarily without stopping the mechanism.

Acoustically balanced twin 5 1/4-inch speakers and a public-address switch control are among the 775's other features. A plunger affords quick change to tape speeds of 3 3/4 or 7 1/2 inches per second.

B & H Model 775 Recorder



NEW PRODUCTIONS FOR —

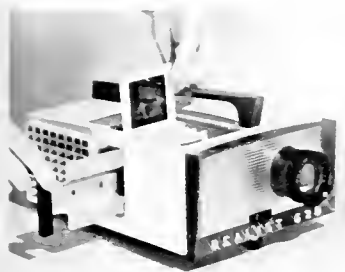
New York State Department of Labor, Division of Employment
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*QUALITY . . . and dollar for dollar value
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SPRINGFIELD • BOSTON, MASSACHUSETTS





NEW DESIGN: front view of REAL-IST 620 2 1/4 x 2 1/4 slide projector, recently unveiled by Milwaukee manufacturer and utilizing new lower projection lamps. Will also show 35mm and 38mm slides; retails for \$39.95.

Super Anscochrome, New Slide Color Film, Ten Times Faster

◆ Super Anscochrome, a new color film said to be 10 times faster than previous color films, has been announced by Ansco. Binghampton, New York.

Super Anscochrome is intended for the making of high fidelity natural color slides for screen projection and for color print making. The sensitive new film can be used to make color snapshots by the light of an ordinary 40-watt fluorescent tube or by daylight coming through a window, the manufacturer reports.

The new film has an official exposure index of 100 with normal processing. This speed may be doubled, to 200, by increasing the developing time. The basic exposure for Super Anscochrome is 1/500 second at f6.3, as contrasted to 1/50 second at f6.3 for conventional-type color film.

With Super Anscochrome, photographers will be able to use shutter speeds as high as 1/500 and 1/1000 of a second, to stop movement in the most rapidly moving subjects, it is stated. Initially the new film will be supplied in daylight type only, first in 120 size rolls, later in 20-exposure 35mm magazines.

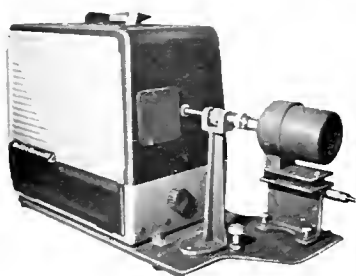
Projector Synch Motor Drive Offered by Cinekad Co., N. Y.

◆ A new Synchronous Motor Drive for all Bell & Howell, Ampro and Victor 16mm projectors has been announced by Cinekad Engineering Co., of New York City.

The heavy-duty synchronous motor will drive a projector with reels of 1200 feet of film. The projector can be attached to the synchronous motor drive and removed in a few seconds. The motor drive features a flexible shaft, connected between the motor and projector, which permits a steady and quiet run.

No special technical knowledge is required for installation and mounting, the manufacturer says.

Synch motor drive in position (right).



S. W. Caldwell Subsidiary to Supply A-V Studio Equipment

◆ Formation of the Caldwell A-V Equipment Co. Limited as a new subsidiary of S. W. Caldwell Ltd., of Toronto, Ontario, has been announced by Spence Caldwell, president of the parent firm.

Located at 400 Jarvis Street, in Toronto, the Caldwell A-V Equipment Co. will handle audio-visual equipment for film studios and laboratories and radio and television stations.

The new firm's president is M. M. Elliott, who has been associated with the radio and television industries for many years. He formerly was general sales manager of Marconi in Montreal and more recently general manager of Motorola Canada Limited.

COLOR FILMSTRIPS FOR USE IN EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 700 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Clay Gipson, President . . .

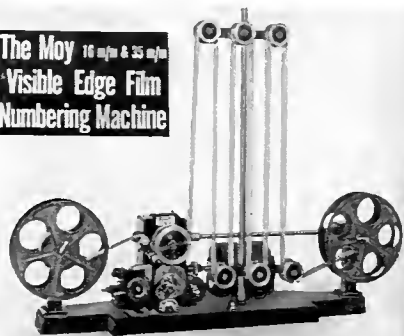
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Unnumbered films cause confusion and loss of time.

The MOY 16 mm & 35 mm Visible Edge Film Numbering Machine



The MOY edge numbers every foot of 16, 17 1/2, 35mm film and simplifies the task of checking titles and footage.

MOY replaces cue marks, perforations, messy crayons, punches, embossing—does not mutilate film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

AMONG RECENT PURCHASERS ARE:

Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
American Optical (Todd-AO), Buffalo
Telefilm, Inc., Hollywood, Calif.

Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
Columbia Broadcasting System, N.Y.
Louis de Rochemont, N.Y.C.

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MODERNIZE YOUR 35MM DUBBERS & INTERLOCK PROJECTORS

with SOSOUND Magnetic Head Attachments to: Simplex and RCA Rotary Stabilizer Soundheads. Complete with Magnetic Equalization Pre-amplifier, DC filament supply and voltage regulated power supply. Easily installed! No drilling! No expensive wiring. ALL for \$575

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"The finest Film Splicer the World Over"

Splices all types and sizes of film including CRONAR* (Polyester Photographic), negative, print or optical—a film fusion (butt-weld) end to end.

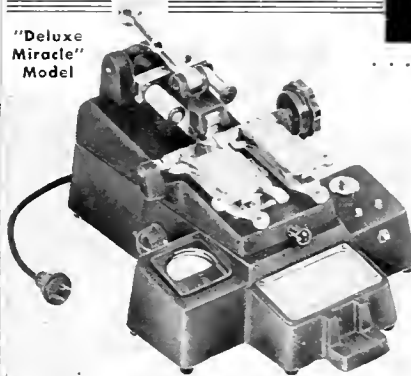
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Time-tested over 8 yrs., it is guaranteed to give perfect frame splice on 35 or 16mm film with single thickness.

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"Deluxe Miracle" Model



Unaffected by humidity some machine functions for both regular or polyester base photographic film without changeover.

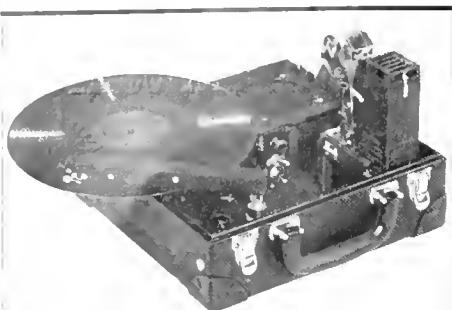
Thermal Heating Not Dielectric
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Dark room splicing, a breeze!

The only "Butt-Weld" splicer that satisfactorily splices CRONAR* film.

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Sample Brochure on Request

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Carry eight records and films.

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Production Review Addenda

Additional Listings of Qualified
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Phone: HUnter 2-6498

Date of Incorporation: August, 1946

J. D. Forney, *President*

John H. Werner, *Secretary-Treasurer*

Maxfield Howe, *General Manager*

Gerald M. Tunnell, *Account Executive*

SERVICES: Producers of 16mm motion pictures for industry, public relations, sales training and specialized visual presentations. **FACILITIES:** Complete camera, sound and lighting equipment for all types of field and location photography. Offices, sound stage, recording studio, magnetic recording equipment, animation and editing facilities, music library, 16mm color stock library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Deep Gold*; *Accidents Don't Just Happen* (Homestake Mining Co.); *Long Day at Discovery Rock* (Chord Uranium Co.); *Hydraulics Unlimited* (Harsh Hydraulics); *Mission to Singapore*; *Mission to Nigeria* (Forney Foundation).

INTERNATIONAL FACILITIES

FRANCE

LES ANALYSES CINEMATOGRAPHIQUES

6 Rue Francois Ier, Paris 8e, France

Phone: BALZAC 40-58/59

Date of Organization: 1947

Georges Rozé, *General Manager*

Jean Vincent, *Sales Manager*

André Cantenys, *Producer*

Claude Bellanger, *Art & Animation Director*

SERVICES: Department Production and Realization—Documentaries, industrial and sales promotions films 16mm and 35mm and filmstrips. Department Ultra-ralenti—Studies with high speed Kodak Camera. **FACILITIES:** Cameflex, Bell and Howell, Kodak and Cine Special Cameras. Titles, effects, synchronization, dubbing, laboratory and cutting rooms. Authorized dealer for Bell and Howell.

RECENT PRODUCTIONS AND SPONSORS
French Cotton Industry, OEEC, Ministry of National Education, Mobil Oil, SNCF, Worthington, Air France, Simca, Remington Rand, Renault, General Motors Frigidaire, Saint-Gobain.

FRENCH VERSIONS

Commentary or Dubbing
Quickly and Correctly

LES ANALYSES CINEMATOGRAPHIQUES

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U. S. references: Dartnell Corporation, Mobil Oil, Remington-Rand, General Motors, Worthington.

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Professional Film Viewer

Camera Equipment Co. Shows New 35mm Viewer

◆ A new Professional Film Viewer for 35 mm motion picture film has been announced by Camera Equipment Company, Inc., New York City. The new Viewer enables the editor to view his film from left to right on a large (6"x4 1/2") illuminated screen.

Designed to help the film editor reduce his film editing time, the unit is easy to thread and portable. It is enclosed in a durable metal case with a hard, grey hammertone enamel finish. If desired, a counter and or sound reader can be attached.

A Professional Film Viewer also is available for use with 16mm film which has many of the features of the new 35mm Professional Film Viewer.

* * *

Six Types of Magnetic Tape Described in Free Pamphlet

◆ If you are trying to figure out which magnetic tape is the right type for a particular recording job, you may find the answer in a new pocket-size folder free on request from Minnesota Mining and Manufacturing Company, Dept. M7-56, St. Paul, Minn.

With text-descriptions and cartoons symbolizing special uses, the two-color booklet is a quick guide to six different types of "Scotch" brand magnetic recording tape. Besides giving recording characteristics of the various tapes, the booklet contains a handy reference table listing playing time of single and dual track tapes at 3 3/4 and 7 1/2

inches-per-second in a variety of reel lengths. Other topics covered in the brochure are the use of splicing tape and leader and timing tape.

Stock Shots to Order, Inc. to Film Tests, Story Boards

◆ Stock Shots to Order, Inc., of New York City has announced an expansion of facilities to include screen tests and filming of story boards. The firm is entering its third year as a motion picture film production service.

Raymond Pheelan, president, has produced tests for several national advertising agencies, filming them in the agency conference rooms. Filming a story board enables the agency people to see how their proposed spot will play—how well the selling points get across—before the sponsor and agency invest many thousands of dollars in actual production.

Stock Shots to Order, Inc., which also maintains a stock library of recent footage, continues its usual function of filming special material on location and in studios for television programs and commercials.

* * *

Cellomatic Produces Meetings for Metropolitan Life, TvB

◆ Two organizations have made use of Cellomatic presentations for key meetings recently. Cellomatic Corporation, visualized sales meeting specialists, produced sales conventions in March for Metropolitan Life Insurance Company and Television Bureau of Advertising, according to Milton Rogin, Cellomatic president.

The insurance firm's production was a recap of a two-year U. S. and Canadian field trip by Frederick W. Ecker, Metropolitan's president. This visualized meeting, attended by MLI personnel in the Waldorf-Astoria, New York City, was the kick-off for a big MLI expansion program.

* * *

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Equipped for Color**

★ Color is making headway among the nation's tv stations. 263 stations are now equipped to transmit network programs: color film can be transmitted by 89 stations; color slides by 90. 38 can originate live color programs.

Why Triangle's 4-Way 16mm Projector Is Superior!



- ★ HAS THE LARGEST REAR VIEW SCREEN! (30" TV size screen—easily interchangeable with 21" TV size screen).
- ★ SCIENTIFICALLY-DESIGNED TRIANGLE CONTINUOUS MECHANISM combined with rugged Bell and Howell 16mm Model 385 projector and 302 magnetic.
- ★ FORMS ITS OWN CONTINUOUS LOOP—no forming reel necessary.
- ★ PROTECTS YOUR VALUABLE FILM—Mechanical film inspector locates hard to find imperfections and stops projector instantly.
- ★ FILM LASTS LONGER—Specially engineered humidifier keeps film flat and pliable with dust free and moist air.
- ★ LABORATORY TESTS RAN COLOR FILM 200 HOURS CONTINUOUSLY—No appreciable wear or tear on 6 minute film after completing 1200 cycles through TRIANGLE'S 4-WAY PROJECTOR.
- ★ CAN BE USED FOR CONVENTIONAL PROJECTION WITHOUT REMOVING continuous loop of film
- ★ LARGE SCREEN IS AVAILABLE WITH TRIANGLE's conventional projector also.
- ★ ALL THE BIG NAMES IN INDUSTRY WHO HAVE EXPENSIVE DISPLAYS at the Museum of Science and Industry use TRIANGLE EQUIPMENT, which has been tested and approved since 1948.

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JUDGMENT DAYS

**The Motion Picture and Television
 Academies Point Up Awards Problem**

THIS IS OPEN SEASON for awards programs, the time of the year when the sap begins to stir in the bushes and sponsors and producers look to the glitter of a well-plated "Oscar" or "Emmy" or a "Golden Reel." So in this month of another American Film Assembly (it may be the last unless some fresh moola and better ideas turn up), we pause to note that both the Academy of Motion Picture Arts & Sciences and video's Academy of Television Arts and Sciences got a lot of public attention on their respective awards ceremonies and that more than a few weaknesses were turned up.

Maybe we can learn something from these self-judging events which one critic called "notable for some glaring sins of commission as well as omission." Here are some pointers on the positive side:

1. Events like these are natural public relations functions. They build a good news focus around which an industry's story can be developed.
2. They show a cross-section of varied interests. Drama, comedy, news, sports, and the whole gamut of techniques can be rehashed for attention.
3. They do give some incentive toward a quality goal on the part of creative and technical people.
4. It's good morale-building stuff for an industry.

Is Their Judgment Really Valid?

But, on the negative side, both the "Oscar" and "Emmy" awards showed that industry people are not generally capable of independent award decisions. Any strong group of "major" concerns can easily sway this kind of voting in their own favor. That's been happening in Hollywood for years.

What do these awards prove, if anything?

In the television industry, *public interest* evidenced by ratings was ignored. The selection of Nanette Fabray (Caesar's Hour) as "best comedienne in a series for the year" came after this actress had left the program last May, 1956. That

single award by 2,500 members of the academy made the whole affair look ridiculous.

We've been for the Film Council of America *ideal* for all years since we first helped put it together right after World War II. But we've been very much opposed to its *practices* for the last three years. What this industry really needs is a nationwide sampling of its best wares among all kinds of prospective customers. Yes, we call sponsors, schools, trade groups, church organizations and labor unions our *customers*.

There Are Better Answers to Consider

Why is it necessary to go through these wholly imperfect agonies of film selection at great cost to both entrants and viewers when most of our effort should go into localized, nationwide exhibitions of all kinds of good current material?

Why not let the *judging* of our yearly efforts go into the hands of our peers? The annual efforts of the National Committee on Films for Safety (see page 20) show how very simple and economical this process can be. The plaques and awards of merit of this specializing group are widely respected.

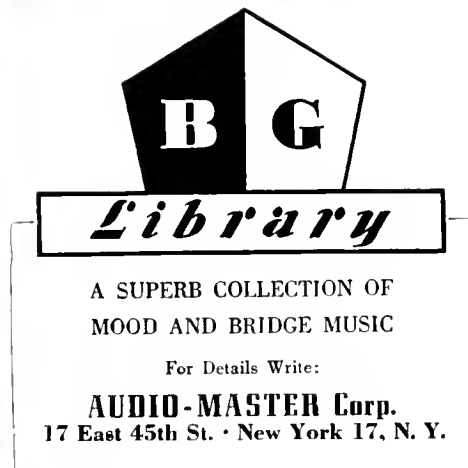
How about cooperating with such groups as the National Sales Executives, the Association of National Advertisers, the Public Relations Society of America? Any selection or acknowledgment of films by these groups would be invaluable. These are our customers.

Let's talk about this again, *after* the American Film Assembly in April.

**1956 Olympic Games Film Premieres
 in Paris; Will U.S. Ever See It?**

★ The official motion picture of the 1956 Olympic games, titled *Rendezvous in Melbourne* had a formal premiere in Paris on April 2. The full length color feature was turned out by a French team and is the first comprehensive coverage of the Melbourne games. Disagreements between the organizers and both newsreel and television firms almost blacked out any other coverage.

Here's a good bet for some alert U. S. sponsor. Otherwise we'll bet this particular film will play art houses or nowhere in the U. S. Good sportsmanship and public interest certainly merit something better than the fate which befell Leni Reifenthal's spectacular pictures of the Berlin games just before World War II.



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Your SALESMEN GET IN STORY GETS TOLD . . .

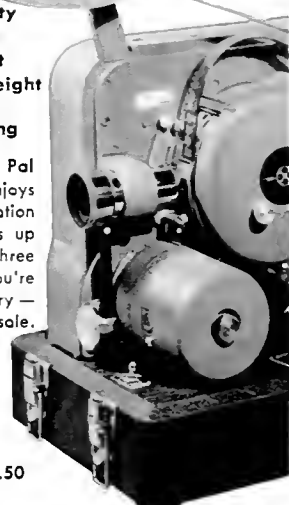
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Your customer enjoys a theatre presentation on his desk. Sets up easily . . . in three minutes or less. You're in with your story — You're out with a sale.

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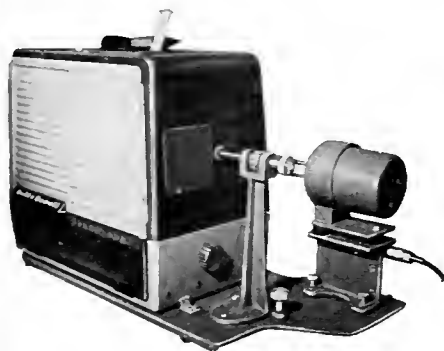
Complete with screen . . . \$298.50



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Especially designed to drive all Bell & Howell, Ampro and Victor 16mm projectors at synchronous speed.

Projector can be instantly attached to Synchronous Motor Drive and quickly detached at any time in a matter of seconds. An outstanding feature is the flexible shaft which connects motor with projector and permits smooth, quiet and steady operation. No special technical knowledge required for installation and mounting.

Write for more details and prices
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Send for free folder of illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad.

Timely Award to "Tornado" Film as Spring Storms Highlight News

★ As Spring's tempests rage over the Middle-West, the South and Southwest in recent weeks, the recent presentation of Public Service Citations by the Chief of the U. S. Weather Bureau (Department of Commerce) to the United Gas Corporation and to the Texas Eastern Transmission Corporation for their sponsorship of the documentary film *Tornado* gets our "most timely" award.

But the big story behind this Calvin Company production is not in the glowing praise of Weather Bureau Chief F. W. Reichelderfer but in these hard facts:

Since the first public showing of *Tornado* on February 27, 1956 in Shreveport, La., the 15-minute black and white film has been seen by 42 million persons, according to Weather Bureau officials.

As a result of the tornado film showings during the spring and summer of 1956, 240 additional communities took action to establish local warning networks.

In addition to showing the operations of the Weather Bureau's Tornado Forecast and Warning Service, the film shows several dramatic

Waiting out storm's arrival in "Tornado"



scenes of approaching tornadoes and the precautionary measures that can be taken by communities and individuals to reduce loss of life and property. In addition to its use over television stations more than 350 times, the film has had more than 2,000 showings to public groups including schools, clubs, churches, public safety agencies and civic organizations.

Through the courtesy of United Gas and Texas Eastern, the Weather Bureau now has 255 prints of *Tornado* for use in 1957. Organizations may secure a print without cost from the nearest Weather Bureau office or state film libraries. The Calvin Company was the producer.

Film Converts Hardened "Commies"

★ Conversion note: After seeing the motion picture, *Hungarian Fight for Freedom*, 25 former Communist prisoners in Greece's Nauplion prison asked to be transferred to the defectors section—so says the United States Information Agency.

In the same vein, USA reports that persons attending the Izmir Fair in Turkey took home upwards of 50,000 plastic records featuring Celal Ince, a Turkish singer, and quoting from Washington, Jefferson and Atatürk.



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All 16mm motion picture
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• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Inmig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pds., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center. Phone Ma 5-1371.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 221 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Bldg., Dayton 2.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonhue Audio Visual, 1572 E. Walnut St., Pasadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Associated Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

VIVA LA DIFFERENCE!

(CONTINUED FROM PAGE 35)

knowledge in their selling of room air conditioners.

The audience, furthermore, was not a captive one . . . they were independent business men who tended to look askance at sales claims by individual manufacturers.

But the wide screen allowed for interesting graph movement and comparison perspectives so compelling in its clarity and based so intrinsically upon the actual experience of the men in the audience, that the aim of the presentation was accomplished more effectively than could possibly have been done in any medium except wide screen.

* * *

These are just a few examples. There are many more. We now know, for instance, that the peripheral vision afforded by the wide screen affects the emotions, and the motivations, of the audience, in a subtle, but powerful and moving manner. The traveling road show of THE SATURDAY EVENING POST, *Behind Post Covers*, was a spectacular demonstration of this fact. It was built around a wide screen slidefilm which was designed to leave the audience with an emotional acceptance of the greatness of this publication.

The wide screen slidefilm which uses a single projector is not all things to all companies. Any film, used poorly, by the wrong company, in the wrong setting, addressed to the wrong audience, is doomed in advance to be a dud. And no artificial gimmick can salvage it.

But the wide screen, employed as an effective device, can do an outstanding job that cannot be done as well by any other medium. And between using a gimmick on the one hand, and employing an effective device on the other, there is all the difference in the world. That's why at our company, we often say . . . "Viva la Difference!"

SAFETY AWARD WINNERS:

(CONTINUED FROM PAGE 22)

by *How to Have an Accident in the Home*, 6½ minutes, color, a home safety inspirational subject produced by Walt Disney Productions. In the Theatrical Trailers category, an award of merit went to *Traffic Safety Series*—five 27-second films in black white, produced by United Film Service, Inc.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

THE INDEX OF SPONSORED FILMS

★ This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Seventeen of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below.

SPONSOR	FILM TITLES	Issue No.	Page
—A—			
ACTION	<i>Man of Action</i>	1	38
Aetna Casualty & Surety Co.	<i>Teach Them You</i>	6	75
	<i>What's Your Driver Eye-Q?</i>	2	46
Air Materiel Command	<i>The Eagle's Strength</i>	6	58
Air Transportation Association	<i>Mr. Withers Stops the Clock</i>	5	38
Allen Mfg. Co.	<i>The Allen Story</i>	1	16
Allied Stores Corp.	<i>You Are the Star</i>	4	39
Aluminum Cooking Utensil Co.	<i>Slidefilm Series</i>	7	60
Aluminum Corp. of America	<i>Unfinished Rainbows</i>	6	6
Amer. Assn. of Colleges of Pharmacy	<i>Design for Life</i>	3	36
American Bakeries Co.	<i>A Message from the Lone Ranger</i>	3	36
American Bankers Assn.	<i>How to Use Your Bank</i>	3	40
American Brake Shoe Co.	<i>The First Five Million Miles</i>	1	144
American Chemical Paint Co.	<i>Enjoy Your Garden</i>	3	60
A.F.L.-C.I.O.	<i>Injustice on Trial</i>	4	8
American Iron & Steel Inst.	<i>Rau Materials of Steelmaking</i>	7	63
American Meat Inst.	<i>Three to Get Ready</i>	1	145
American Medical Assn.	<i>Cornell Safety Film</i>	6	14
American Newspaper Publishers Assn.	<i>Assignment: Research</i>	3	56
American Petroleum Inst.	<i>Destination Earth</i>	6	38
American Stock Exchange	<i>Behind the Ticker Tape</i>	1	60
American Telephone & Telegraph Co.	<i>Once Upon a Honeymoon</i>	7	51
	<i>Our Mr. Sun</i>	8	18
	<i>Voice Beneath the Sea</i>	8	37
American Transit Assn.	<i>Chain Reaction</i>	1	66
American Viscose Corp.	<i>Tagged for Quality</i>	8	50
American Zinc Inst.	<i>Zinc Controls Corrosion</i>	2	32
AML, Inc.	<i>Music For Everyone</i>	6	52
Anheuser-Busch, Inc.	<i>Let's Roll With the Champions</i>	1	149
Arab Information Center	<i>You Day in the Middle East</i>	5	31
Arabian American Oil Co.	<i>Desert Horizons</i>	5	35
Armour & Co.	<i>Monitor</i>	2	48
	<i>Quick Meals from the Freezer</i>	4	52
Armour Research Foundation	<i>Study of Crystals</i>	1	150
Assn. of American Railroads	<i>The Right to Compete</i>	2	14
		7	64
Association of National Advertisers	<i>Challenge to America</i>	1	144
Athletic Inst.	<i>Beginning Wrestling</i>	1	158
Auto Owners Insurance Co.	<i>Take a Good Look</i>	7	66
—B—			
Bakelite Co.	<i>Molding Phenolics</i>	1	176
Batten, Barton, Durstine & Osborn	<i>Mirror in the Mountains</i>	3	60
Bethlehem Steel Co.	<i>Bright Steel</i>	6	43
	<i>Teamwork</i>	4	12
Bostrom Mfg. Co.	<i>Gentlemen, Be Seated</i>	8	50
Brown Co.	<i>Modern Pipe for Modern Living</i>	2	31
—C—			
Univ. of California	<i>The Face at Lincoln</i>	2	17
Canada Dept. of Fisheries	<i>Fisheries of the Great Lakes</i>	2	47
Canadian Pacific Railway Co.	<i>The Canadian</i>	2	28
Caribbean Airlines	<i>Virgin Islands Vacation</i>	1	6
Carrier-Stephens Co.	<i>Steel-X</i>	8	50
Don M. Casto Organization	<i>East Side-West Side</i>	5	51
Chicago Industrial Advertisers Assn.	<i>Planning</i>	1	44
Chicago Tribune	<i>Meet the Tribune in Europe</i>	5	26
The Christophers	<i>Knock on Every Door</i>	5	46
Chrysler Corp.	<i>It's in the Air</i>	5	48
	<i>What Happened Tomorrow</i>	6	38
Cities Service Co.	<i>Camera Tour</i>	5	36
Combined Insurance Co. of America	<i>Selling in Banks</i>	8	54
Continental Can Co.	<i>Man of Action</i>	6	33
Continental Illinois Natl. Bank	<i>Men, Money & Ideas</i>	1	159
Creole Petroleum Corp.	<i>People and Petroleum</i>	1	141
	<i>Venezuelan Newsreels</i>	6	39
Criterion Film Labs, Inc.	<i>You Takes Your Choice</i>	7	67
Crown Zellerbach Corp.	<i>Baron Sales Through Merchandising</i>	7	62
Crusade for Freedom	<i>Peace Will Win Against War</i>	1	40
	<i>Radio Free Europe</i>	1	36
—D—			
Dartnell Corp.	<i>The Power of Enthusiasm in Selling</i>	7	46
The Detroit News	<i>Tell the People</i>	6	58
Douglas Aircraft Co.	<i>Film Program</i>	4	44
Dow Chemical Co.	<i>A Car Is a Woman</i>	8	51
	<i>The Christmas Carrolls</i>	7	50
	<i>Heat Transfer</i>	7	58
	<i>Litium Protection</i>	6	44
	<i>Put It On Poles</i>	1	150
	<i>Soft as a Cloud</i>	7	67
	<i>More Muscles for Tomorrow</i>	6	57
—E—			
Eastman Kodak Co.	<i>You're on the Team</i>	8	57
Equitable Life Assurance Society	<i>Health Careers</i>	6	31
Erie Mining Co.	<i>Miracle on the Mesaba</i>	4	56
Esso Standard Oil Co.	<i>The Internal Triangle</i>	1	154
	<i>Under Control</i>	1	154
Eternal Quarries	<i>From the Beginning</i>	2	50
Evangelical & Reformed Church	<i>The Stranger Returns</i>	7	54
Ex-Cell-O Corp.	<i>New Story of Milk</i>	6	58
—F—			
Firestone Tire & Rubber Co.	<i>A Changing Liberia</i>	7	66
	<i>The National 4-H Club Congress</i>	6	38
Ford Motor Co.	<i>The Ford People</i>	5	34
	<i>Freedom of the American Road</i>	2	33
Frigidaire Div., GM	<i>Living Unlimited</i>	6	39
Fuller Brush Co.	<i>The World on Your Doorstep</i>	6	57
Funk Bros. Seed Co.	<i>4-H Here and There</i>	5	25
—G—			
Geigy Chemical Corp.	<i>Insects Astray</i>	1	64
General Electric Co.	<i>4 Is for Atom</i>	1	86
	<i>The Eighth Living Art</i>	9	53
	<i>Goodbye Steve</i>	6	40
	<i>Happy Is the Home</i>	7	48
	<i>Meet Mrs. Swenson</i>	5	40
	<i>The Tenant at 1010 Main</i>	6	40
	<i>This Is Automation</i>	2	34
General Foods Corp.	<i>Harvest of Convenience</i>	3	33
General Motors Corp.	<i>Design for Dreaming</i>	4	40
	<i>Safety Patrol</i>	6	62
	<i>Your Key to the Future</i>	1	142
General Steelcastings Corp.	<i>Big Ideas</i>	8	43
Genesee Brewing Co.	<i>Food Store Profit Study</i>	7	67
Girl Scouts of the U.S.A.	<i>Adventuring in the Arts</i>	3	60
	<i>The Wider World</i>	7	20
Glass Container Mfrs. Inst.	<i>The Story Behind a Bottle</i>	6	54
Golf Research Inst.	<i>Golf's Inside Secrets</i>	3	45
Granite City Steel Co.	<i>Steelmakers to Middle America</i>	1	87
—H—			
P. H. Hanes Knitting Co.	<i>Bedtime for Jamie</i>	6	57
Hercules Powder Co.	<i>The Little Steps</i>	4	54
	<i>Low Volume Spraying</i>	2	48
	<i>Man Against Insect</i>	8	55
Dr. Hess & Clark, Inc.	<i>The Life-Saving Nitroturans</i>	6	53
Hilton Hotels, Inc.	<i>A Hotel Is Born</i>	8	46
—I—			
Illinois Bell Telephone Co.	<i>Broad Land, Narrow Water</i>	4	46
Independent Order of Foresters	<i>Slidefilm Series</i>	6	46
International Harvester Co.	<i>Tractors from Britain</i>	6	53
International Nickel Co.	<i>Mining and Smelting the Sudburs</i>	8	42
	<i>Akel Ores</i>	8	42
Investment Dealers Assn. of Canada	<i>A Matter of Importance</i>	1	60
—J—			
Johnson & Johnson	<i>Play It Safe</i>	2	46
Junior Achievement, Inc.	<i>Building Tomorrow's Leaders</i>	6	61
—K—			
Keystone Steel & Wire Co.	<i>Education Plus</i>	3	61
Kraft Food Co.	<i>It's Up To You</i>	7	42
Kroger Co.	<i>The Lady of the Land</i>	4	52
—L—			
Life Magazine	<i>Calling All Salesmen</i>	2	44
	<i>Opportunities Unlimited</i>	6	56
Luxene, Inc.	<i>An Introduction to Someone You Know</i>	1	136
Lycorning, Inc.	<i>Look to Lycorning</i>	1	152
—M—			
State of Maine	<i>Film Series</i>	7	52
Province of Manitoba	<i>Agriculture Means Industry</i>	7	57
Marine Studios	<i>The Miracle of the Reed</i>	2	26
Masse-Harris Co.	<i>Towards One World</i>	7	52
McGraw-Hill Text Films	<i>General Business Series</i>	7	52
McLouth Steel Corp.	<i>Billish Sabers</i>	7	52
Mercantile Trust Co.	<i>The Center of Town</i>	7	52
Metropolitan Life Insurance Co.	<i>Walter Reed</i>	7	52

INDEX LISTINGS ARE CONTINUED ON THE FOLLOWING PAGE

THE INDEX OF SPONSORED FILMS:

SPONSOR	FILM TITLES	Issue No.	Page
Minneapolis-Moline Co.	<i>Big White Water</i>	2	42
	<i>Canada from Sea to Sea</i>	2	42
	<i>Maryland Mornings</i>	2	42
Minneapolis Star & Tribune	<i>Miracle at Your Front Door</i>	4	10
Monroe Auto Equipment Co.	<i>Ghost of a Chance</i>	7	66
Monro Chemical Co.	<i>The Most in Posts</i>	8	33
Moore Business Forms, Inc.	<i>A Matter of Form</i>	7	49
Martin Murro	<i>The European Story Today</i>	3	64
Mutual Benefit Life Insurance Co.	<i>Training Film Series</i>	3	37
-N-			
National Association of Manufacturers	<i>Steady Work, Steady Pay</i>	1	6
National Association of Retail Grocers	<i>A Miracle in Your Market</i>	6	24
National Board of Fire Underwriters	<i>The First Five Minutes</i>	6	37
National Bowling Council	<i>Young America Bowls</i>	1	149
National Carloading Corp.	<i>The California Fashion Story</i>	1	64
National Comm. for Careers in Medical Technology	<i>Career: Medical Technologist</i>	3	50
National Consumer Finance Assn.	<i>The Littlest Giant</i>	8	50
National Drug Co.	<i>Clinical Enzymology</i>	4	47
National Electrical Mfrs. Assn.	<i>Heat Your Home Electrically</i>	3	50
National Foundation for Infantile Paralysis	<i>Artificial Respiration</i>	6	58
National Music Camp	<i>Interlochen</i>	6	67
National Research Council	<i>Milk and Good Health</i>	3	50
New England Mutual Life Insurance Co.	<i>New England Portrait</i>	7	52
Government of Newfoundland	<i>Sailing Newfoundland Waters</i>	1	142
New York State Department of Commerce	<i>American Battleground</i>	5	50
New York Stock Exchange	<i>Working Dollars</i>	5	34
North American Aviation, Inc.	<i>Engineering for Tomorrow</i>	6	52
North American Coal Corp.	<i>News from the Coal Country</i>	7	62
North American Van Lines	<i>The Great Land</i>	5	42
Northrop Aircraft, Inc.	<i>Airman Smith</i>	5	38
-O-			
Ohio Select List	<i>The Inside Story</i>	2	53
Ohio State College of Engineering	<i>Engineering for Eddie</i>	8	55
Ohio Valley Electric Utility Co.	<i>Twins on the Ohio</i>	7	58
Oldsmobile Div., General Motors	<i>From the Heart</i>	7	69
Orchard Brothers	<i>Loop Training Film</i>	6	63
Outboard Boating Club of America	<i>A Boat in the Family</i>	7	56
-P-			
Pacific Coast Borax Co.	<i>Modern Way to Weed Control</i>	3	45
Pacific Gas and Electric Co.	<i>Water</i>	8	54
Pacific Mutual Life Insurance Co.	<i>Slidefilm Series</i>	3	41
Pan American World Airways	<i>Sentinel in the Skies</i>	6	44
Pepsi Cola Co.	<i>Bowling—A Family Matter</i>	7	63
Chas. Pfizer & Co.	<i>The Age of Promise</i>	6	59
	<i>Proud Years</i>	8	10
Play Schools Assn.	<i>And So They Grow</i>	2	12
President's Comm. on Govt. Contracts	<i>Commencement</i>	2	12
Processed Apples Inst.	<i>Every Day Is Apple Day</i>	6	42
Purolator Products, Inc.	<i>Facts About Filters</i>	7	65
-Q-			
Quebec Hydro	<i>Beneath the Wide St. Lawrence</i>	7	62
Queen's University	<i>Queen's University at Kingston</i>	7	75
-R-			
Radio Corp. of America	<i>First Choice</i>	6	50
	<i>The Story of Television</i>	7	58
Railway Progress Inst.	<i>June Decision</i>	8	39
Ralston-Purina Co.	<i>Rural America Review</i>	7	69
Ran-burg Electro-Coating Corp.	<i>Electrostatic Spray Painting</i>	7	65

What's Ahead in BUSINESS SCREEN Features!

How Films Are Helping Europe's Recovery Program

* * *

A Complete Glossary of Ansco—DuPont and Kodak Films

* * *

Annual A-V Equipment Review

What Made These Films Sell? An Analytical Look

* * *

Film Ideas for Television

* * *

Visual Presentation: A Background for Selling

SPONSOR

FILM TITLES

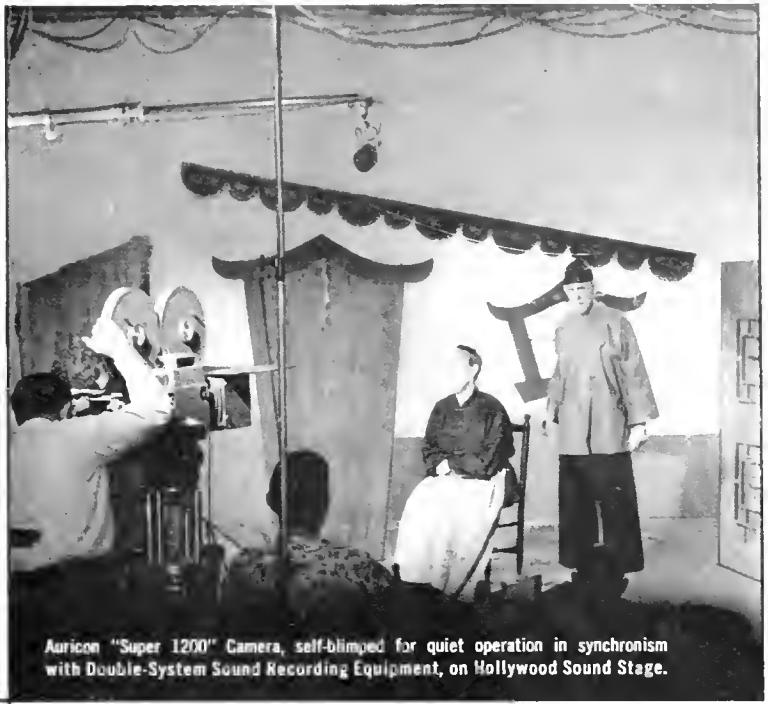
Issue No. Page

-R-			
The Reader's Digest Assn.	<i>A Study of Seven Publications</i>	8	39
Remington Rand Co.	<i>The Typewriter in Business</i>	8	57
Republic Steel Corp.	<i>How We Did Our Kitchens</i>	2	45
	<i>Men Who Make Steel</i>	1	150
Revere Copper & Brass Inc.	<i>Order Makers Institute</i>	3	38
Reynolds Metals Co.	<i>Aluminum Foil</i>	3	35
Richfield Oil Corp.	<i>Aluminum on the March</i>	8	38
Royal Typewriter Co.	<i>Idaho and Its Natural Resources</i>	6	45
Rust-Craft Publishers	<i>Keys to the Future</i>	7	52
	<i>Design for Sentiment</i>	8	22
-S-			
Sahara Petroleum Co.	<i>Egypt Reborn</i>	8	39
Chambers of Commerce of St. Croix and St. Thomas	<i>Virgin Islands Vacation</i>	1	6
Santa Fe Railway	<i>Assembling a Freight Train</i>	1	54
	<i>Challenge for Tomorrow</i>	1	54
	<i>Fresh for Health</i>	1	54
	<i>Wheat</i>	1	54
Scripture Press	<i>Champions for Christ</i>	1	146
The House of Seagram	<i>Upset</i>	8	53
Sears Roebuck Foundation	<i>Your Community</i>	2	38
Shell Chemical Corp.	<i>The Rival World</i>	7	49
Shell Oil Co.	<i>An Introduction to the Heat Engine</i>	1	44
	<i>The Story of Oil Marketing</i>	6	30
	<i>Walk in Health</i>	6	76
Shoe Information Bureau of Canada	<i>A Journey into Friendship</i>	6	48
Simplex Time Recorder Co.	<i>A Great Name in Oil</i>	5	37
Sinclair Oil Co.	<i>The Patient Is a Person</i>	4	54
Smart Family Foundation	<i>The Ordeal of Thomas Moon</i>	8	51
Smith, Kline & French Labs	<i>We, the Mentally Ill</i>	7	60
Socony Mobil Oil Co.	<i>All of a Sudden</i>	3	41
	<i>Challenge on the Lake</i>	3	41
	<i>Operation Swamp</i>	7	26
Southern Geophysical Co.	<i>Framble's Friend</i>	2	32
Spencer Chemical Co.	<i>Rx . . . D.M.C.</i>	5	47
Squibb Div., Olin Mathieson	<i>Fire Magic</i>	1	60
Standard Oil Co. (Ind.)	<i>Protein from Petroleum</i>	2	48
Henry Strauss & Co.	<i>The Communications Casebook</i>	7	46
-T-			
City of Tampa	<i>Buccaneer Conquest</i>	1	6
Texas Co.	<i>Always Ahead</i>	3	34
	<i>Conference Method as a Selling Tool</i>	7	31
	<i>Story of a Star</i>	3	44
Textron Corp.	<i>The Fruits of Diversification</i>	5	43
Tidewater Oil Co.	<i>The Most Important Gallon</i>	6	50
Timber Engineering Co.	<i>Coming Out of the Woods</i>	1	16
Time International	<i>Advertising Is the World's Business</i>	3	34
The Toni Co.	<i>The Beautiful Frame-Up</i>	7	66
-U-			
Union Carbide & Carbon Corp.	<i>The Petrified River</i>	3	33
United Air Lines	<i>Holiday in Hawaii</i>	7	50
United Fruit Co.	<i>Bananas, Si Senor</i>	3	35
	<i>The Living Circle</i>	3	35
	<i>What We Eat We Are</i>	8	46
UNESCO	<i>Ways of Living</i>	1	24
	<i>Why Be Literate</i>	1	24
U.S. Army Reserve	<i>Y'Gotta Plan, Man</i>	5	35
U.S. Chamber of Commerce	<i>Oh!</i>	4	40
U.S. Coast Guard	<i>Common Sense Afloat</i>	4	56
	<i>Shine the Boat</i>	4	56
U.S. Dept. of Agriculture	<i>The Agriculture Story</i>	7	26
U.S. Dept. of Commerce	<i>Hurricane Watch</i>	6	26
U.S. Golf Assn.	<i>Inside Golf House</i>	3	45
U.S. Plywood Corp.	<i>Profits Preferred</i>	5	48
U.S. Steel Corp.	<i>Dan Taber's Ledger</i>	2	51
	<i>The Suspension Bridge</i>	1	12
	<i>The Waiting Harvest</i>	1	12
-V-			
Vance, Sanders & Co.	<i>A New Future Lies North</i>	7	74
Vermiculite Inst.	<i>Savings in the Attic</i>	4	57
Vision, Inc.	<i>Self Improvement</i>	4	28
-W-			
Western Brass Mill Div.	<i>Tailor Made Brass</i>	6	44
Whiting-Plover Paper Co.	<i>Freddie's Fable</i>	8	44
Winchester-Western Div.	<i>Calling All Ducks</i>	8	38
Univ. of Wisconsin	<i>Marching Along with Sousa</i>	2	48
Woodrow Wilson Foundation	<i>Wilson, Spokesman for Tomorrow</i>	5	18
Raphael G. Wolff Studios	<i>Coming Attractions</i>	6	54
Rudolph Wurlitzer Co.	<i>Pianonama</i>	1	142
-Y-			
Yeoman's Brothers Co.	<i>The Choice Is Yours</i>	1	16
Yosemite Park & Curry Co.	<i>Yosemite High Sierra Trails</i>	6	58
-Z-			
Zenith Radio Corp.	<i>The Edge of Silence</i>	1	166

Designed
for the



of the
Hollywood Sound Stage...



Auricon "Super 1200" Camera, self-blimped for quiet operation in synchronism with Double-System Sound Recording Equipment, on Hollywood Sound Stage.



Clete Roberts, with Cameraman Tex Zeigler, shoots 16mm Single-System Sound-On-Film newsreels and industrial films all over the World, using Auricon "Super 1200" Cameras.

Auricon Cameras are preferred by Professionals for Single-System 16mm Sound-On-Film or Synchronous Double-System Studio Recording. Choose Auricon for dependability! Write for your free Auricon Catalog describing the many quality features of these Cameras. Always sold with a money-back guarantee, you must be satisfied!

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enough
for Top Newsreelers 'round the World!

World Reporter and famous CBS-Television News Commentator, films international events with Auricon "Super 1200" 16mm Sound-On-Film Cameras. His "World Report," by Clete Roberts Productions, Inc., Beverly Hills, California has brought television viewers millions of feet of film, made under the most rugged shooting conditions in the World's trouble spots, from Suez to Hungary, and back to Streetcorner, U.S.A.!



Clete Roberts reports "The Big News," televised daily by CBS-Television, with 16mm Sound-Film sequences made in the World's hot spots, using Auricon "Super 1200" Cameras.

16mm SOUND-ON-FILM EQUIPMENT SINCE 1901

16mm SINGLE-
SYSTEM SOUND-ON-FILM

16mm SYNCHRONOUS
DOUBLE-SYSTEM SOUND-ON-FILM

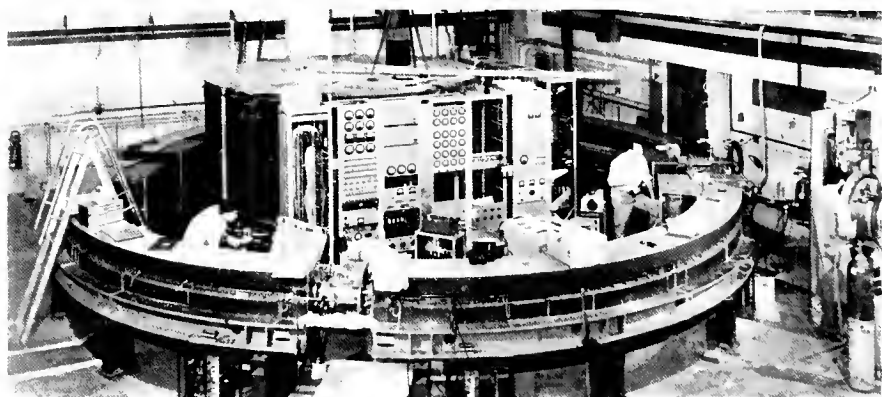
16mm SINGLE-
SYSTEM SOUND-ON-FILM

"The photography is superlative. 'American Engineer' gives you a lift by showing the magnificent progress America is making."

Chamber of Commerce of the United States



The dramatic "first" in the use of Superscope for wide-screen projection of an inspirational picture



This extraordinary motion picture presents 129 highlights of the courage and resourcefulness of our engineers—chemical, mechanical, electronic, automotive, mining, metallurgical and many others—a nationwide review of the developments that signalize the fast-breaking science news in our fast-changing life.

"American Engineer" is a panoramic spectacle of the latest, most striking and most significant achievements of the American engineering professions. It is scenically beautiful and all in Technicolor . . . produced and distributed by The Jam Handy Organization.

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BUSINESS SCREEN

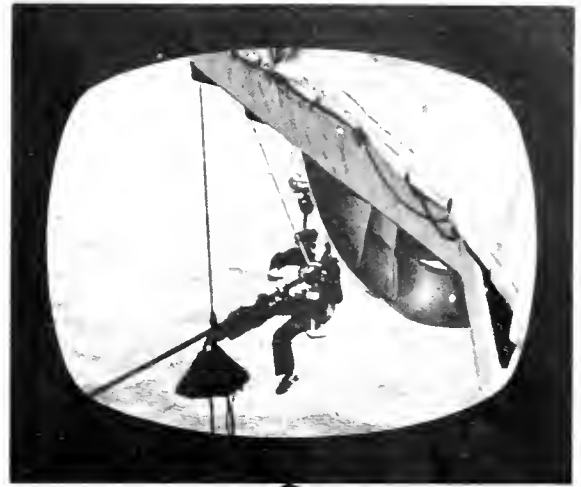
MAGAZINE • NUMBER THREE • VOLUME EIGHTEEN • 1957

mfc

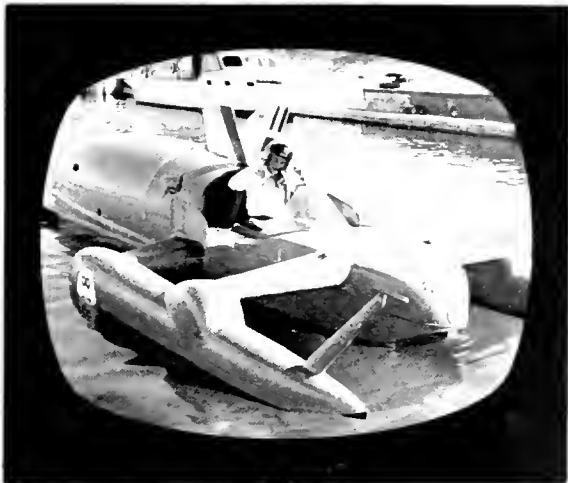
TV SPOT TECHNIQUES: PAGE 42



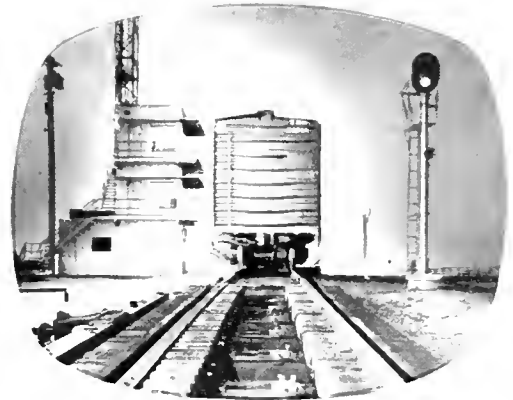
FILMS OF THE YEAR: PAGES 8-68



ACADEMY AWARD WINNER: PAGE 8



RADAR FOR RAILROADS: PAGE 38



"CHRIS" AT COLUMBUS: PAGE 12



ADVERTISING TO SELL: PAGE 22



For 20 years we have been guided
by one principle of business

It is our objective to render services

—to our sponsoring clients on the basis of performance with integrity.

—to the viewing audiences on the basis of performance with dependability.

That we have done so might be attested by the fact that MODERN is the leader in its specialized field—performing service for more sponsors than any other distributor.

Film users, also, regard MODERN most highly of all—television stations and general 16mm audiences have repeatedly expressed their preference for MODERN service.

This year, and in the years to come, we will be guided by our conviction that we will continue to grow as we continue to maintain our standards of integrity and dependability for sponsor and audience, alike.

We would like to grow with you. Will you consider us for distribution of your film program?

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LOOK FOR THESE INGREDIENTS OF SUCCESS:

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- 2.** Vivid photography that emphasizes the sales message;
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CARAVEL FILMS, INC.

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CIRCLE 7-6111

...AND STILL CHAMPION!

**IT'S THE
THIRD
CONSECUTIVE
YEAR
WE'VE WON
BILLBOARD'S
FIRST PLACE
AWARD
IN EVERY
LAB
CATEGORY**



All of us at CFI are more than proud of winning the coveted Billboard award in every laboratory category — "7" in all. And we want to express our sincere thanks to all of you in the TV industry whose votes made our "grand slam" possible.

At CFI our one desire is to achieve maximum economy for our clients by providing complete lab service at the greatest speed consistent with quality. But it takes more than desire to make a winner. We know we could not have won without the finest equipment, the determination to please and dedicated personnel comprising the best creative technicians in the world. So a very special thanks to Ted Hirsch, Lab Superintendent, Ted Eogelman, 16mm Supervisor, Ed Reichard, Chief Engineer and their respective staffs.

SID SOLOW / V.P. & Gen. Mgr.

1953 CFI won the first place award for quality

1954 Three laboratory categories. CFI scored a "grand slam" winning all 3 first place awards for quality, speed and economy

1955 Three laboratory categories. CFI again scored a "grand slam" winning all 3 first place awards for quality, speed and economy

1956 Seven laboratory categories. CFI scores its third consec. "live grand slam" winning all 7 first place awards

- HIGHEST QUALITY PROCESSING BLACK AND WHITE TV COMMERCIALS
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- FASTEST SERVICE PROCESSING TV PROGRAMS
- GREATEST ECONOMY PROCESSING TV PROGRAMS
- HIGHEST QUALITY PROCESSING COLOR TV COMMERCIALS

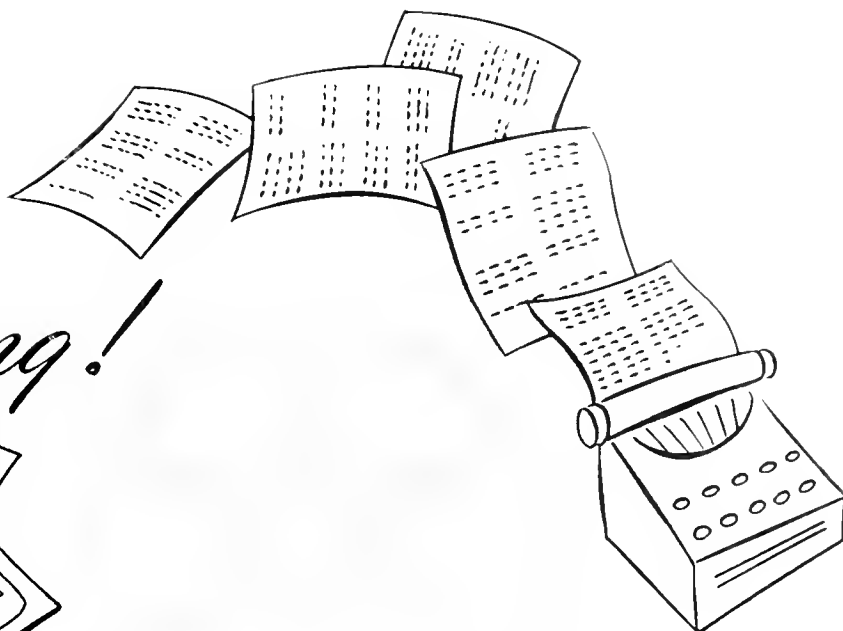
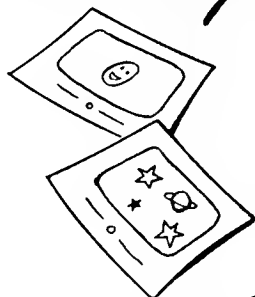


CONSOLIDATED FILM INDUSTRIES

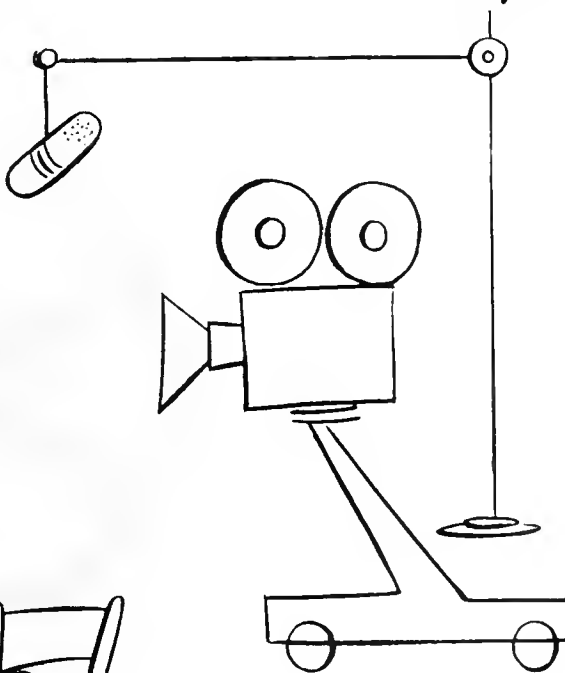
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FOR
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CAMERA EYE

The Film Council of America Faces a Financial Crisis

★ A day of important decision is at hand. The Film Council of America faces an immediate and serious financial crisis that will end its useful life on July 1 unless all who comprise this audio-visual industry, both professional and commercial, lend a helping hand.

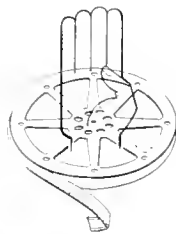
This publication has been an outspoken critic of wasteful and painfully egocentric policies of *past* FCA leadership. But we have never lost faith in the *basic principle* that some common meeting ground for research, fact-finding, film clearance and coordination of audio-visual programs and publicity is a vital need. The non-profit status of the FCA, its recognition by government, both here and abroad, its potential grants by foundations—are all solid assets which should not be lost.

We do not confuse the faults and flaws of a past decade with the reality of this industry's need. The opportunity to restore the Film Council of America to the status of a *truly democratic*, broadly-governed and broadly-serving organization is coincidental to its financial needs. The Ford Foundation funds that dictated a non-democratic "big name" board and *directed* the FCA program for several years, to the neglect of its original aims and the loss of organizational support, are a thing of the past.

Greater acceptance of films in education and public information has been achieved by many groups and by publications like our own through the years. But a tremendous job remains to be done and it needs the cooperation, whole-hearted enthusiasm of all of us, *working together*.

The Film Council of America belongs to you, if you belong to this field. The responsibility for its future depends on the kind of courage and enthusiasm you can regenerate. This is *not* a call for a blank check but for the immediate formation of a new and authoritative national Advisory Council which the present FCA Board should recognize.

Such an Advisory Council, we are confident, can restore the confidence of every segment of this industry. Upon that renewed confidence depends the financial future of the FCA, the broadness of its program of service and the victory which will retain the prestige this field will certainly lose if it permits the FCA to die without a real battle.—OHC



BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

Preview of Contents

Award-Winning Films of the Year.....	8
16mm Bulletin Board: Films in Review.....	26
The 1957 American Film Assembly.....	28
Visual Aids Spur European Productivity.....	33
Genesis of a Symphony Album: Case History.....	35
Industrial Audio-Visual Executives Convene.....	36
Inspiration in Visual Design: an Alcoa Film.....	37
Railroading With Radar: Case History.....	38
Texaco Presents a New Film on the Weather.....	38
Screen Tribute to New Jersey.....	39
Los Angeles' Title Gets Results With a Film.....	40
Film Techniques for TV Commercials.....	42
Do Employees Need to Know?.....	44
What's New in Sponsored Films: a Round-Up.....	48
Along the Production Line: Studio Activities.....	50
Sales Maker in the Farm Market: Monsanto.....	52
What's New in Audio-Visual Equipment.....	60
Guide to Professional Motion Picture Films.....	62
The National Directory of Visual Dealers.....	66

Office of Publication: 7064 Sheridan Road, Chicago 26

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IN NEW YORK CITY

Robert Seymour, Jr., Eastern Manager: 489 Fifth Ave.
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—•—

IN HOLLYWOOD

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CAMERA EYE

Let's Show "Films of the Year" to Potential Sponsor Audiences

★ This month's cover features scenes from several of 52 award-winning films listed on page eight. It also exemplifies the fact that pictures like these are the *important substance*, the vital keys to national sponsor interest in this medium.

While award ceremonies like the American Film Assembly satisfy our urge to recognize unusual creative efforts, we have overlooked an even bigger opportunity. Examples of good and useful motion pictures and sound slidefilms should be seen by hundreds of groups of business and advertising executives throughout the land. Why not package ten, fifteen or twenty varied examples like the American Institute of Graphic Arts now programs the "50 Books of the Year" and send them to Atlanta, Dallas and Denver?

That's the gist of what we're now talking about among producers and sponsors. BUSINESS SCREEN has a plan that helps everybody, including those who need to see films to know what can be done with them. We're hopeful that the support of such a natural "sponsor" as the United States Chamber of Commerce can be enlisted for this campaign we call "Better Business With Films." We already have the endorsement of many local projection service people who assure us they will help.

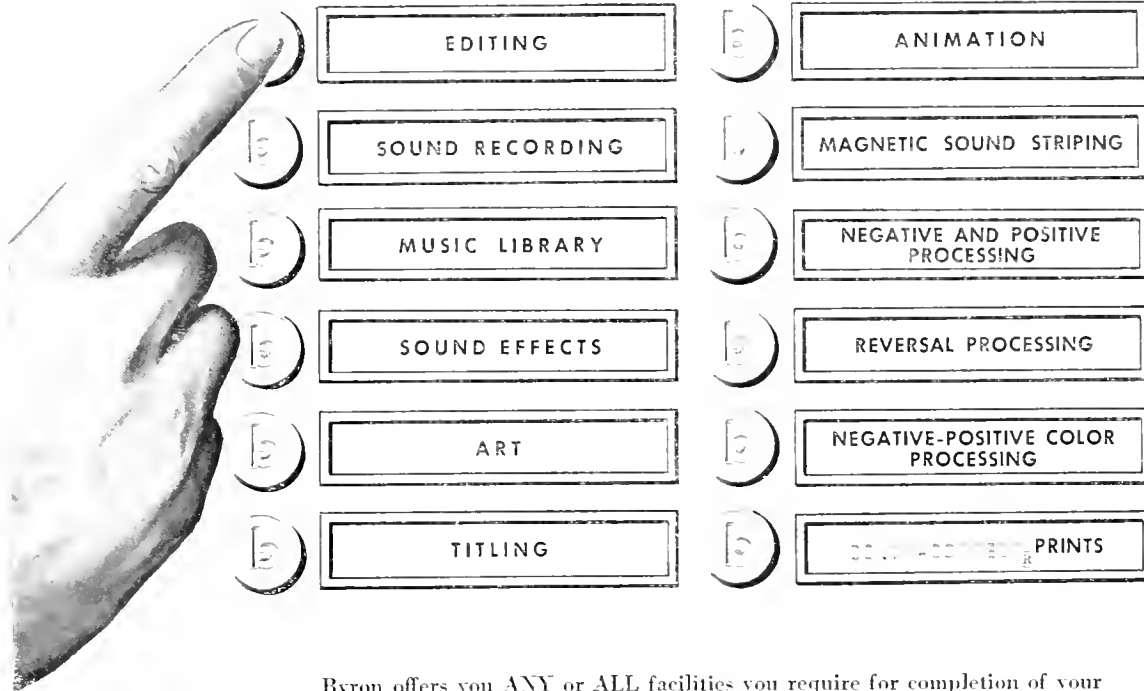
Your ideas and comments are cordially invited. For this is the kind of idea that needs *everybody's help*. You can bet that the program opportunity is there . . . we've been talking to local ad and sales clubs from coast to coast for years. We'd rather give them *your best* on the screen and let the medium speak for itself. Makes sense, doesn't it? 📽

"Off-camera" during production of N.Y. Stock Exchange film.



ONE Source —

All Producer Services



Byron offers you ANY or ALL facilities you require for completion of your original unexposed film . . . original processing; complete producer services; finished prints in either Color-Correct or black and white . . . in one convenient location. Byron producer services save you time, money and division of responsibility.

For information and price list, write, phone or wire

laboratory

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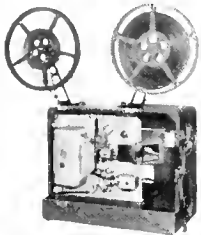
COMPLETE PRODUCER SERVICES . . . COLOR AND BLACK-AND-WHITE PRINTING AND PROCESSING



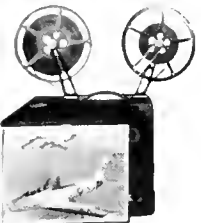
FOUR 16MM PORTABLE PROJECTORS

WITH THE FAMOUS "DeVRYLITE" MECHANISM

A MODEL TO MEET YOUR NEEDS



With standard screen



With built-in screen

- **TSI MOVIE MATIC** (illustrated) — Especially popular for sales work because extremely light weight with repetitive projection on built-in, folding daylight screen.
- **TSI DUOLITE** (illustrated) — a double-purpose projector. Built-in, folding viewing screen gives TV-type pictures in undarkened rooms. Also projects to large screen.
- **TSI DeVRYLITE** — A small, compact, single case, light weight projector for auditorium or classroom use. Choice of 6", 8" or 12" speakers.
- **TSI MODEL "D"** — A double-purpose projector which also gives repetitive projection (no rewinding) for both built-in, folding screen and large screen pictures.

All four TSI projectors are equipped with this time-proved "DeVrylite" mechanism—solid assurance of long, trouble-free life and unsurpassed sound and picture quality.

The list of TSI users, made up of "blue chip" names which you will know, is all the more impressive evidence of TSI quality because many of those firms have reordered—many of them, several times.



We invite you to ask for a free demonstration and the new "full line" literature

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30865 FIVE MILE ROAD • DEPT. C. • LIVONIA, MICH.

West Coast Office: 4357 Melrose Ave. • Hollywood 29, Calif. • Phone Normandie 5-6621

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Foreign Distr.: Schmid Co., Dietikon-Zürich, Switzerland

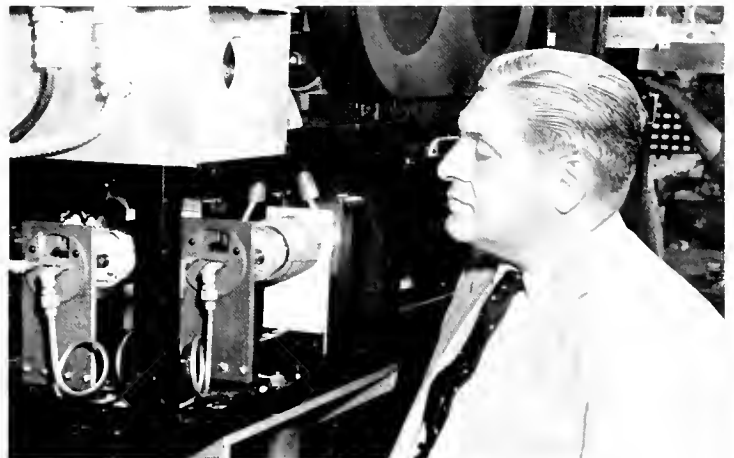
Personal Profiles: the News in Pictures



Presidential nominee Adlai E. Stevenson has accepted his first major business position since return to private life. The new chairman of the advisory board, Encyclopaedia Britannica Films is pictured with former U. S. Senator William Benton, EB board chairman (left) and Maurice B. Mitchell (center) president of the classroom film company.



Hosts at opening last month of new Lincoln Square (NY) production center of MPO Television Films, Inc. are pictured above. Left to right: Gerald Hirschfeld, v.p., director of photography; Gerald Kleppel, supervisor of editing services; Arnold Kaiser, secretary-treasurer; Lawrence E. Madison, v.p., producer-director; Judd L. Pollock, president; and Marvin Rothenberg, v.p., producer-director (see page 50).



Inspecting Acme color film printer built for Cinerama, Inc. at Gary's Engineering Development Laboratory is Vic Armstrong, Cinerama lab consultant. Printer, a prototype model, utilizes new Sylvania Radio Frequency lamp for high-speed, optimum quality color printing (see page 59).



J. F. Dougherty (right), Du Pont representative, discusses Superior with Director of Photography, Morris Hartzband. Mr. Hartzband has had experience in every aspect of the motion picture camera during his 27 years in cinematography.

“We shot ‘That Night’ in 18 days...four days ahead of schedule...with Du Pont ‘Superior’ 4!”

says Morris Hartzband, Director of Photography, Galahad Productions, New York City

“That Night,” based on a true story of a New York commuter stricken with a heart attack, was put on a tight 22 day schedule. To achieve complete realism, much of the footage was shot on location at Grand Central Station—on moving trains, dim platforms, dark ramps.

Director of Photography Hartzband says, “The consistent results we got with Du Pont Superior® 4 motion picture film preserved the naturalness and realism of our locations. We saved so much time in our lighting setups due to the lower level

of illumination required with Superior 4 that we were able to bring in this film four days ahead of schedule. We used Superior 2 for the shooting on the set and as far as grain is concerned you simply can't tell which sequences were shot with Superior 2 and which with Superior 4.”

“That Night” is the first of 12 feature films Galahad Productions is making under a contract with RKO. Some of the interior scenes were photographed on the sound stages of the new Production Center in New York City.

FOR MORE INFORMATION, contact your nearest Du Pont Sales Office, or write to: Du Pont Company, Photo Products Department, Wilmington 98, Delaware, U.S.A.; Du Pont Company of Canada, 1956 Limited, Toronto.

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 Philadelphia 30, Pa. 805 E. Lancaster Ave. Westmont. Bldg.
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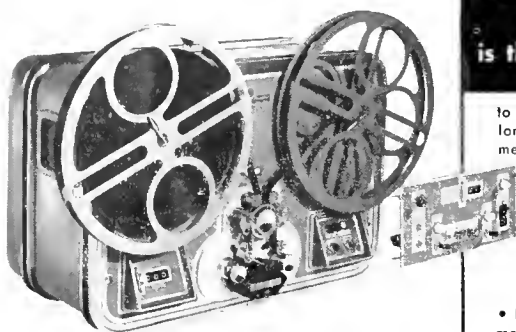
DU PONT MOTION PICTURE FILM



BETTER THINGS FOR BETTER LIVING
 THROUGH CHEMISTRY

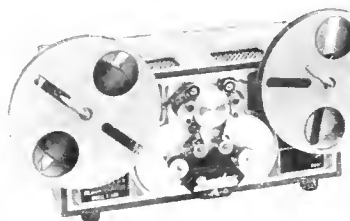
CAMERA EQUIPMENT COMPANY

presents the new Magnasync
Magnaphonic Sound Recorders



The New MARK IX MAGNAPHONIC SOUND SYSTEM, SYSTEM "A"

with built-in record play amplifier and remote control assembly is an engineering achievement with exclusive features found in no other recorder. Has recording, playback, and bias oscillator circuits enclosed in separate plug-in assemblies; easy accessibility to all amplifier components; push-button motor controls; remote control footage counter, record-play & film-direct monitor switches. Available in 16mm, 17½mm & 35mm priced from **\$2,145.00**



Model X-400

is a completely synchronous 16mm Magnetic film recording channel, professional in every detail. Can be operated in "console" position, as shown, or stacked as one unit. Features simple camera or projector interlock, instantaneous "film-direct" monitoring, and low power consumption. Ideal for the low budget producer. **\$985.00**

Prices subject to change without notice

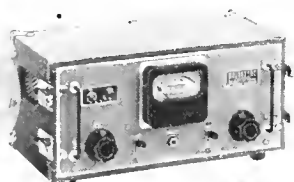
For quality & economy
MAGNASYNC
is the perfect answer—

to the needs of film producers, large or small, feature or commercial, because—

- It delivers clean, distortion-free sound.
- It is compact, lightweight, portable, meets the latest SMPTE standards.
- It serves every segment of motion picture and spot TV production.
- Purchaser is not required to pay royalties on footage consumed.

BUT MOST OF ALL, the MAGNASYNC MAGNAPHONIC line contains exclusive features found in no other recorders, yet all carry low, low price tags.

Trust your own ears—trust your Sound Man's judgment. Switch to MAGNAPHONIC SOUND.



OTHER MODELS:

• **MARK IX SYSTEM "B"** includes Model G-932 microphone mixer with 2 channel slide wire attenuators.

\$2,820.00

• **MARK IX SYSTEM "C"** includes Model G-924 microphone mixer and remote control assembly packaged in matching portable case.

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• **TYPE 5** features built-in Monitor amplifier, separate overdrive torque motor, record gain control, and playback control. Priced from

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CAMERA EQUIPMENT CO., INC.

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Award-Winning Films of the Year

★ The selection of outstanding informational motion pictures includes recent winners of Golden and Silver Reel Awards at the American Film Assembly and of the national Freedoms Foundation Honor Medals. Coincidental winners of the Columbus "Chris" Awards and of an Academy Award "Oscar" are included.

THIS LISTING of 52 award-winning 16mm sound motion pictures includes the efforts of 31 producers of business, television and religious films. Also listed are several films produced by governmental bodies and educational groups. Of the 31 companies represented, Dynamic Films with four awards; MPO Productions with three; John Sutherland Productions, Inc., with three; Transfilm, Inc., with two awards; and Parthenon Pictures with two Golden Reel Awards (first places in the Business and Industrial Process categories, American Film Assembly) deserve special mention.

Awards are listed in four groups: the 27 Business-Sponsored motion pictures, followed by 14 films grouped as "Public Education" subjects and finally the Government-Sponsored group and honored Religious Films. The only major awards group not included here are the recent selections of the National Committee of Films for Safety, listed in a recent issue.

Bananas? Si Señor!

Sponsor: United Fruit Company
Producer: John Sutherland Productions, Inc.
Silver Reel: Chris: Scholastic Awards

A Better Way

Sponsor: Procter & Gamble
Producer: Lasky Film Productions
Silver Reel Award

Billfish Safari

Sponsor: McLouth Steel Corporation
Producer: Sound Masters, Inc.
Silver Reel Award

Color Harmony for Your Home

Sponsor: Colorizer Association
Producer: Rippey, Henderson, Bucknum & Co.
Silver Reel Award

Crashing the Water Barrier
Sponsor: Socony Mobil Oil Co.
Producer: Marathon TV Newsreel
Academy "Oscar" Award

The First Five Minutes
Sponsor: Nat'l Board of Fire Underwriters

Producer: Audio Productions, Inc.
Golden Reel Award

* * *

First a Physician

Sponsor: E. I. du Pont de Nemour & Co., Inc.
Producer: Audio Productions, Inc.
Silver Reel Award

* * *

500 Miles to Go

Sponsors: Bardahl Mfg. Co.; Champion Spark Plug Co.; De Soto Division of Chrysler Corp.; Monroe Shock Absorber Co.; Perfect Circle Co.
Producer: Dynamic Films, Inc.
Silver Reel: Chris Award

* * *

The Hot Rod Handicap

Sponsor: Richfield Oil Corporation
Producer: Hal Roach Studios
Silver Reel Award

* * *

Milling and Smelting the Sudbury Nickel Ores

Sponsor: International Nickel Co.
Producer: Film Graphics
Silver Reel Award

* * *

New England Portrait

Sponsor: New England Mutual Life Ins. Co.
Producer: Bay State Film Productions, Inc.

* * *

A New Word for Farming

Sponsor: American Petroleum Institute
Producer: Colburn Film Services, Inc.
Silver Reel Award

* * *

The Next Ten

Sponsor: Kaiser Aluminum & Chemical Co.
Producer: Parthenon Pictures
Golden Reel Award

(CONCLUDED ON PAGE 68)

99 awards in 9 years

The trophies accumulate! — —

Our clients whose vision inspired the motion pictures which made them possible are proud of them and so are we. Meanwhile, day in and day out at Wilding, we are creating and producing many other pictures that are entered in the never-ending contest of competition for business. The goals they achieve are expressed in greater sales, improved services and more efficient personnel. The praises they earn are expressed in testimony from our clients who tell us that

Wilding pictures accomplish the desired *results*.



WILDING
Picture Productions, Inc.

CHICAGO

NEW YORK

DETROIT

PITTSBURGH

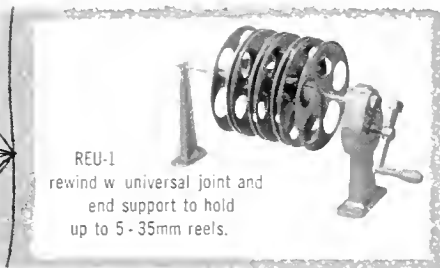
CLEVELAND

CINCINNATI

ST. LOUIS

HOLLYWOOD

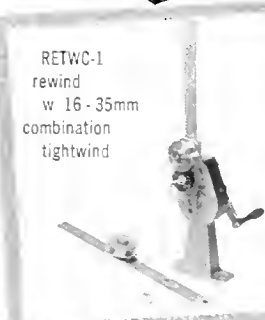
ORLANDO



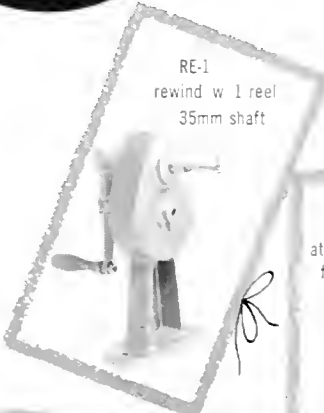
REU-1
rewind w universal joint and
end support to hold
up to 5-35mm reels.



REF-1
friction control
rewind w 1 reel
shaft 35mm



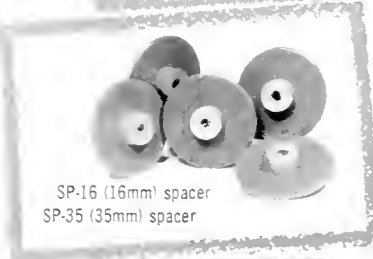
RETWC-1
rewind
w 16-35mm
combination
tightwind



RE-1
rewind w 1 reel
35mm shaft



SB-1
swivel base
attachment
for rewind



SP-16 (16mm) spacer
SP-35 (35mm) spacer

IMMEDIATE
DELIVERY
FROM STOCK
BY BETTER
DEALERS
EVERYWHERE



ASC-35
35mm aluminum shaft
male or female cores
ASC-16 (16mm)



SL-1
spring locks



LS-1
leader
stanchion
rewind
attachments

precision film editing equipment/reels, cans and shipping cases

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branch office:
HOLLYWOOD FILM COMPANY
630 Ninth Avenue, New York, New York/Circle 6-9309

**Society of Photo Scientists
to Convene September 9-13**

◆ The first annual conference of the newly organized Society of Photographic Scientists and Engineers will be held at the Berkeley-Carteret Hotel in Asbury Park, New Jersey, September 9-13.

Co-chairmen of the convention committee are Carl Orlando, Long Branch, New Jersey, and Arthur E. Neumer, Rochester, New York. The first issue of the society's News Bulletin announces plans to launch a new technical publication, to be known as the Journal of Photographic Science and Engineering.

**TV Workshop, Institute Set
for UCLA '57 Summer Session**

◆ A Television Workshop and a Television Institute will be conducted by the University of California, Los Angeles, Extension and the Department of Theatre Arts during the summer months.

The Television Workshop will be held from June 24 to August 2. Held daily from 1 to 5:30 p.m., this six weeks session will concentrate on producing and directing in television, film and radio. Enrollment will be limited to 40. The fee is \$100. Directing the workshop will be Rudy Bretz, lecturer and head of the television-radio department at the University.

The Television Institute, scheduled from July 8 to August 2, will be composed of lectures and discussion periods under some 20 representatives of the film and television industry. It will be possible to register concurrently for both the Workshop and the Institute.

Persons interested in the courses may obtain information bulletins and application blanks from the Department of Conferences, University of California Extension, Los Angeles 24, California.

Skillman on PR Committee

◆ R. C. Skillman, director of Public Relations of The Champion Paper & Fibre Co., Hamilton, Ohio, has been named among six prominent forest-product-using industry executives as a member of American Forest Products Industries, Inc., Public Relations Committee.

There's a GOOD reason!

TV TITLES BY KTS

Air Power...Stage Seven...Our Hero Fireside Theatre...Mama...The Hunter Man Against Crime...San Francisco Beat Crunch Adams...The Goldbergs...I Spy Hopalong Cassidy...Follow That Man Star Theatre...Willy...Hour of Mystery and many others not yet released.

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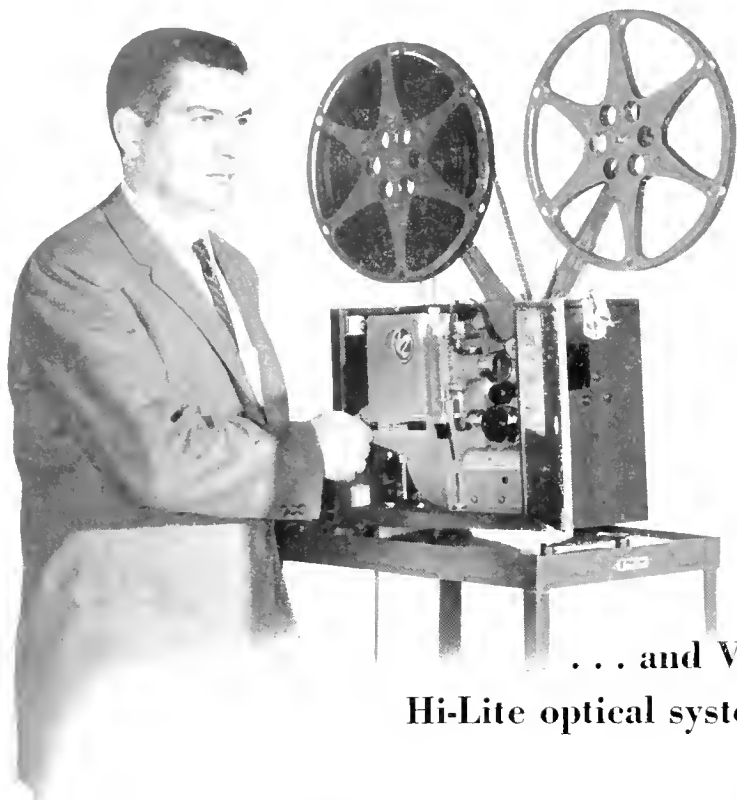
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Fifth Columbus Film Festival Presents 68 Chris Awards

★ Sixty-eight motion pictures, from industrial, governmental, scholastic and independent producer sources, won the new Chris Award introduced this year at the Fifth Annual Columbus Film Festival, held April 17-18 in the Southern Hotel, Columbus, Ohio.

Presented in five categories, the Chris Award is a newly designed certificate featuring a photograph of a 20-foot statue of Christopher Columbus which stands at the entrance to the Columbus City Hall. The statue was a 1955 gift to the Ohio city from the people of Genoa, Italy.

The Film Council of Greater Columbus, sponsor of the festival, intends that the new certificate will vividly identify the festival as a City of Columbus event. The Columbus Area Chamber of Commerce joined with the Columbus Council in introducing the Chris Award. The award may later be presented in the form of a miniature bronze statuette.

Chris Awards were announced Thursday, April 18, at an evening banquet in the Southern Hotel Terrace Room. John J. Joseph, vice-president of Public Relations for The Ohio Bell Telephone Company, spoke to the banquet guests on "The Film as a Communications Medium."

Awards in the Informational-Educational-Cultural Art Films category were presented by George F. Jenny, supervisor of Education, Ohio Historical Society. Business and Industrial Films awards were presented by Emery Kartorie, manager of E. K. Studios. Travel category awards were conferred by Daniel F. Prugh, director, Franklin County Historical Society and president of the Film Council of Greater Columbus. Home Movie Film award presentations were made by Daniel D. Fulmer, manager, Fulmer Insurance Agency and vice-president of Columbus Movie Makers.

Screenings of the films were held in the afternoon and evening, Wednesday, April 17, 1957 entries were, for the most part, above average, according to category chairmen.

The Film Council of Greater Columbus is affiliated with the Columbus Area Chamber of Commerce, the Columbus Gallery of Fine Arts, Columbus Industrial Association, Columbus Retail Merchants Association, Columbus Public Library and the Film Council of America.

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**Seattle Stages a 2nd Film Festival, Sans Awards,
and Publicizes the Medium to Users in That Area**

★ Youthful and confident, the Seattle Film Associates sponsored their second annual Seattle Film Festival on April 29—staging a non-competitive, boldly localized program in which fifty-four motion pictures were shown as the “best and latest productions available from all over the nation in the 16mm field.”

Though this year’s Seattle event was enlarged with the acceptance of films from across the nation, the festival served to accent Seattle and Washington state sponsors, producers and distributors, with publicity calling attention to the fact that there are close to 100 16mm film sources in and near Seattle.

20 Hours of Showings

Held in Seattle’s Norway Center, the Festival featured nearly 20 hours of showings. Virtue was its own award as the films, selected during several months of previewing, were shown, sans-trophe, in four categories—Lands and People; Science, Business and Industry; Music, Art, Experimental and Literature; Human Relations and

Community Problems. All films chosen for the festival were productions completed since September 1, 1955.

Festival screening of *Modern Feeds for Better Farming* put a local interest spotlight on the sponsor, Washington Co-Operative Farmer’s Association, and the Seattle producer, Northwest Motion Pictures. *Your Career in Nursing* reflected the efforts of the Weyerhaeuser Timber Company, sponsor, and Seattle’s Rarig Motion Picture Company. *500 Miles to Go*, a multi-sponsored film produced by Dynamic Films, Inc., of New York City, yielded a local angle; one of the co-sponsors was Bardahl Manufacturing Corporation of Seattle.

Outdoor Films Are Featured

Louis R. Huber, Seattle producer and festival publicity chairman was represented by three films in the event—*The Great Land*, *Angler’s Paradise* and *The Alaska Railroad*.

Olympic Rain Forest, produced by Olympic Films, and *Conifer Trees and Glimpse of Upoplu*, pro-

duced by Martin Moyer Productions, depicted northwestern subjects and exemplified Seattle production and distribution sources.

Other Outstanding U.S. Films

Bringing nation-wide sources home to local users, the festival included such sponsored fare as General Electric’s *This is Automation*, *Meet Mrs. Swenson* and *Clean Waters*; Bell System’s *Our Mr. Sun*; Santa Fe Railway’s *San Francisco* and the Union Carbide & Carbon Corporation’s *Petrified River*, produced in cooperation with the U.S. Bureau of Mines.

These and other sponsored and independently produced subjects were on free exhibition so that the Seattle public could see the range of subject matter available in the 16mm field. Seattle Film Associates was formed as a film council in 1952. Its membership includes educational, governmental, health, religious, industrial and film production organizations. □

* * *

EDITOR’S NOTE: For news of Columbus, Scholastic and Golden Reel Awards see other pages in this section.

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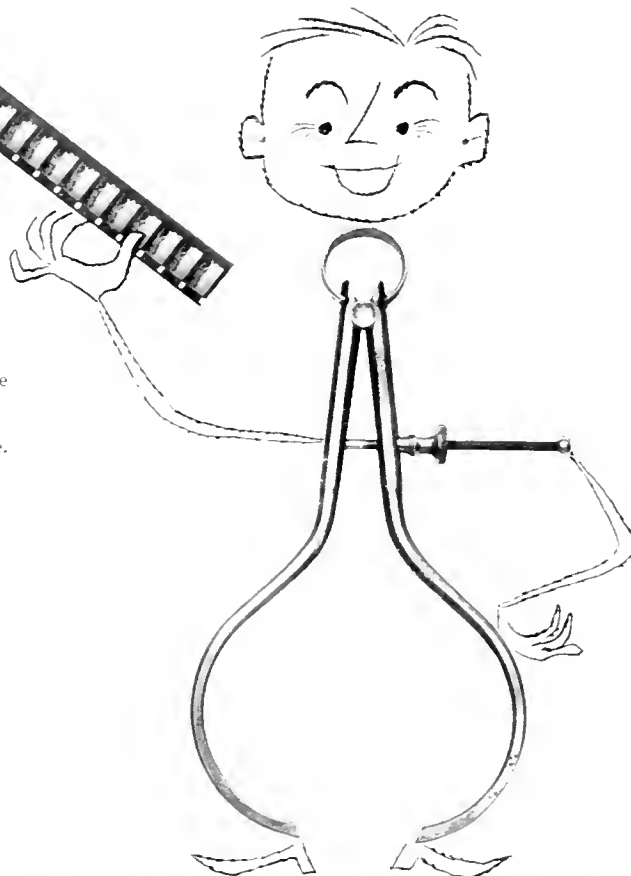
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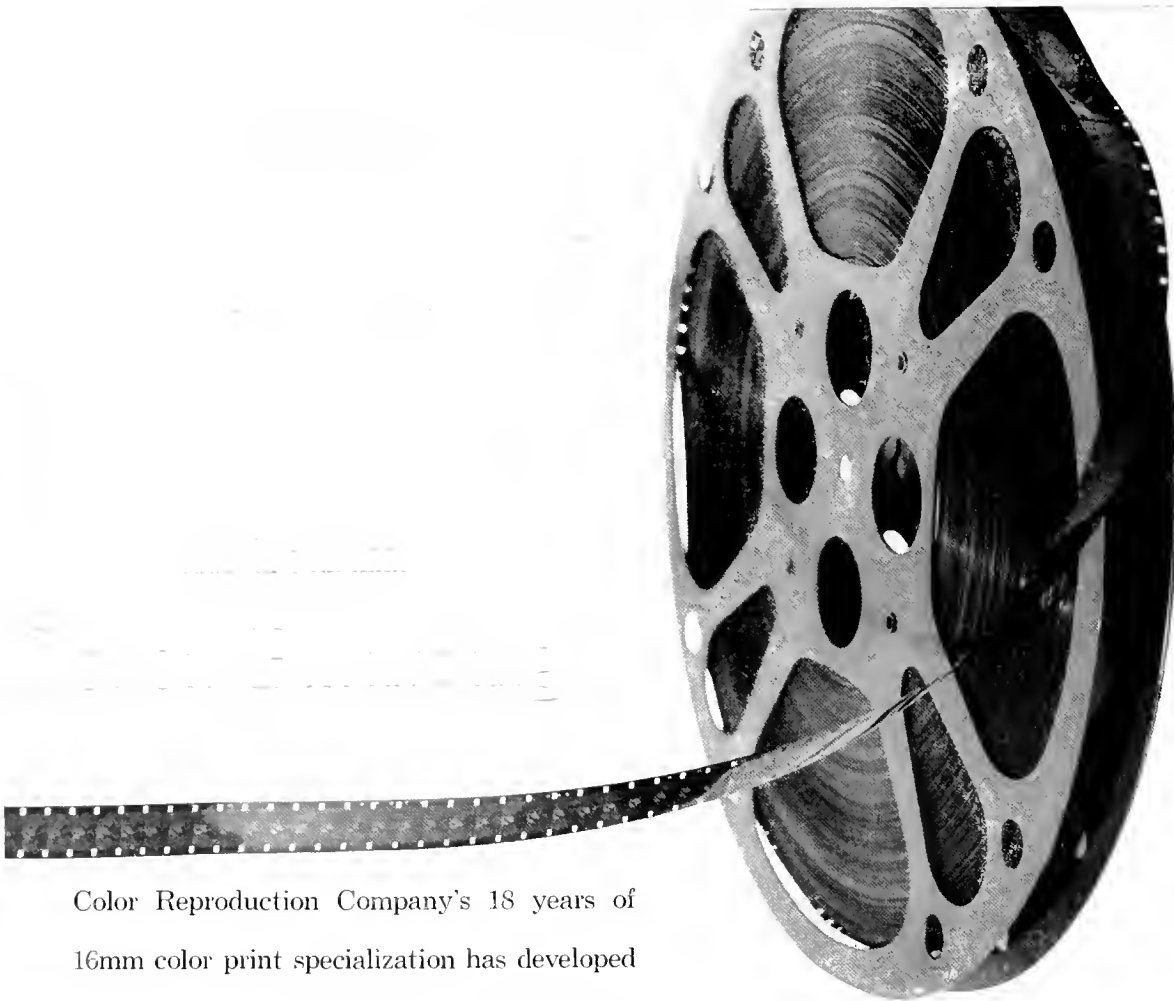
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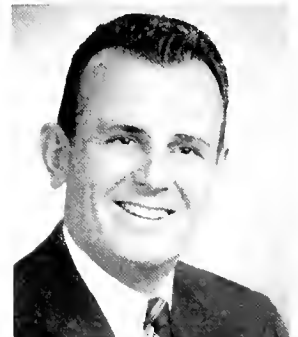
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Sales Expert William Gove to Speak at NAVA Convention

★ William (Billy) Gove, vice-president of the EMC Recordings Corp., St. Paul, Minnesota, will be the featured speaker at the National Audio-Visual Convention and Exhibit in Chicago, July 20-23.

Gove is a sales consultant for several national concerns and has set up marketing clinics in Europe



William Gove

for the National Sales Executives' organization. He makes frequent appearances at sales meetings and conventions and has written numerous articles for trade journals.

Gove's appearance will climax the 1957 sessions of the National Audio-Visual Association's annual gathering. The convention is attended by more than 2,500 audio-visual specialists—members of seven national groups which hold concurrent sessions and workshops. The NAVA exhibit, the largest show of its kind, attracts the latest in audio-visual equipment and materials.

The convention and exhibit will be held in Chicago's Morrison Hotel, occupying the entire mezzanine and first floor of the hotel. Meeting hours for all groups are organized to hold open time for conventioners to visit the exhibit. Information on exhibit space and regulations can be obtained by writing to Don White, Executive Vice-President, National Audio-Visual Association, Fairfax, Virginia.

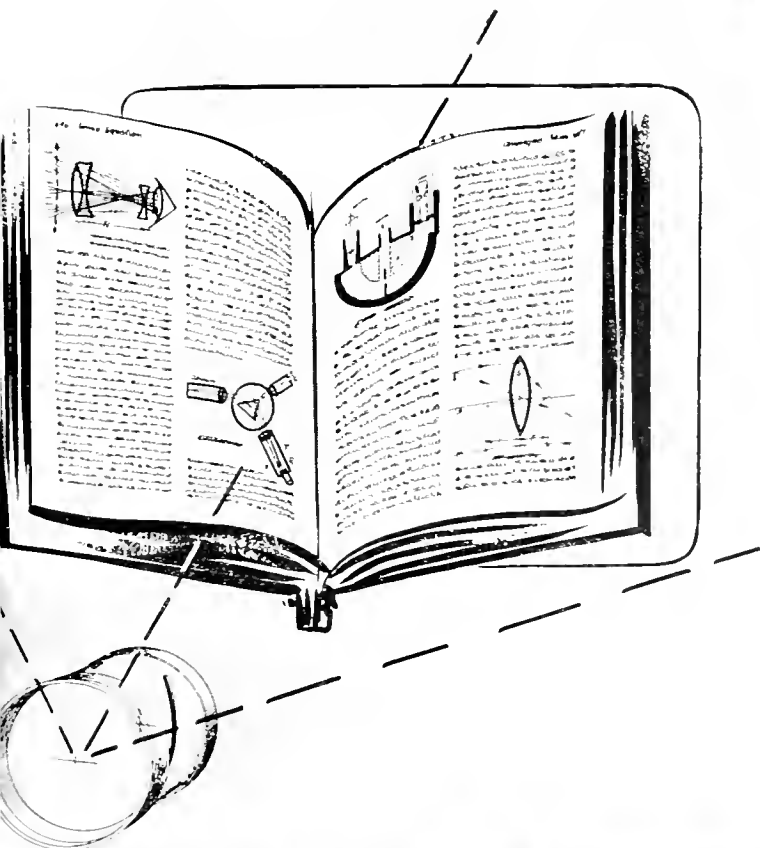
* * *

Writer Gene Reichert Joins J. M. Mathes, Inc. A-V Staff

◆ Gene Reichert has joined the Radio, Television and Motion Picture Department of J. M. Mathes, Inc., as a writer-producer.

Reichert formerly was a senior tv and print copy writer at McCann-Erickson, Inc., New York. Previously he had been a radio-tv copy writer in the New York office of N. W. Ayer & Son, Inc., and had operated his own business as a writer-producer of films and tv commercials.

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



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1957 Scholastic Teacher Film Awards Presented to 11 Sponsored Motion Pictures and Filmstrips

★ The 1957 National Film and Filmstrip Awards presented by SCHOLASTIC TEACHER magazine have been announced. The annual awards are based on the films' value for high school classes in English and the social studies.

Sponsored motion pictures which won Scholastic Teacher Film Awards included:

Arizona and Its Natural Resources, sponsored by Phelps Dodge Corporation, produced by Frederick K. Rockett Co., and distributed by the U.S. Bureau of Mines.

United Fruit Gets Award

Bananas, Si Señor!, sponsored by United Fruit Company, produced by John Sutherland Productions, Inc., and distributed by Association Films, Inc.

Don't Skid Yourself, sponsored by Aetna Casualty and Surety Company in cooperation with the Committee on Winter Driving Hazards of the National Safety Council; produced and distributed by Aetna.

High Road, sponsored, produced and distributed by Ford Motor Company.

Idaho and Its Natural Resources, sponsored by Richfield Oil Corporation, produced by Norman Wright and distributed by the U. S. Bureau of Mines.

Man of Action, sponsored by the American Council To Improve Our Neighborhoods and Continental Can Company; produced by Transfilm, Inc., and distributed by Association Films, Inc.

Honor Uranium Search Film

The Petrified River, sponsored by Union Carbide & Carbon Corporation in cooperation with the U.S. Bureau of Mines; produced by MPO Productions and distributed by the U.S. Bureau of Mines, and Modern Talking Picture Service, Inc.

Play It Safe, sponsored by Johnson & Johnson, produced by MPO Productions, Inc., distributed by Association Films, Inc.

Wings to Austria, sponsored by Pan American World Airways, produced by Dick Durrance and distributed by Ideal Pictures, Inc.

The World that Nature Forgot, sponsored by Monsanto Chemical Company, produced by MPO Productions, Inc., and distributed by Modern Talking Picture Service, Inc.

Directing Your Dollar, a filmstrip sponsored by the Institute of

Life Insurance and produced by Wm. Gottlieb and Associates, won a Scholastic Teacher filmstrip award.

The winning films were selected by a panel of audio-visual leaders in education and government.

* * *

Eastman Kodak Business Up in First Quarter of 1957

★ Continued gains in Eastman Kodak Company business during the first quarter of 1957 were reported April 30 by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. The 1957 first quarter was above the corresponding quarter of a year ago and was described as "the best first quarter thus far."

Sales of photographic products in total were above the level of the first quarter a year ago. Over-all business with government and defense contractors continued lower, although sales of photographic items to the government were at a higher rate.

Films for business-industry uses, such as professional sheet films, graphic arts films and x-ray films for medicine and dentistry showed good sales gains. Kodachrome and Ektachrome films had sales advances. Some films for use in professional motion pictures showed gains but, in total, sales of these films were lower. Sales of films for use in television continued to advance.

Consolidated sales for the 12-week period ending March 24, 1957, were \$163,081,735, an increase of 5.4 per cent over the \$151,744,604 for the corresponding 1956 period. Net earnings after taxes for Eastman Kodak's 1957 first quarter were \$17,677,378. This was 4 per cent above the \$16,998,185 earned in the first quarter of last year.

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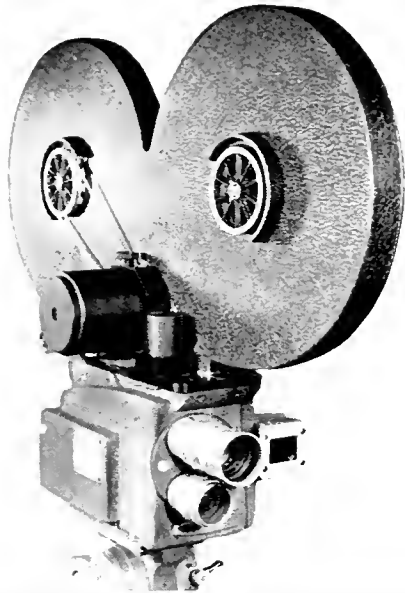
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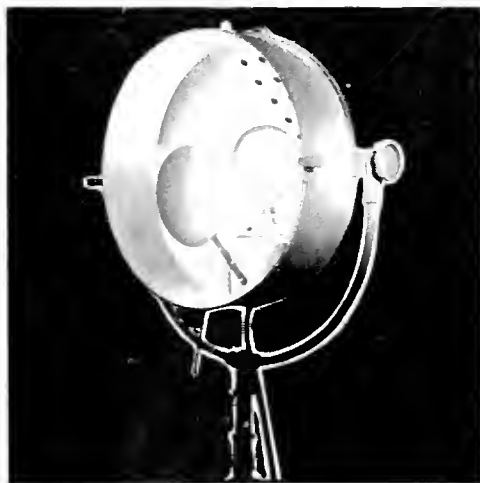
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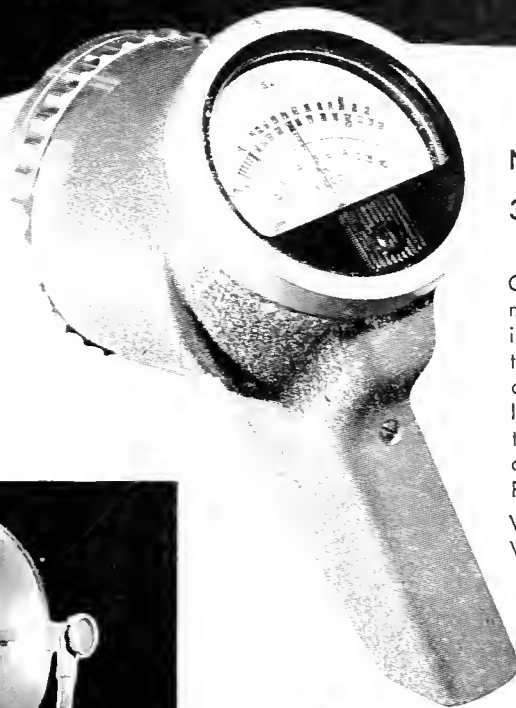
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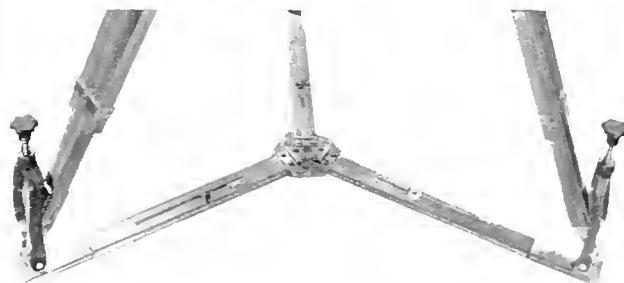
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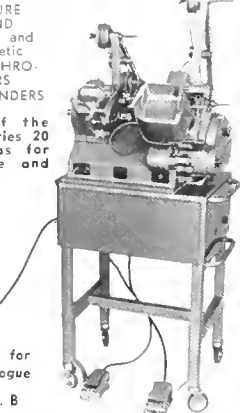
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Annual Buyer's Guide to Projection Equipment
★ Your 1957 Annual Buyer's Guide to all audio-visual projection equipment and accessories will be presented in Issue 5, publishing August, 1957.

A Significant "First" in Medical Film History—

International Exhibition of Medical Films Brings Best of 15 Countries to AMA Convention June 4-7

A PROPHETIC FRENCH SURGEON, Dr. Eugene Doyen, wrote in the 1890's "a motion picture of a typical operation could explain to a thousand persons in less than one minute what an entire lecture could demonstrate to only a small number of students placed near the teacher." Students in the remotest countries, predicted Dr. Doyen, "would be able to acquaint themselves with the practice of outstanding masters."

On June 4-7, during the annual meeting of the American Medical Association in New York city, some 18,000 physicians will have the privilege of attending the first modern fulfillment of Dr. Doyen's prophecy when the A.M.A.'s office of Motion Pictures and Medical Television holds an International Medical Film Exhibition. Continuous showings of 45 medical films gathered from 15 countries will be held at New York's Barbizon Plaza Hotel from 9 a.m. through 4 p.m.

It is also a "first" for the A.M.A.,

following its convention "firsts" of live color telecasts in 1949, scientific exhibits in 1899 and amplified broadcasts of heartbeats. Ralph P. Creer, Director of Motion Pictures and Medical Television for the Association, spent many months arranging the overseas contributions. Subjects range from blastomycosis to volvulus; countries represented are worldwide in scope and include Australia, Japan, Italy, France, Czechoslovakia, England, Switzerland, Brazil, Guatemala, and Mexico. Nearly all films are in color and sound tracks have been provided with English narration.

Symposium on June 6th

The program was made possible through the cooperation of Johnson and Johnson and includes a symposium on Thursday, June 6 on "The International Exchange of Medical Films." Speakers include Wilbert Pearson, Chief, Attestation and Review Staff, Motion Picture Service, U.S. Information Agency,



Washington, D.C., and Henk Nieuwenhuize, Director, International Rehabilitation Film Library, International Society for the Welfare of Cripples, New York city.

Films Tour After Exhibition

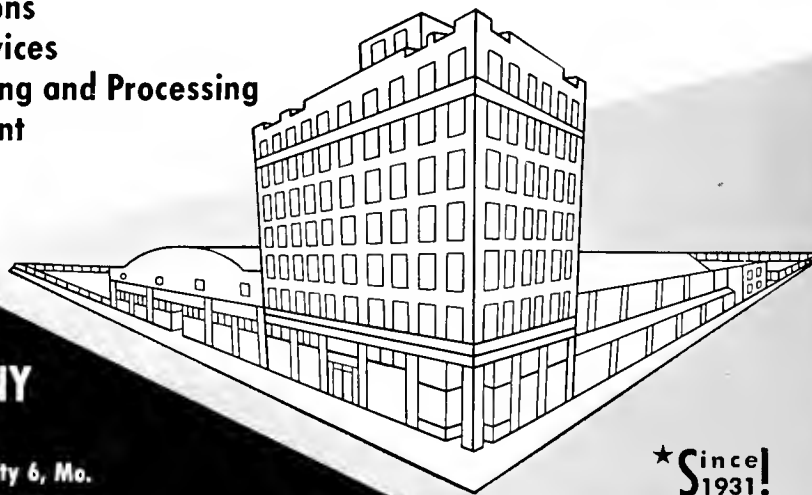
Following the exhibition, the 45 films shown will be loaned to state and county medical groups and medical schools. Technical interest in the presentations is keen, with more than 50 medical film producers, technicians and audio-visual experts from overseas also expected to attend.

Admission of persons directly interested in these programs can be arranged by special permission of the Director, the Office of Motion Pictures and Medical Television, American Medical Association, 535 North Dearborn Street, Chicago 10.

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People and Profits

Sponsor: American Newspaper Publishers Association.

Title: *People, Profits and You*. 25 min., color, produced by Transfilm, Inc.

★ The challenge to business of a vastly growing productive capacity, together with increased population and disposable personal income, is the major theme of a new 26-minute color motion picture, *People, Profits and You*, produced for the Bureau of Advertising of the American Newspaper Publishers Association by Transfilm, Inc.

Featuring the Hall of Profit, in which are "enshrined" typical examples of successful manufacturers, the film points up the marketing approaches that have proved to be most effective in today's highly expanded economy.

Novel visual and thematic devices dramatize the many factors which have created the burgeoning market of today and tomorrow. A group of life-size mannequins, for example, depict a typical but now outmoded family group of 1945. There were only 139 million people then, notes the film, and most of them were without the modern home appliances in common use today. In contrast, a live 1957 family is shown in newer dress and with the new interests which, coupled with an increased population, have built the favorable market.

191 Million Population by '65

Buyers in today's market should increase to 193 million by 1965 when a \$600 billion gross national output is expected. In 1955, our gross national output was about \$391 billion with disposable personal income at nearly \$271 billion.

New, varied interests like the increasing popularity of home gardening offer opportunities to suppliers.



In 1945, notes the narrator, the U.S. population of 139 million had low per-family ownership of appliances. Now there are 170 million customers.

Disposable income is building to an indicated \$400 billion by 1965 and rising with it is the multiplicity of products and services. More people are buying more products, but the competition grows sharper each month, observes the film.

New Trends in Selling Methods

Especially significant are changes taking place in selling methods. Dominant among these changes, says the film, is the trend away from retail salesmanship toward self-service. In supermarkets alone, self-service accounts for 92% of sales and is spreading to other types of outlets such as drug, hardware, department and specialty stores. The upshot of this trend is to put a greater burden than ever



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In 1952, an outboard motor manufacturer's change in ad strategy put the company's messages in high potential areas, brought desired results.

on pre-selling through effective advertising.

Numerous case histories of successful advertising and selling techniques are clearly demonstrated in the motion picture. Cited as most effective are the promotions which are tailored to fit each market and which direct heaviest concentration to areas where product demand is greatest. Advertising dollars, like salesmen, should be routed where they reach their greatest potential.

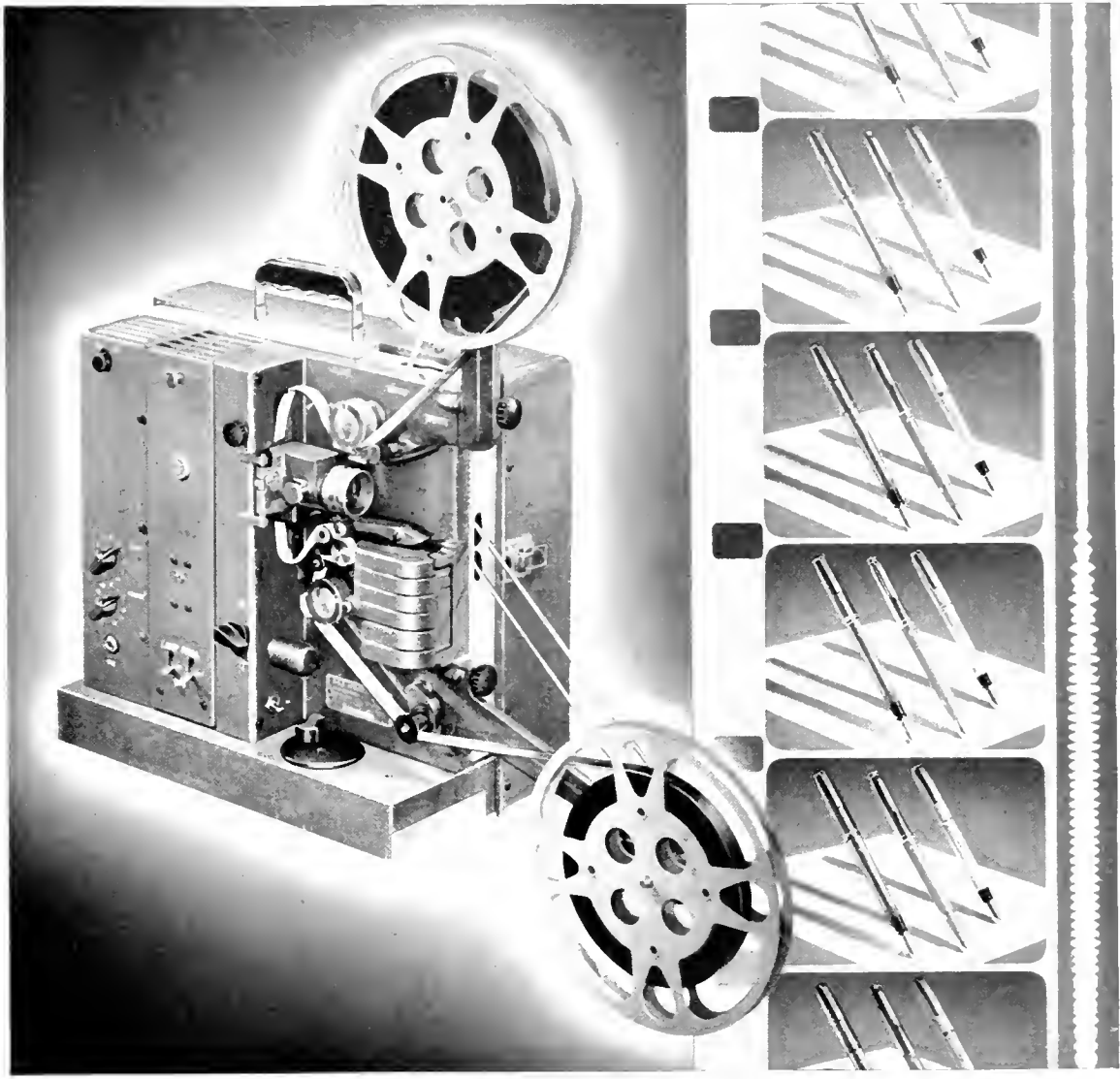
Gear Campaigns to Markets

The key to profits is the recognition that today's market and today's people are decidedly different from those of yesterday, concludes the film. Sales campaigns must be geared to the present market.

People, Profits and You is being shown to advertising executives nationally through the regional offices of the Bureau of Advertising in New York, Chicago, Detroit, Los Angeles and San Francisco.

The film was produced entirely in Hollywood by Transfilm, under the supervision of Edward A. Falasca, director of ANPA's Bureau of Advertising.

Who owns the oil wells? In this illustration from *People, Profits and You*, it's the man on the left.



Projector makes points about pens

Workers at Esterbrook Pen Company's Mexican plant don't speak a word of English. But they are taught to make pens by watching job training films shown to best advantage on RCA 16mm Sound Projectors. Esterbrook relies on RCA Projectors for superior results for more than 100 films used in Denmark, France, Venezuela, England, and Canada.

Your show—whether it's for training like Esterbrook's, or for safety, selling or public relations—will come off perfectly on an RCA Projector. Dependability is designed into the machine through such advances as the long-life induction motor, the special "Stellite"*

steel pull-down claw, which engages film gently without wearing, large diameter, 16-tooth sprockets for safeguarding film by distributing tension over a larger film area, precision "floating" film guides to caress the films at pressure points. Fewer and slower-moving parts keep operating purr from distracting the audience. Thread-easy film path and simplified controls allow novices to run RCA Projectors with professional results.

See proof of RCA Projector simplicity and efficiency. Call your RCA Audio-Visual Dealer and ask him to bring a projector to your office. He is in the Classified Telephone Directory under "Motion Picture Equipment and Supplies." From him, or by writing Radio Corporation of America, Dept. S-25, Building 15-1, Camden 2, N. J., you can quickly obtain a free copy of the very interesting film planning book, "Films . . . Projectors . . . Ideas."

 **RADIO CORPORATION of AMERICA**
 Audio-Visual Products, Camden, N. J.

*Reg. Trad. of Union Carbide & Carbon Corp.

The Case in Point:

TRAVEL PROMOTION

Problem: How to produce a film travelogue that would surpass a predecessor which, for eight years, had been an outstanding business-getter.

The Film: "Holiday in Hawaii," a 28-minute sound-color motion picture for United Air Lines.



In 1948, we produced "High-Way to Hawaii" for United Air Lines. During the next eight years, it was shown to over 25 million people and thousands of them flew to Hawaii via United as a result. One of United's chief executives characterized the film as "the most successful single promotional effort in the company's history."

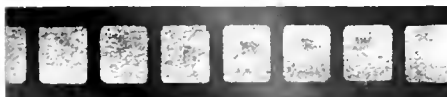
In 1955, we were asked to produce a replacement that would surpass the old film in every way—in color, in glamour, and most of all, in direct sales results. We are happy to report that "Holiday in Hawaii," released last Fall, has apparently accomplished this purpose—winning critical acclaim from audiences everywhere and high praise from the sponsor for its selling power.

Ring the bell with audiences and on the cash register, too, is a characteristic of Cate & McGlone films. If you're interested in evaluating our work, write for screening prints.



CATE and McGLONE

1521 cross roads of the world
hollywood 28, california



PUBLIC RELATIONS IN NATIONAL DEFENSE

A New Martin-Sponsored Picture Shows Air Force Jet Operations

Sponsor: The Martin Company.

Title: *North Field Combat Operations*. 20 min., color, produced by the Martin Engineering Division. Laboratory: The Calvin Company.

★ The Martin Company has released a new 16mm color film depicting a typical Air Force Squadron undergoing transitional training from single-jet to twin-jet Martin RB-57s.

During the month of May, 1956, the 43rd Tactical Reconnaissance Squadron left Shaw AFB for a month of intensified ground and flight training at North Field, an isolated landing strip in South Carolina, where the monotonous pattern of sand flats and scrub pines is broken only by a control tower and a concrete runway. Here, since the 43rd wanted to train its flight and ground crews under field conditions, the men lived and worked in tents.

The Martin Company, with the cooperation of the Air Force, sent a camera crew along with the 43rd. For a week the crew lived in the field, inhaled dust and the fumes of jet fuel, and recorded the North Field story as it happened.

When the week was up, they had the "feel" of what was happening at North Field and they had the film to tell the story of how a squadron flies, how it keeps its planes flying and how it relaxes. They picked Lieut. Don Friend, of Buffalo, N.Y., as a good example of a clean-cut, young Air Force Officer and followed him through the significant events of one day in his life at the camp, starting with the briefing tent at dawn and ending with the night photo-reconnaissance mission.

The most thrilling scenes in the film are the aerial shots of the RB-57, flying high above the South Carolina countryside. These in-flight scenes were shot from a T-33, while other aerial views of both the camp and of the plane taxiing for takeoff were photographed from an H-19 helicopter.

The basic mission of the 43rd is night photo-reconnaissance which presented the technical difficulty of filming a black plane on a night mission. This was overcome by shooting realistic models in the studio.

For free loan bookings of *North Field Combat Operations* apply to the Presentations Section, Martin, Baltimore. Attn: Ann Juliano.

ART by VIDEART

ANIMATION

TITLES

OPTICAL PHOTOGRAPHY

COLOR or B & W — 16 or 35 MM

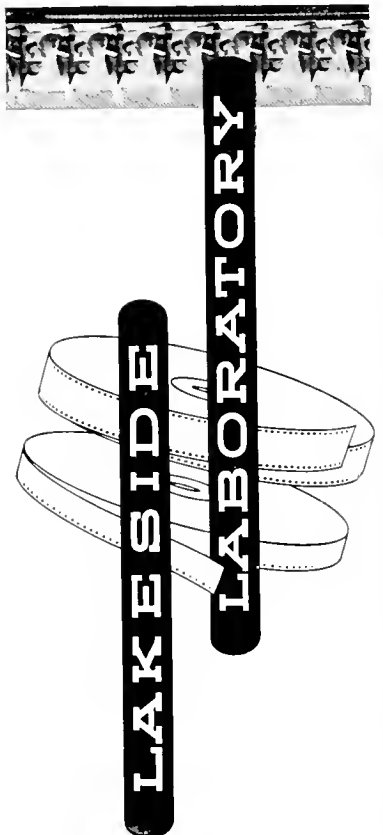
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printing and processing**



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gives excellent color fidelity
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Laboratory:
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Telephones:
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Chicago, SAGINAW 1-4600



This scene-stealer has stolen 60 million hearts, too!

His name is "Buttons", and he's the star of a delightful 26-minute color movie, "*Member of the Family*", presented as a public (and canine) service of the Ken-L-Products Division of the Quaker Oats Company.

In two years, and after 14,879 *group showings* and 565 *telecasts*, "*Member of the Family*" has won the unanimous—and enthusiastic—approval of children and grown-ups of all ages!

It is important for sponsors such as Quaker Oats to know not only how a film is performing but what users *think* of the film and how audiences are *reacting* to it.

As part of our regular monthly reporting service, we forward to our sponsors all comments and suggestions from film-users.

Forty-six years ago Association Films pioneered the distribution of industry-sponsored motion pictures. We have never lost our pioneering zeal, namely to help sponsors take the best advantage of the exciting audience possibilities in this dynamic medium. If you would like to know more about Association Films, *America's first distributor*, please write Dept. B, 347 Madison Avenue, New York 17, N.Y.



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-Hollywood-

Cap Palmer Unit

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GOLDEN REEL AWARDS

BEST "BUSINESS" FILM

"OUTSIDE THAT ENVELOPE"

What Group Insurance and Retirement benefits mean to employees. 43 min. color. Conn. General Life Ins. Co.

BEST "INDUSTRIAL PROCESSES"

"THE NEXT TEN"—the story of an American business and the 5 men who built it from zero to greatness in 10 exciting years. 32 min. color. Kaiser Aluminum.

ALSO CITED FOR FINAL SCREENINGS — AT AMERICAN FILM ASSEMBLY
"TOOLS OF TELEPHONY" Western Electric Company
"THE LIFETIME LOOK" Conn. Gen. Life Ins. Co.
"HOLIDAY FOR BANDS" Lasky-Parthenon Productions

1956 GOLDEN REEL WINNER

"THE MAN WITH A THOUSAND HANDS" Int'l Harvester Company

OTHER 1956-'57 PRODUCTIONS

"A HOTEL IS BORN" —Hilton

"GREAT BIG BIRTHDAY" —Borden

"ELSIE & CO."—Borden

ANNOUNCING

Formation of the TECHFILMS UNIT for missile and aircraft report films; Jack Feierbacker, ex-Douglas, in charge.

ADVANCE COPY

Cap Palmer's chapter for Writers' Guild anthology textbook on screen writing, "BUSINESS FILM AND THE WRITER," free on letter-head request.

Parthenon makes only films for business, no TV.

PARTHENON PICTURES

2625 Temple St. Hollywood 26

16mm BULLETIN BOARD review

A Quick Reference Guide to Useful New Films & Sources

Communism in Hungary

★ **Revolt of a Generation**, a 20-minute documentary on the plight of Hungary under Communist rule, has been released by the U. S. Information Agency.

Building dramatic continuity with American newsreel photography, the film recounts Hungary's nightmare of tyranny from the beginning of Communist control in 1948 to the recent heroic but crushed revolt of the Hungarian people.

Revolt of a Generation, prepared for overseas showings, is available in the United States through United World Films, Inc., Government Dept., 1445 Park Avenue, New York 29, N.Y.

North American Defense

★ **Sky Watch on 55**, 30 minutes, color, reports on the construction of a gigantic aerial detection system in Canada for the protection of the North American continent—the Mid-Canada Warning Line.

Sponsored by the Bell Telephone Company of Canada, *Sky Watch on 55* records an effort which, it is

believed, will have great effect on Canada's development—beyond the project's importance in the defense necessity. By dog team, canoe, helicopter, airplane, ship and "cat train" men and materials have reached station sites from the coast of Labrador to the Rocky Mountains in the region of the 55th parallel in Canada's sub-Arctic to build the new type of defense network.

Produced by Crawley Films Limited of Ottawa, *Sky Watch on 55* will be shown across Canada through local telephone organizations.

Foundry Operations

★ **The Big Difference**, 16 minutes, color, shows a new concept in foundry operations—a casting engineered by the Product Development Engineering Department of Superior Steel & Malleable Castings Company of Benton Harbor, Mich.

From the original weldment to finished product, the film covers the development of a Superior Steel casting, providing information for the designer and developer. A

materials handling manufacturer doubts the functional strength of an arm lift weldment used on a piece of earth moving equipment. A salesman suggests the use of a casting to replace the original part. A series of tests of the original weldment and a Superior designed casting point up the strength of the sponsor's engineered casting.

The Big Difference is available from Superior Steel and Malleable Castings Company, Benton Harbor, Michigan.

Drafting Technique

★ **3 Dimensional Drafting**, approximately two reels, compares the 3-dimensional technique with conventional methods of drafting to show the advantages of "3-D" methods over flat plane or orthographic drawings.

Of interest to engineers, draftsmen and production executives, the picture is being made available to engineering societies, industrial organizations and schools. Produced by Knowledge Builders, *3 Dimensional Drafting* is sponsored by John R. Cassell Company, Inc., 110 West 42nd Street, New York 36, N.Y. Inquiries concerning the availability of the film should be sent to this address.

(CONTINUED ON FACING PAGE)



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16 mm

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TWO LARGE SOUND STAGES • 1,000 AMPS. • OUR OWN BUILDING

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PRESS TITLES ☆ FINEST RECORDING AND RE-RECORDING FACILITIES ☆ MUSIC

LIBRARY ☆ PORTABLE KINESCOPE UNIT ☆ SERVICES WITH SPECIALISTS FOR ANY

PHASE OF YOUR MOTION PICTURE PRODUCTION

REQUEST OUR PICTORIAL BROCHURE AND PRICE LIST

BULLETIN BOARD:

Management Control

★ **Electronic Computers Improve Management Control**, color, deals with the value of electronic data processing techniques in business.

Distributed on a sale and rental basis by the University Extension of University of California, Los Angeles, this film focuses on the troubles of a manufacturing organization which loses a large order because of production delays. Tracing the order's ordeal from placement to inventory check, material requisition and production, the management sees that paperwork delays are the problem—because they result in lack of management control. How computers serve efficiently in such a situation is shown.

Electronic Computers . . . is available for rental at \$10. Purchase price of the film is \$150. Preview prints for organizations interested in purchasing are available on a transportation charge basis from: Educational Film Sales Dept., University Extension (UCLA). For rental prints contact: Dept. of Visual Instruction, University Extension. A list of other rental libraries stocking the films will be sent on request.

Compressed Air Power

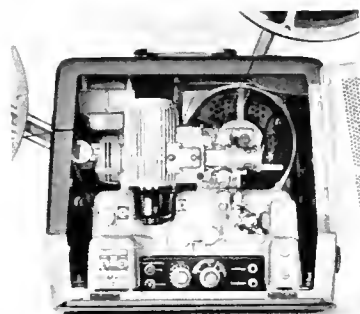
★ **Overworked and Underpowered**, 23 minutes, color, argues visually for "properly engineered installation and distribution of compressed air power" as the way to maximum production efficiency.

Sponsored by Compressed Air and Gas Institute, Cleveland, Ohio, the equipment study is aimed at production executives, production workers, engineering educators, apprentices and students. The film offers ideas on cost reduction, checking procedures in the use of compressed air power, and on-the-job instruction. With the trend to mechanization, the flexibility of compressed air devices and tools is most important, the picture cautions.

Prints of *Overworked and Underpowered* are available for \$150 each from: Educational Committee, Compressed Air and Gas Institute, 1100 Terminal Tower, Cleveland 13, Ohio.

Send in Your Listings

★ Sponsors and distributors of films available for group loan are invited to submit basic data on new releases. Please include length, brief description of content and loan sources. ☐



New audio system in
Bell & Howell
magnetic recording projector



**New FILMOSOUND 302-E has 50% more output—
high fidelity response—at no increase in price!**

Bell & Howell pioneered low-cost sound movies through magnetic recording on film with the Filmosound projector. Now the new 302-E (Bell & Howell's third magnetic model) introduces still more improvements that add the thrill of hi-fi sound to your 16mm films.

Its powerful 15-watt amplifier has 50% more output. The wide-range frequency response—like an expensive high fidelity instrument—will reproduce any sound in the audible range. Microphone sensitivity has been tripled. An additional "peak" indicator light and automatic switching of input circuits help to make recording even simpler.

The Filmosound 302-E not only enables you to create and enjoy top-quality sound movies—it also brings out the best in magnetic tracks previously recorded! And, of course, you get brilliant, sharp projection of either

optical or magnetic sound films. The 302-E is lighter in weight, easier to operate—all at *no increase in price!*

\$100.00 trade-in bonus! For a limited time, your old projector is worth \$100.00 more than its "Blue Book" value when you trade it in on a versatile, new Filmosound 302-E. And your Bell & Howell dealer will soundstripe up to 400 feet of your favorite 16mm film *absolutely free*—just to demonstrate 302-E performance.

See your dealer today! Or write Bell & Howell, 7108 McCormick Road, Chicago 45, Illinois.

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NEW 1000 WATT PROJECTOR

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Since 1922

Award 23 Golden Reels as 1,000 Attend the Fourth Annual American Film Assembly

THIS YEAR'S Golden Reel Film Festival showed a new face to the thousand representatives of producers, sponsors, distributors and users of 16mm information motion pictures and slidefilms who attended the Festival at the Statler Hotel in New York, April 22-26. Much of the carnival atmosphere which marked previous affairs of the American Film Assembly was missing, and the film enthusiasts in attendance seemed more intent on utilizing the workshop aspects of the meetings.

Officially, the Golden Reel Film Festival was a part of the Fourth Annual American Film Assembly of the Film Council of America. 253 films were entered in the competition for "Golden Reels" awarded in 23 categories. For three days, over three hundred jurors took part in judging the films, winding up with presentations at a banquet on April 25.

Unequal Competition for Honors

Criticism has been levied against methods of categorizing films entered in the Festival in the past, and against methods of judging them. The same criticism can be applied to this year's Golden Reels, or, in fact to any competition of this nature in which, let us say, "apples" are running against "oranges" to see which is prettier.

It is just not possible to judge the merits of a film made to sell bread in Atlanta, as compared to another film designed to explain the facts of sexual reproduction to Junior High School students. Yet, these very two pictures were in competition against each other, and similar anomalies occurred in practically every category.

Importance of Purpose Is Cited

However, it must be said that of all competitions of this nature, this year's Golden Reels judging tried to



Above: Producer Howard Lesser receives Golden Reel award at Assembly banquet from Warren Sturgis, general chairman of the event.

accomplish the selection of winners as fairly as humanly possible. Time and again, it was noted how jury chairmen emphasized and re-emphasized the importance of *purpose* in considering the merits of films. Faced with an almost impossible task, those responsible for guiding the juries into maintaining the right criteria did a remarkably able job.

Although exact statistics are not available, it seemed that screenings were much better attended this year than in the past. Many categories produced audiences that filled all seats, standing room, and not infrequently overflowed into the corridors. A random survey of audiences indicated that most people thought the films entered this year were of a higher quality than ever before. And while some very good films were overlooked in the awards, those that did win, without exception, merited the distinction.

Critiques Follow the Screenings

Following each day of screening in the various categories, critiques and workshops were held the following morning at which the pros and cons of various films, types and techniques were aired.

One interesting comment over-

* * *

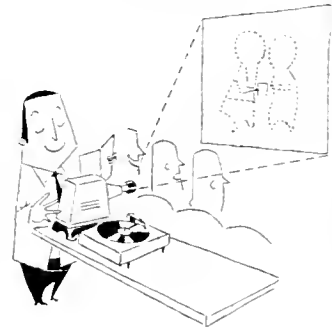


Left: world-famed Helen Keller (seated center) was an honored guest during the recent Fourth Annual American Film Assembly. The film story of her life, produced by Nancy Hamilton, has been internationally shown. Its U.S. distributor, Leo Dratfield, is in the right foreground of the picture. Wally Ross, Assembly publicity chairman, is in the background, behind Miss Keller.

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enthusiastic
salesmen?

put on this

PREPARED SALES MEETING



Title:
"The Attitude That Gets Business"

Here, in one package, is everything you need to stage a hard-hitting sales meeting—at small cost and with extremely little preparation. Dramatic film highlights create deep, lasting impressions of successful selling methods. Used by leading companies the nation over. Effective for any type of business.

ALL FOR JUST \$22.50

1 COMPLETE TEXT—for step by step guidance. Contains instructions, remarks which you may read or improvise upon, questionnaires that reveal individual selling weaknesses, sales problems to stimulate discussion, summarized highlights and send-home follow-up material.

2 STRIPFILM—illustrates, with realistic situations, how a salesman's attitude often gains or loses the sale. Shows how desire to serve is more effective than desire to get business.

3 SOUND RECORDING—Narration by Harlow Wilcox puts the message across clearly, forcefully, convincingly.

ORDER NOW

Send us your check for \$22.50 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

Better Selling Bureau

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Los Angeles 38, California
A Division of Rocket Pictures, Inc.

heard at the Industrial Critique was that it seemed that films were no longer made to lengths tailored to their subject material, but were universally made to check out exactly with television time segments. Those taking part in the Critique felt that this often resulted in padding, anticlimaxes and stultification, longed for the old days when a film could "get-up-speak-up-shut-up" without the limitation of the 14 and 23 minute time limits.

The American Film Assembly did not encourage exhibitors to participate this year, and such space as was in evidence was informal, merely literature spread on a table-top.

Encouraging more exhibits, wider membership, possible increase in entry fees, and more support from business and the audio-visual industry were the key points discussed in business meetings of the Film Council of America. Since support from funds donated by various philanthropic foundations has dwindled to almost nothing, the FCA is currently hard pressed to maintain its activities in the manner it has in the past. No concrete proposals were approved in Advisory Council or the membership meetings, but it was agreed that some steps must be undertaken very soon to find some means to underwrite the FCA's minimum operating expenses.

Thorold Dickinson, Chief of Film Services of the United Nations, spoke at the Film Assembly Luncheon, held on April 23. His topic, *The World Is Our Public* emphasized the importance of film in telling of man's struggle for freedom.

H. A. Tollefson, president of the Film Council of America, presided at the annual banquet, and the head table of dignitaries from the fields of industry, education, labor, government, etc. presented each winner with Golden Reel plaque, and runners-up with Silver Reel Certificates.

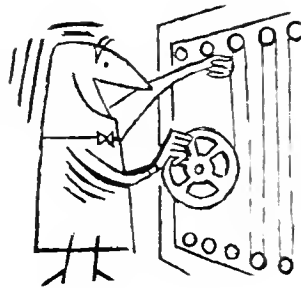
Below: Ken Zucke (left) and Dickson Dickinson arrive during the Industrial Critique seminar at the American Film Assembly last month.



"Gotta have a screening tomorrow night."



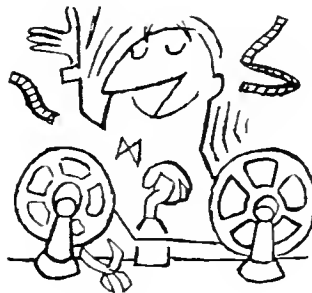
"Yes sir we'll get it there on time!"



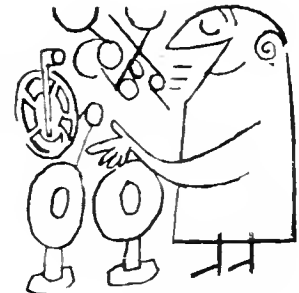
... develop



... record



edit



print

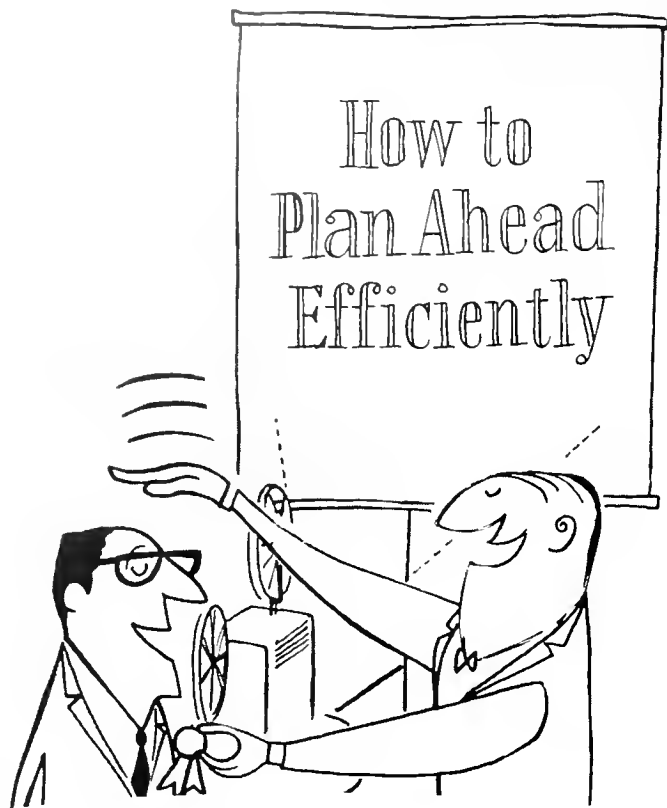


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SIGHT & SOUND

Top Ten Advertisers Carry 25 Percent of Television Costs

★ TV's current status is being summed up in many quarters these days, including the financial marts. With 489 TV stations operating in the U. S. (about 14 times that of Canada's present 35 stations), this country "enjoys the highest level of TV activity in the world" according to one financial analysis. The U. S. has nearly 40 million TV-homes; Great Britain is second with 6.1 million. Canada has 2.2 million. The top 10 TV advertisers paid about 25 percent of the nation's TV bill last year. The food and grocery group spent the most for spot time, while the top ten industries paid \$318.5 million for spot time alone.

Harris, Upham & Co., nationwide investment brokerage firm, analyzes the comparative expenditures for program content: "Of the billions of dollars spent on commercial TV in 1956, less than 25 percent went directly into the creation of program content. The rest, almost \$900 million, went toward the purchase of program time, commercials and commercial spot time."

Much of this interest and the main concern of major entertainment film producers in Hollywood as well as the nation's exhibitors is directed at the impending FCC decision on Toll-TV. Zenith's Phonevision, Paramount Pictures' Telemeter and the Skiatron Subscriber-Vision system may well get their chance to prove their economic theories. Certainly the burden of network TV costs is excessive to all but the largest advertisers.

One result of Toll-TV (if it gets an FCC green light) will be a complete re-shuffling of television film thinking and planning. Actually, it might do both advertisers and audiences a lot of good and it puts the burden of proof on the Toll-TV people who have to put out something *worth the price* the viewer must lay on the line to see the show. □

* * *

Sight/Sound Videotape Still "Experimental" at 3M

★ Before you make your next Rotary Club speech on the miracles of electronic progress, consider the recent headaches encountered by the Minnesota Mining and Manufacturing Company in the manufacture of videotape needed by the three networks (CBS, NBC and ABC) as they recently converted delayed network programs at the start of daylight saving time.

The nets won the race with their

Got grievances?
solve 'em . . .
prevent 'em
. . . put on this
prepared

SUPERVISOR TRAINING MEETING



Title: "Handling Grievances"

Here, in one package, is everything you need to stage an effective training meeting. So flexible you can use it as a 15-minute "quickie" or a stimulating 2-hour conference. Modern audio-visual techniques drive home important lessons in human relations and management procedure. Proved effective for **any** type of business.

ALL FOR JUST \$22.50

LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improvise upon.

STRIPFILM—dramatically reveals the conditions that lead to grievances. Shows how supervisors can correct them and maintain better human relations.

SOUND RECORDING—a teacher that never tires, never omits, never forgets. Narration by Harlow Wilcox puts the stripfilm's message across clearly and convincingly.

FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

ORDER NOW

Send us your check for \$22.50 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

ROCKET PICTURES INC.

6108-A Santa Monica Boulevard
Los Angeles 38, Calif.

new Ampex sight sound magnetic reproducers thanks to 3M supplies of the "exceptional quality of magnetic recording tape" necessary for the new machines—enough for uninterrupted programming although at the moment there is no surplus. Herbert B. Bentow, 3M president, disclosed the problem, as he commended TV networks for their extensive videotape evaluation programs and 3M's own videotape task forces of more than a score of scientists, engineers and technicians who had worked on a crash program basis for several months in order to develop and produce a "workable" magnetic tape for the video recording machines.

A good hard look at the real problem was given by Bentow when he gave evidence of the difficulties involved in producing videotape—still considered an "experimental" product by the 3M Company. He said that in the past 12 months some 200 production runs resulting in hundreds of reels of the two-inch wide tape had been made. Yet "only a few" reels had proved to be suitable for network television use on the Ampex machines.

Apparently it will be a little while yet before any major revolutions occur in the tried and tested ways of turning out films.

Eastern Firms Merge as United States Productions, Inc.

★ The formation of United States Productions, Inc., through the merger of two leading motion picture producers in the East—Science Pictures, Inc., and Information Productions, Inc.—has been announced by Francis C. Thayer, president of Science Pictures and Thomas H. Wolf, president of Information Productions.

Mr. Thayer, president of the new parent company, pointed out that the amalgamation is in accordance with an overall plan for the developing of an international film-making organization to serve clients in this country and abroad in all phases of motion picture, animation and slide-film work. Mr. Thayer is leaving for Europe this month to set up film production facilities in Rome, Paris and London.

Founded in 1943, Science Pictures produces sales, training, medical, educational, industrial, documentary and annual report films. Information Productions was established in 1951 and has specialized in the field of public information and television film series and package shows. Both organizations have produced numerous television commercials.



with
**RADIANT
SCREENS**

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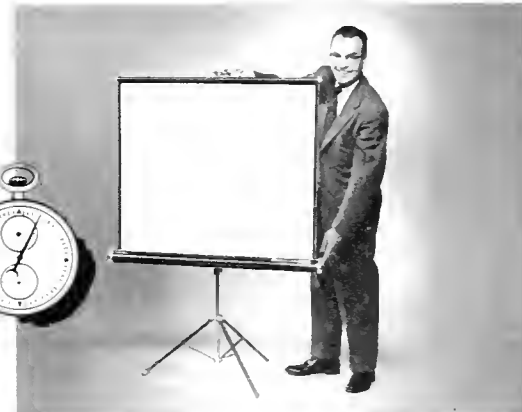


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Mitchell Camera Films full color panoramic views of Roman Soldier sequence from the Bob Jones University Film, "Wine of Morning."

UNIVERSITY MAKES FEATURE FILM

University Film Production Unit Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length, feature "Wine of Morning," to equal Hollywood's best efforts.

These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California, Mississippi, Southern California, and Washington.

Complete information on Mitchell Cameras is available upon request on your letterhead.



Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.

***85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.**



On the set of Pilate's Judgment Hall the Mitchell Camera focuses on set details created by students.



University cameraman uses standard Hollywood studio 16mm Mitchell Camera for interior scene.

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Visual Aids Spur European Productivity

Coordinated Services and Field Leadership by European Productivity Agency
 Visual Center Gaining Ground in a Continuing Drive to Strengthen Economies

THERE IS RAPIDLY GROWING awareness in Europe today of the vital part which can be played by visual aids in education and in industrial training. Planners and trainers are aware that films and other visual aids can help to solve Europe's problem of training a sufficient quantity of engineers and technicians for industries in which science and technology have developed at bewildering speed. New special lists must be developed apace with the new technology, and engineers and workers must be retrained to handle modernized equipment and to apply modern production methods.

Coordinating visual aids and providing leadership is the European Productivity Agency, within the Organization for European Economic Cooperation.

EPA Was Created in 1953

In 1948, the OEEC was set up to restore Europe's shattered economies and to act as a coordinating body for Marshal Plan aid. In 1953, the EPA was created within the OEEC, when it was clear that one of the ways to strengthen Europe's economy was to increase productivity.

It will help the reader to think of EPA as a federation of productivity centers which gives to individual national centers the services and assistance that an industrial federation

provides for its member firms. The EPA is a focal point of the European productivity program and the incentive for many national programs stems from this international organization.

Program Covers Wide Areas

The EPA annual program comprises activities in business management, trade unions, distribution, economic survey and productivity measurement, cooperation in research, human relations in industry, building, agriculture and underdeveloped areas.

In each of these areas informational aid is given in the form of seminars, international conferences, short-term consultancies (many of the consultants are Americans), study trips to the U.S.A. or to European countries and exchange visits. Such assistance is complementary to national activities and there is a close dovetailing of country programs with that of the EPA.

Clearing House for Members

The EPA continually functions as a clearing house for the exchange of information which is channeled through every field of interest and redistributed through all participating countries.

Typical of this operation is the monthly publication, **EUROPEAN TECHNICAL DIGESTS**, which contains

the best of technical literature available in 11 countries.

Over 1,000 periodicals are read every month in order to make available to industry information which otherwise might never be read because of language difficulties.

European language differences are a basic barrier to a free exchange of knowledge and experience. There are two official languages in the EPA—English and French—but not every factory manager or trade unionist in Europe has a working knowledge of these two key languages.

It is here that visual aids have been invaluable in improving communications between the countries participating in the productivity program.

Select Over 700 U.S. Films

First impetus for the EPA's film utilization was provided by U.S. administrations which, under various names (ECA, MSA, and presently ICA), made available a large number of U.S. industrial and agricultural films, selected from over 7,000 titles.

More than 700 of these films were delivered to Paris headquarters of the U.S. administration.

From Paris, the films were sent to Western European countries for screening and local selection. The various countries carried out this



Above: British steel works. Last film for education/training. The scene above is from Worthington Iron and Steel Company film "Steel Road."

operation in their productivity centers and made requests to the U.S. administration for foreign language versions of the films needed for their industry, commerce and agriculture.

After this enormous "synchronization" operation, the EPA assumed operation of the film program. The progress of this European-operated program is "Phase II" reported here.

Main objective of the U.S. film program was to build up film libraries in the OEEC countries. This was successful and quickened activity in the national film centers already in existence and new film centers created as part of the national productivity organization set up from 1953 onward.

Data from several European countries exemplify the increasing use of films in the productivity campaign:

◆ In Germany, the Rationalisierungs Kuratorium der Deutschen Wirtschaft (RKW), which acts as the productivity center with head-

Below: Central Film Library's industrial film shipment to the U.K. have risen from 9,944 in 1955 to 11,825 in 1956.



Above: Gunnar L. Larsson, of Swedish Personnel Administration, is using the Edscope (similar to the Edscope) during a visual aid presentation held in cooperation with the European Productivity Agency.



Working out common problems of the European film program, the EPA's Visual Aids "Working Party" meets at the OEEC Headquarters in Paris.

quarters in Frankfurt and some 10 regional offices in West Germany, estimates that there has been a rise from 390 industrial film shows in 1953 to some 930 in 1955. Whereas an average of 23,000 persons attended RKW shows each month in 1953, the 1955 figure was over 33,000 a month.

◆ In Holland, the Technical Film Centre reports the following statistics:

	Films Shown	Audience
1953	1,602	36,407
1954	2,493	78,546
1955	3,970	132,786

◆ A striking picture of international film traffic in the productivity effort is the table provided by the Norwegian Productivity Institute. In December, 1956, the NPI library included a total of 509 film titles and 4,333 prints, 3,861 of which are Norwegian language versions. The countries of origin of these films include:

	Titles	No. of Prints	
		Orig.	Norwegian
U. S.	159	122	3,502
U. K.	48	12	166
France	26	20	192
Sweden	3	6	6
Netherlands	1	—	5
Norway	2	—	2
Total	509	460	3,873

Some 385 titles are in current circulation and frequent demand in the Norwegian program; tagged as "rarely issued" are 20 titles which are highly technical or which teach very special skills. During 1955,

Below: cartoon puppet explains material handling "The Shortest Way."



Norway acquired 32 titles and 79 prints; during 1956, 24 titles and 58 prints were acquired. From September, 1954, to June 30, 1956, 12,413 films were distributed.

◆ The Centre Audio Visuel of the French Productivity Centre indicates a steady rise in film usage figures from 3,700 in 1954 to over 6,000 in 1956.

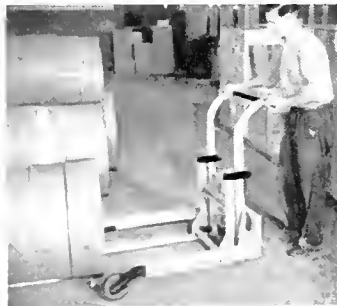
◆ Another indication of the increasing use of industrial films comes from the Central Film Library in the United Kingdom, which is the largest industrial film lending library in Europe. Film usage figures jumped from 9,914 in 1955 to 11,325 in 1956.

Although neither the U.S. administration nor the EPA can take full credit for the expansion of those film services, at least part of the expansion can be traced to the development of the European film program.

There are numerous films from the original program in the CFL libraries. Moreover, the CFL reports that four *Work Study* films produced by the British Productivity Council in association with the EPA are among the top films in circulation figures for the current year.

One of the series, *Introducing Work Study*, seems destined to be one of the most popular films in the Central Library.

◆ Comments of the Danish film



Above: another Dutch film production was "It's Just an Idea" which utilized film magazine format to give up-to-date examples of good productivity methods.

center are most positive. There are 303 titles in the library and not one of them is obsolete, all are in constant circulation. In 1955-56, the Library bought 35 new films. Thirty-six filmstrips were distributed.

Keep Posted on New Films

Every film center feeds the EPA with information on new productions. Whenever the title seems of interest to the European program, the EPA acquires two screening prints which are sent to centers whose personnel then determine whether to buy original versions or to apply for the right to make foreign versions. Information sheets circulated up to the end of 1956 reported on 1,024 European films, 420 United States films, 32 Canadian films, 136 European filmstrips and 75 United States filmstrips—altogether 1,737 titles.

In spite of the considerable number of titles located, countries avid for new films are never completely satisfied. They feel that there is a vast untapped reservoir of useful new films—especially in the U. S.

Cooperative Film Production

★ In spite of the fact that several hundreds of industrial films are produced in Europe every year, it soon became evident that there were gaps in the so-called productivity film libraries.

This was borne out by a United Kingdom expert who considered that out of the two or three hundred films produced annually in the UK it was probable that only 30-100 could be of direct use in the productivity program.

Accordingly, the EPA launched a scheme for the cooperative production of films. This was the first time in Europe that international production on a big scale has provided concrete results.

Under this plan, the EPA gave 49% of the production cost and the 51% was borne by the country originally proposing the film script and undertaking the production—on behalf of the OEEC countries supporting the film project. According to EPA rules, at least five-country support was required to make a film a "co-production."

Over 40 films now are in various stages of production. Sixteen films have been completed, including four of a series of work study films mentioned above. The subjects of these films vary from work study to production control, sub-contracting, technological redundancy, retail trade.

Included, too, are a few agricultural subjects such as bovine tuber-

culosis, work study in agriculture and nutrition of the ruminant animal.

It was not enough to provide some 40 new titles for the centers. These co-productions were made in the language of the producing country and as such were not of universal use.

Though most of them had English sound tracks, the UK having sponsored the highest proportion of films, the distribution of the films would have been severely limited unless other language versions had been provided.

Consequently, the EPA set aside funds for the synchronization of co-productions and for the synchronization of other industrial



Above: EPA co-production helped make "Soil Cement Roads" for Britain and other member countries.

films requested by countries as a result of their screening of titles listed in EPA information sheets.

In this way, the EPA followed in the footsteps of the U. S. administration but on a more modest scale. An initial allocation of \$57,140 was made to give a boost to synchronization and subsequently \$71,420 was earmarked for a 50% subsidy given by EPA to countries for each film synchronized. To date, 93 titles have been made into foreign versions under this cooperative program.

Audio-Visual Men on the Go

★ Across Europe, north and south, EPA's consultants are visiting the bulwarks of industry, spreading and renewing faith in audio-visual aid, seeking and supporting kindred souls who fight for fuller media use in the local sectors.

A two-man team set out in a car loaded with equipment, films, flip-over charts and flannelboard material to cover the network of film centers in Western Germany more than two years ago. The travelers were EPA consultants Langton Gould Marks and Dirk Bakker. Each film officer the pair met in Western Germany displayed high enthusiasm for his job but it was

obvious that these local film advocates were coping with very difficult situations. German industry at that time was not convinced of the value of visual aids.

The picture has changed. In almost every case, the film officer has developed his original job—which was to manage the film library—and has become a visual aids adviser. It was heartening for the EPA consultants to return to Germany recently and to find that several film officers had devised their own visual aids material for lectures on productivity and rationalization.

Siemens Integrates Visual Aids

During the tour of Germany, the EPA consultants saw many interesting examples of highly-developed aids for training. One of the most remarkable was at Siemens-Schuckert in Western Berlin. The director of training, Mr. Kautz, showed them through his neat store-room where visual aids were classified so that instructors could find what they wanted without wasting any time. Apprentices are encouraged to work out their own aids to fit in with the training curricula.

One of the early visits to Norway enabled the Norwegian Productivity Institute to organize a week's course on the production of a filmstrip on accident prevention. Mrs. Inga Millar, chief of the Visual Aids Section of the Norwegian Productivity Centre, has enlarged her field of activity and set up a National Association for Visual Aids which meets regularly and has close ties with both industrial trainers and educational authorities.

SCPA a Leader in Sweden

Sweden, from the first days of the EPA program, has shown its eagerness to incorporate visual aids as part of training courses whether they involved civil servants, engineers, officers from the armed forces, managers from industry or accident prevention officers.

Credit goes to the Swedish Council for Personnel Administration under the leadership of Rolph Lahnagen and Gunnar Lindwall. So successful was one of the Swedish courses that television was persuaded to go along and to film part of a seminar.

Denmark has patiently developed its film distribution program in spite of serious transport difficulties due to the nature of the country. It should be remembered that some of the islands have no electric power to drive the projectors. At a local seminar organized for housewives, butchers demonstrated how to cut up pigs and oxen. The Danish

film officer made the demonstrations more effective by providing films and filmstrips for the occasion.

The traditional conservatism of university instructors was broken down to some extent when an EPA consultant gave a demonstration of films, filmstrips, flannelboard and charts before 30 Danish lecturers and professors. One example of specific interest to the technical university was a film produced by Rolls Royce on *Turbo Jet Propulsion*. This was supplemented by a vivid flannelboard model.

It can be said in all fairness that the United Kingdom is further ahead of other European countries in the production, distribution and use of visual aids. Nevertheless, EPA's team has succeeded, even here, in provoking country-wide interest in the wider use of aids in training. This effort has involved



Above: Introducing Work Study was part of the extensive British Productivity Council's visual program.

all kinds of organizations, including British Overseas Airways Corporation, Bata Shoe Company, Esso, Shell and the Industrial Welfare Society.

Weekly Classes in Holland

In Holland, the Technical Film Centre, which is organizing weekly visual aids courses, has developed a new type of productivity film, entitled, *It's an Idea*. This is an industrial film magazine. It includes brief productivity items for distribution to industry. The idea first came up at a Working Party meeting of the Visual Aids officers at EPA's headquarters in Paris—an instance of the cooperation of OEEC countries. (Leen Van Dijk, head of EPA's Visual Aids Section, originally was in the Dutch Film Centre and was one of the most enthusiastic members of the Working Party in its early days. He has been with the EPA for some three years and has toured most of the European countries.)

An idea of the progress made in the last two years is illustrated by

(CONTINUED ON PAGE 56)



Genesis of a Symphony Album

RCA Victor Wins a Silver Reel for "The Sound and the Story"

Sponsor: RCA Victor Record Division, Radio Corporation of America.

Title: *The Sound and the Story*, 24 min., color; produced by The Jam Handy Organization.

★ Notwithstanding the competition of television, radio and other media which regale the American family, the record business continues to grow. The love of fine music holds a high place in the affections of millions and the companies who lead in satisfying their desire for quality reproduction have kept pace

thru constant technical progress in the recording art.

The Sound and the Story is the record on film of the genesis of a high-fidelity transcription of Tchaikovsky's "Romeo & Juliet" from the stage at Symphony Hall in Boston to its ultimate destination on a home phonograph.

It achieved these aims well enough to be awarded a Silver Reel at the recent American Film Assembly. A panel of distinguished educators has also cited it for "enchanting" beauty, dynamic action, captivating music."

In the scenes below, conductor Charles Munch of the Boston Symphony (top left) begins the intricate technical process of a new omniphonic recording which culminates in packaging and inspection.





Coast-to-coast representation of industrial audio-visual executives from the U. S. and Canada is exemplified in this typical workshop session at the recent Industrial Audio-Visual Association meetings in Detroit.

Industrial Audio-Visual Executives Convene

Eleventh Annual Meeting of National Group Held at Detroit's Whittier Hotel

MEMBERS of the Industrial Audio-Visual Association, attending the eleventh annual meeting of the organization at the Whittier Hotel in Detroit, April 16-18 have elected Frank S. Rollins, E. R. Squibb & Sons' film chief, as their new president. He succeeds William B. Cox, Santa Fe Railway executive. Frank B. Greenleaf, United States Steel Corp., Chicago public relations staff, was named first vice-president.

John T. Hawkinson, former treasurer, was elected second vice-president and Ray Roth of U. S. Steel, Pittsburgh office, is the new assistant secretary. Charles Gunn of the New York, New Haven and Hartford Railroad is treasurer-elect. Alan Morrison, Socony Mobil Oil Company, was re-elected secretary. Hawkinson is audio-visual super-

visor for the Illinois Central Railroad.

The three-day program was arranged by Edward Purrington of the Ford Motor Company and James Craig, General Motors Corporation as program co-chairmen. Representatives of 75 member companies of the business and industrial audio-visual users' group heard a wide variety of technical and creative subjects, toured the photographic and technical facilities of the host companies.

Management's Challenge to A-V

Principal speakers on the program included Dr. Walter C. Folley, Dean of Education at Wayne University who spoke on "Management's Challenge to the Audio-Visual Field" and Leo C. Beebe, a member of IAVA and a former president,



Retiring president William Cox, Santa Fe Railway (left) congratulates Frank Rollins, E. R. Squibb & Sons, IAVA president-elect.

who has been serving as Vice Chairman of the President's Committee for Hungarian Refugee Relief at Camp Kilmer, New Jersey. Mr.

IAVA officers, directors and committee heads gathered at Detroit's Whittier Hotel for an opening business session. Seated (l to r) are: W. J. Connelly, Riley Marsh, Vic Johnson, Alan Morrison, John Hawkinson, Ken Penney and William Cox. Standing (l to r): Ed Purrington, Bob McCaslin, James Craig, Ray Roth, Frank Greenleaf, Stan Puddiford, Fred Beach, Frank Rollins, and Alden Livingston.



Beebe is director of the Public Relations Projects and Services office at the Ford Motor Company.

Four new members were accepted during the sessions. They are Louis Cope, Addressograph-Multigraph Corporation; Robert P. Dunn and Russell J. Haynes, production and distribution executives at Ford; and



A principal speaker at the IAVA meeting was Dean Walter C. Folley, head of School of Education, Wayne University.

Henry Setdy, Allis-Chalmers Manufacturing Company.

Discuss Wide-Screen Experiments

Among the reports presented and discussed were experiments in wide-screen 16mm films; a demonstration of the new Polaroid 2-minute projection slide technique and materials; closed-circuit television and wide-screen projection of filmstrips. Films shown during the program included du Pont's *First a Physician*, a film on radiology; Alcoa's *Color and Texture in Aluminum Finishes* (reviewed in this issue); Caterpillar's *Pipeline Documentary* and the integrated safety education program of U. S. Steel, based on the recent film *Knowing's Not Enough*.

Regional directors were also named for the coming year. Eastern regional director is Alden H. Livingston, du Pont Company; Marshall Barnes, Bemis Bag, is northern regional director. Robert McCaslin, Caterpillar Tractor Co., is central regional director and Riley W. Marsh, Humble Oil & Refining Company, southern director. Edward L. Carroll, Southern Pacific Railroad, is western director.

Pendas to Arrange Fall Program

Don Pendas, Pfizer Laboratories, was named chairman of the program committee for the organization's fall meeting in New York City. He will be assisted by past-president Fred Beach, Remington Raud, Marshall F. Hosp, General

Mills, was named chairman of the 1953 annual meeting. He will be assisted by W. M. Bastable of Swift & Company, also a past-president.

Annual Meeting in Twin Cities

The next annual meeting of IAVA has been scheduled for the Minneapolis-St. Paul area, to be held in April, 1953. M. F. Hosp is program chairman for the host city.

The demonstration of the Polaroid transparent slide system was made by K. P. Tashioglou, Industrial sales promotion manager of the company. Slides taken during a tour of the Ford Photographic facilities were processed, bound and projected within five minutes. The new material is said to have an ASA rating of 1,000 and a Tungsten rating of 700. Cost of equipment was quoted at \$109.75 for a 500-watt projector; \$100.00 for a copy stand and \$90.00 for the Polaroid camera.

N. Salmons of the Eastman Kodak Company gave a talk on "Planning and Producing Visual Aids." Tours of Ford and General Motors' facilities included a visit to the giant GM Technical Center. Widespread use of closed-circuit TV equipment at the Center was demonstrated, including its use on test cars and in the laboratories.

Steel's Safety Education Drive

The presentation of U.S. Steel's comprehensive safety education program, utilizing the film *Knowing's Not Enough*, include a review of its inaugural on the U.S. Steel Hour, and via closed-circuit showings.

Newly-elected officers of the Industrial Audio-Visual Association pictured at Detroit include (l to r): R. W. Roth, U. S. Steel Corp., assistant secretary; John T. Hawkinson, Illinois Central Railroad, second vice-president; Frank S. Rollins, E. R. Squibb & Sons, president; Frank B. Greenleaf, U. S. Steel Corp., first vice-president; Alan W. Morrison, Socony-Mobil Oil Co., secretary; Charles B. Gunn, New York, New Haven & Hartford R.R., treasurer.



Looking at "stretch lens" of still camera at Ford Photographic are Marshall Hosp, General Mills; Edward L. Carroll, Southern Pacific; R. W. Bonta, General Electric; and Marshall Barnes, Bemis Bag.



Regional directors of IAVA are pictured (l to r): Edward L. Carroll, western region; R. W. Marshall, southern region; Robert C. McCaslin, central region; and Alden Livingston, eastern regional director.



Inspiration in Visual Design

Alcoa's Fine Film on Color and Texture in Finishes Pays Silent Tribute to Audiences of Architects and Designers

Sponsor: Aluminum Company of America.

Title: *Color and Texture in Aluminum Finishes*, 19 min., color, produced by On Film, Inc. Distributed by Association Films.

★ An airplane propeller. A plain, stark, functional, beautiful propeller fills the screen. Offstage voices: "Yes, it's fine, but can't you sort of dress it up a bit?" Another voice: "My wife says, 'Can't you make it in pink?'"

Thus Alcoa establishes rapport with the special audience for this film. To industrial designers and architects, dedicated to objects and materials in which form follows function, the gewgaws and gimcracks wished on their designs by clients are an ever-occurring headache and a rueful trade joke.

Visuals Carry the Message

Alcoa wants to excite these men about the new and exciting possibilities of aluminum. To do it, an exciting film. A film in which the visual alone must carry the message.

Avant garde, perhaps, but this is no arty vehicle just for its own sake, it is meant to bring the startling forms, colors and textures of aluminum to a specific audience in a manner best understood by them.

But with this premise—that this is a rifle-shot film for a specific limited audience—the result is something which will gladden the orbs of all kinds of people all over the country. Alcoa has found that general audiences like it as well as industrial designers.

To Be Shown at Macy's

For example, the film will soon be shown at Macy's department store in New York to audiences of housewives every hour on the hour for three weeks. And, surprisingly enough, the version to be shown is unmodified from the original.

Alcoa's venture in this unusual film was a unique experience to every one in the company involved, and to the producer, On Film, Inc. Although it was supervised by an Alcoa committee and the company's Exhibit and Motion Picture Manager, Ralph L. Hoy, in practice the producer, was given almost free rein, and encouraged to go as far out in the realms of movie never-

never land as he dared. He went a long way, and to Alcoa's delight, pulled it off successfully.

In a film which is definitely "hard sell"—*visually* (there is hardly a minute in which some form of aluminum is not on the screen), Alcoa persuaded itself to underplay the narration to such an extent that the only adjective applied to its product—once—is "obliging." And not a single other non-objective word is spoken throughout the film.

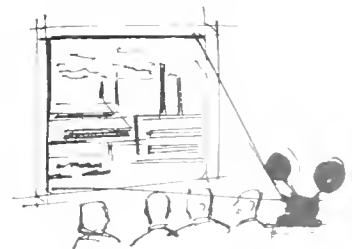
No Need for the Plant Tour

It makes sense. Take a highly intelligent, sophisticated audience like industrial designers, and you don't lightly go about telling them what is esthetically right. Show them, and let *them* decide. Then, Alcoa knows these men understand specifications, know how many gallons of water it takes to make a pound of aluminum, realize how many hundreds of white-coated lab men work in research—the usual items seen in many industrial films—and it should know, for the company puts out catalogs, specification sheets and general information printed matter almost by the ton. Alcoa decided—let's not double up on all this material. In printed form it does the job it should, let the film do the job it should, and that job is inspiration.

An Example Among Sponsors

The new film is a fascinating addition to Alcoa's experience in the motion picture field. Probably of all sponsors, Alcoa has achieved a most outstanding record in using films economically. The company's viewers-per-print, cents-per-viewer, etc., figures are widely used throughout the whole audio-visual medium as an example of an eminently efficient and practical approach to the use of films. But, Alcoa knows equally well that above the mass audience is the particularly important quality audience, which is receptive

(CONTINUED ON PAGE 52)



Electronics Guide This Railroad

A Documentary on the Southern Pacific Lines' Operations Depicts Science and Teamwork in "Railroading With Radar"

Sponsor: Southern Pacific Lines in Texas and Louisiana.

Title: *Railroading With Radar*, 17 min., color, produced by Jamieson Film Company.

★ This new film tells the story of Southern Pacific's new Englewood Gravity Yard, one of the most modern installations of its kind in the United States. It explains in detail the handling of freight cars through this \$7,000,000 facility, and how these operations contribute to the railroad's efficiency in serving the public.

While *Railroading With Radar* is a technical film, it has a touch of the dramatic to make it interesting to various types of audiences. The film gives emphasis to the teamwork of men and the science of electronics in promoting the efficiency of rail transportation service. One of the highlights is the scene taken during a dense fog and showing how the yard operates efficiently under adverse weather conditions.

Radar Directs Their Paths

Viewers see a freight train entering Englewood Yard and from that point can follow the freight cars as they move to the man-made crest and from there, with the aid of



Above: the engine foreman in Crest Tower controls classification of cars, pushing button to indicate track.

radar and electronic devices, are directed to one of the 43 classification tracks. Audiences have been intrigued by the way radar and electronics team up to direct freight cars to their proper tracks and in controlling their rolling speeds through application of an intricate system of retarders that reduce impact damage to the shipments.

The film will be shown widely before luncheon, civic, trade and other groups throughout the United States. It is also useful as an edu-

Below: guided by the unseen eye of radar from the control tower in the background, a freight car moves into its proper classification track.



ational medium for showing before transportation classes in colleges and military installations.

Six Months in Production

Railroading With Radar was shot on commercial Kodachrome and required six months to make. The film was photographed and directed

by Fred Ryberg, production manager for Southern Pacific Lines, Houston. Prints can be obtained on a free-loan basis through Southern Pacific's Public Relations Department, Room 604, Southern Pacific Building, 913 Franklin Avenue, Houston, Texas. ☐

Of Weather and the Farmer

Audiences of Millions to View Texaco's Latest Farm Film

Sponsor: The Texas Company.

Title: *You and the Weather*, 26 min., color, produced by Audio Productions, Inc.

★ People always talk about the weather — especially farmers and Texaco has done something about it. The latest in a series of eleven films that the Texas Company has presented for its farm friends and customers is about weather, and it follows its predecessors in being just about the best and most authoritative film treatise on the subject available today.

Farmers in the millions will see the film this year, as they have such past subjects as bees, sheep, pigs, cattle, dairy cows, chickens, apples, etc. The farm market for petroleum is a big one, and probably no one has done a better job of courting the farmer's good-will than the Texas Company.

Shown at Family Gatherings

Family parties are the medium through which the film reaches the farm audience. Come one come all to the friendly Texaco dealer's party — lollipops and popcorn for the kids, a fun time for the farmer with his neighbors. So no sharp sales pitches in these films. Sell the oil and gas some other time. The annual movie is to entertain, and to inform. And when you go about informing an audience of experts—as these people surely are, you'd better know your subject.

How does it happen? Switch to the office of Les Bennetts, at Audio Productions. Mr. Bennetts has been producer-director of the Texaco

farm films for years. His bookcase looks like the library of a County Agent. Handsome pictures of champion sows are displayed on his walls. Agriculture bulletins and farm magazines are piled up on his desk. A hayseed in the hep confines of the Film Center Building? No, Les Bennetts is not a practicing farmer, but as a student of the problems of the modern farmer, you are assured, Les knows whereof.

Each One Has to Excel

Texaco farm films never come easy. Early every year, Bennetts, and Texaco's canny Sales Promotion Manager, Jack Gregory, start beating their heads in agony. Ten smash hits in a row—and the new one has to top it. (And, by every criteria, they were smash hits. Texaco has never entered film contests seeking the pretty wall paper of awards to line its offices. Agricultural people in 43 states, unsolicitedly, and mostly unpublicized, have overwhelmingly subscribed to their merit.) And out of the agony —and some of the most solid research in the film industry today—a new idea always does arrive in time, and Audio crews pull on their jeans just about this time of year and head out to just about anywhere.

This Film Lives and Moves

You and the Weather shows a few places they have been. To the hottest places and the coldest, the rainiest and the driest. An unseasoned porridge of stratocumulus and tropospheres? Not a bit. The film lives and moves. Good animation sequences contribute importantly. ☐

A Long-Deserved Citation to Texaco's Farm Program

★ In this eleventh year of the Texaco farm film program, the editors of BUSINESS SCREEN break a long-established precedent for this extremely modest sponsor and bestow on the Texas Company a citation for "a visual contribution to the enlightenment and entertainment of the American farm family."

As awards go, this one should en-

title the sponsor to a solid platinum plaque, but the greatest tribute is that bestowed every day of the many years in which millions of farm families have enjoyed such meritorious pictures as *County Agency*, *Bees for Hire*, *Buckshot Goes to the Fair* and eight others. Sharing this honor is the producer of all Texaco farm films, Audio Productions, Inc. ☐

Screen Tribute to New Jersey

This Vivid Panorama of a State's Heritage and Resources Achieves Wide and Favorable Response for Its Contribution

Sponsor: New Jersey Bell Telephone Company.

Title: *This Is New Jersey*, 27 min., color, produced by Owen Murphy Productions, Inc.

★ There was no urgent "problem" behind the production of this public relations film now being presented by New Jersey Bell Telephone Company. It developed purely from a genuine desire of the company to provide a token of esteem from the 30,000 men and women who are New Jersey Bell to New Jersey and its people.

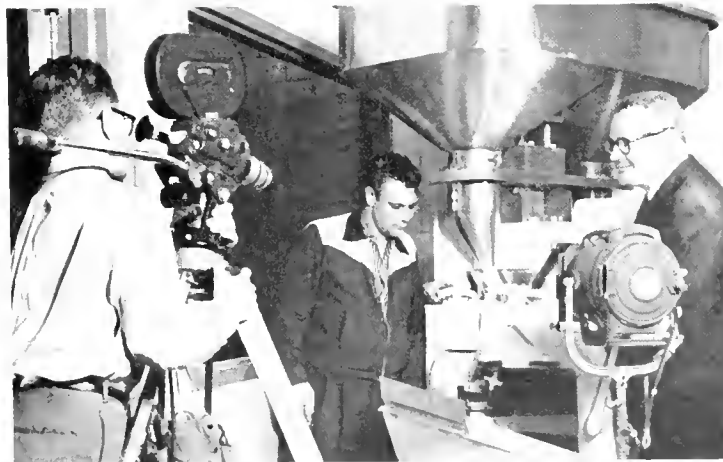
Previewed recently in Newark by two hundred leaders of business, agriculture, education and public life, the film was hailed by Jersey's Governor Robert B. Meyner as a "fine tribute to cooperation between industry and the people of the State."

Film a Supplement to Talks

Telling people about the advantages of the state is not a new activity of New Jersey Bell. For some years the company has provided lecturers for schools and public groups on the subject of *Know Your State*. In fact, the demand for lecturers grew to be so great it inspired plans for the film to supplement the speakers.

This Is New Jersey is far from a glorified newsreel or travelogue composed of odd and assorted shots of life and work in the state; its central theme is that freedom is the most rewarding of all ways of life, and that this is New Jersey's heritage. History is never more than a

Below: checking a sequence for "This Is New Jersey" is William Horton (extreme right), public information supervisor for New Jersey Bell.



bus ride from a New Jersey classroom, and the film shows many of the landmarks of our history to be found in the state: Washington's Headquarters in Morristown, the site of his crossing of the Delaware, and the Battlefield of Trenton.

First in Farming Per Acre

Modern New Jersey, though small in size — it is the fourth smallest state — is big in almost every other



Above: Governor Meyner (r) receives first print at recent Newark premiere from William A. Hughes, president of New Jersey Bell Telephone Company.

aspect. It is eighth in population and seventh in industrial production, though often thought of principally as an industrial state. New Jersey's land, as the film shows, is 36% in farms and forests, and the state ranks first in the nation in farming production and income per acre. Over 100 different locations were filmed in telling the New Jersey story, covering history, scenic beauty, industry and recreation.



Above: producer Owen Murphy surveys camera angle for a scene in the "Jersey" film.

Owen Murphy Productions used seven cameramen, who photographed the state from land, sea and air over an eight-week period.

Excellent Press Coverage

Following the film's premiere in Newark, New Jersey Bell's public relations people hoped for a pleasant reaction throughout the state. What they got almost overwhelmed them. The Newark Sunday News, the biggest paper in the state, devoted the four-color cover and center spread of its magazine section to the film. Prominent and favorable editorials appeared in 50 other New Jersey newspapers.

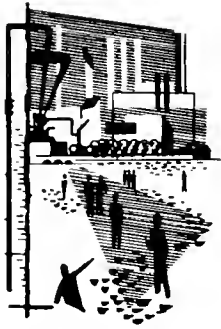
Where it had been hoped that the "pleasant reaction" might produce enough interest in the film to keep it reasonably busy for the next year, within five days 3,000 requests for bookings had come in—enough to cause the company's film distribution department to feel its back was against the wall and to place an urgent request for more prints to meet the demand.

Serving in State Promotion

While the company did not plan the film as a promotion device for the state's economy, it has been quickly put to work by various industrial concerns, communities, utilities and agricultural marketing associations to tell the advantages of New Jersey and its products.

It can be said that the initial response from just having made this completely non-commercial film — before it had even been seen by more than a handful of previewers, had produced enough favorable reaction to be labeled a great public relations and political plum for the company. Undoubtedly this will be markedly increased in years to come as millions of New Jersey people see the film and learn to know more about their state.

Distribution note: *New Jersey* is being distributed by various Bell System film libraries throughout the state for which it was made.



Dale Carnegie's Story — a Biography on Film

Sponsor: Dale Carnegie & Associates, Inc.

Title: *The Dale Carnegie Story*, 40 min., color, produced by Ted Eshbaugh Studios, Inc.

★ This film is essentially a biography of the life of the late Dale Carnegie. It explores the events and emotions of young Dale Carnegie's life that led him to develop the Dale Carnegie Course and to write such books as *How to Win Friends and Influence People*, which has sold over four million copies.

An interesting aspect of the production is that there are just five professional actors in the film. The rest of the cast consists of students and graduates of the Dale Carnegie Course who reenact their own case histories, showing how the course has helped them. These same students participate in an actual class to demonstrate the fundamentals on which the course is built.

Westbrook VanVoorhis narrates the film and interviews Mrs. Dorothy Carnegie, wife of the late Dale Carnegie who, after many years of close association with her husband in his work, now heads the organization.

Lowell Thomas, noted author, commentator and traveler, also appears in the film and tells about his long friendship with Dale Carnegie. He expresses admiration for the contribution Dale Carnegie has made in helping men and women all over the world to develop their latent abilities.

In his endeavor to adhere to authenticity in this film, producer-director Ted Eshbaugh interviewed hundreds of actors before he found one who could best portray Mr. Carnegie not only by acting ability, but in physical likeness as well. A great deal of research and detail also went into the sets for the film in an effort to duplicate as closely as possible the period and environment of Mr. Carnegie's life.

Los Angeles' Title Company Gets Results With a PR Film

Audience Response Confirms Sponsor's Faith in Medium

THE PUBLIC RELATIONS film is no stranger to American business, particularly on the national scene where several hundred half-hour films are added to the current lists each year. Less frequent, however, is the sponsorship of top-flight, professional production by local companies and even more of a rarity, by a local organization operating in a relatively limited geographical area.

Thus, the decision two years ago by executives of Los Angeles' Title Insurance and Trust Company to sponsor a two-reel sound and color picture for use in their then limited Southern California operating territory was made after long and careful deliberation. The wisdom of "T.I.'s" commitment has long since been validated by a solid pattern of resultful use and fortified by the company's presently expanded operations throughout California.

Confident of Its PR Value

Carroll West, vice-president and manager of T.I.'s Division of Public Relations, harbored no misgivings from the outset. He knew that a film could be a valuable PR vehicle. Based on his firm convictions and backed by research findings, a budget was established for a top-quality production. In 1953, the company commissioned Rocket Pictures of Hollywood to produce a film telling its story . . . and the story of Southern California's phenomenal growth.

That story properly begins in the

history of the region, is one of the nation's most romantic periods of development, through the Spanish land grants and early rancho days, the arrival of the covered wagons, the 49'ers and the oil booms. Title



Plant tour showings of "This Is My Land" in company's home office cafeteria have developed an additional audience of 10,000 film viewers.

Insurance and Trust was founded in 1893, came in "on the ground floor" of an era, so to speak.

Need for Protection Evident

The swiftly-changing ownership of Southern California land, its mounting values and often questionable titles created the need for the company's services . . . Title Insurance and Trust officials were properly concerned with that problem. In the New California of the 1950's, a swelling tide of home ownership,

subdividing and industrial development gave fresh impetus to the big and immediate problem of public education.

The individual buying a piece of property in Southern California, in this atomic and electronic age, has to be sure he really owns it, that his title is not subject to some casual staked-out claim of the past century, a Spanish king's grant or even a more recent divorce settlement . . . any one of these might lay a prior claim to his property. A majority of these new homeowners, felt Title Insurance officials, were ill-informed

was appropriately titled *This Is My Land*. Its first viewers were not T.I. executives but company employees, a typical example of the company's enlightened attitude toward employee relations. It was received with enthusiasm within the company and among its friends and there the story of the picture really begins.

Set Pattern for Showings

Proving the adage that good films are not made on the studio floor but among their audiences where results count, T.I. set a straight course for the field with the new picture. Following a simple announcement to realtors and escrow people in the area, the company offered the film and a speaker for advance bookings. No further publicity has ever been used.

Results, say T.I. people, have been "amazing." Originally, the plan called for one year's presentation to the real estate people. But two years have now elapsed since the first presentation and requests for showings are still streaming in from real estate groups in Southern California and from realty boards and title insurance companies all over the U. S.

Two-Year Backlog of Requests

T.I. now estimates that another two years will be needed to cover all the demands for showings as a result of word-of-mouth advertising among real estate groups. The PR Division schedules all showings, provides the film, projection equipment and screen. Seven men from the Home Office in Los Angeles and one man from each of the twelve branch offices have been trained by Rocket Pictures and T.I. for these presentations. Including a short talk to introduce the film and a question and answer period following the showing, the whole program runs under an hour. Audiences are "held down" to an average of 80 to 100

about title insurance and their vital property rights.

Thus, the decision to create a motion picture, to depict the background of a romantic and voluminous job of record-keeping, of history and of businesslike organization . . . and the story of regional growth in values and building . . . in short, *the story of T.I.*

From over 12,000 feet of film shot for production purposes, the finished picture was cut to the 300 feet of color, music and voice which

This is Los Angeles' Westlake Park as it looked at the turn of the century before the modern crush of Southern California homeseekers.



"Westlake Park" in 1957: now it's called MacArthur Park and modern highways lead to the towering buildings of bustling, growing metropolis.



Film Keynotes a Fund Drive

Services of Member Agencies Dramatized by New York Fund

Sponsor: The Greater New York Fund.

Title: *What Kind of Day Has It Been?* 15 min., b. w., produced by Transfilm Incorporated.

★ For several years, the Greater New York Fund has used a motion picture as a keynote for its annual drive for funds to support its 425 member hospitals, health and welfare agencies. Each year, the films have received wider use than before, and reportedly, greater and greater success.

What Kind of Day Has It Been? takes its title from words often spoken by one of New York's favorite television newscasters, John K. M. McCaffery, who narrates the film and relates typical case histories of the Fund's work throughout New York's metropolitan area.

Vignettes Show Daily Events

A series of short vignettes dramatize but a few of thousands of personal events which occur in New York City daily. Often poignant, sometimes pathetic, these events are tied to a common denominator. The Greater New York Fund, whose member agencies assist millions of people each year.

There is the case of Mrs. Amy Cooper, sole support of two young children, who cannot bear the burden left by her truant husband. A nervous breakdown, foster parents for her children and years of mental treatment are the incidents which follow. Never alone in her prolonged crisis, Mrs. Cooper finally recovers and is returned to her rager offspring.

To encourage support from commuters as well as native New Yorkers, the film dramatizes an almost fatal heart attack suffered by Arthur White, a non-resident who works in the city. In a matter of minutes, he is on his way in a speeding ambulance to a Fund-aided hospital where emergency treatment is given. Another life, representing scores daily, is saved.

There is the cold statistic that one out of every 400 New Yorkers is a child separated from its natural home. It becomes more meaningful and moving in the scene of the day-old baby girl, abandoned and helpless, who finds the love of new parents through an adoption agency. Other children, victims of family upset, find love and security in temporary foster homes and shelters provided by Fund agencies.

Loneliness of the aged is a problem of ever-increasing proportions.

Mrs. Worden, bereft of her deceased husband and without children, felt that there was little in life left for her. A visiting nurse helps Mrs. Worden regain both her health and spirit in preparation for new fulfillment. A senior citizen's club in a neighborhood center provides Mrs. Worden with companionship and facilities to pursue new interests. Her remaining years become happy ones.

Significant Role for David

Professionals and non-professionals alike appear in the film with key roles going to performers familiar in the legitimate theater, TV, radio and theatrical films. But, to 3-year-old David Keyes, a non-professional, appearance in this film holds special significance.

Several years ago, David was unable to speak because he could not hear. At that time, he appeared in *What Makes A City Great*, an earlier award-winning Fund motion picture in which he was seen learning to talk through the guidance of a Fund agency. Today, as David clearly demonstrates in the new film, he can speak and proves it by reading lines from Mr. McCaffery's script.

425 Agencies Serve the City

The kind of day it has been, concludes Mr. McCaffery, is not an unusual one. It's been a day when 425 agencies, helped by The Greater New York Fund, acted on behalf of the millions who live or work in New York.

What Kind of Day Has It Been? is available on free loan to community groups and television in the New York area through The Greater New York Fund, 11 West 42nd Street, N.Y.C.

Below: families broken because of sickness or marital problems are reunited thru Fund member agencies.



A quiet country lane between orchard rows mark world-famous corner of Los Angeles Hollywood and Vine in 1901 (eight years after Title Insurance & Trust Company was founded). Below: the same scene today.



1956 was up 65% over the previous year with the film being credited as one of the main reasons for the visitor increase.

As a "plus" value, T.I. also uses *This Is My Land* as an indoctrination tool, showing it to all new employees. As Carroll West sums it up, "Nothing else has the audience appeal of a motion picture in color and no matter how large—or how small—the company is, if they have a public relations story to tell, it can be told this way . . . for gratifying results and for results that endure!"

Top U.S. Sales Leaders Active in Film Medium

★ 25 of the nation's top 30 companies, ranked by their 1956 sales, are among leading users of the film medium (exclusive of TV) for training and public relations. A recent BUSINESS SCREEN survey discloses this fact, shows first five (Gen-

eral Motors, Standard Oil (N.J.), Ford, U.S. Steel, and General Electric) have executive personnel active in films. Five other companies, such as Gulf, Firestone, Procter & Gamble, are represented by current films in the sponsored film field.



This effective limbo treatment appeared in a Dow Saranette spot.

Film Techniques for TV Spots

500 Agency and Sponsor Execs Attend Workshop Screening of Television Commercials Filmed by New York Producers

A FULL HOUSE of over 500 television advertising executives from leading agencies and sponsors attended a special workshop and screening session of the Film Producers Association of New York at the Avon Theatre in Manhattan last month.

The program was cooperatively prepared and none of the films shown were identified with any producer. According to Harold E. Wondsel, FPA president, the show was introduced as "representative of the type of work at which New York film producers have no peers."

Three Categories on Program

Three principal categories of film techniques were screened and discussed—moderator for the presentation on photographic techniques and ideas was Peter J. Mooney of Audio Productions. His section of the program included material on silhouette photography, opticals, a movable cyclorama rig, moving art backgrounds, limbo lighting, special effects for photographing jewelry, an anamorphic or wide-angle lens distortion technique, and pictorial treatment of "high fashion" models.

Maxine Culhane of Shamus Cul-

hane Productions was moderator for the section on animation, which pointed up the new lessons learned from the use of abstract animation and sounds . . . using techniques



Left: moving paper sculpture was used in a recent tv. commercial produced for RCA Victor Records. Using animation movement, the technique provided pleasing effect on the screen . . .

employed by New York producers in their work with industrial films where they are often called upon to translate a particularly abstruse concept into easily understandable form.

Rich and Unexplored Areas . . .

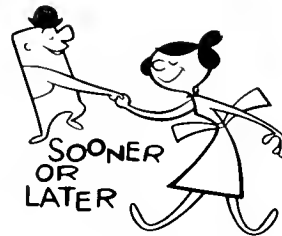
"The non-representational aspect of design is an exciting challenge . . . a rich and unexplored territory," affirmed Mrs. Culhane.

She also presented other footage contributed by FPA members illus-

trating stop-motion puppetry, multi-plane animation for shadow effects, paper sculpture with camera or belt moving continuously to obtain animation, thereby eliminating frame by frame photography, also simulated paper sculpture done with regular animation techniques but retaining the sculpture style.

A technique for getting more mileage from supered animation

that "when music and sound are created and blended properly with live action or animation, they can make an average commercial sing out!" In showing several spots contributed by FPA members, Lawrence went on to state that "music must be conceived in context with the action, the mood, the pulse of the commercial, and composers must be super-



Simple cartoon drawings like this . . .



can be superimposed over "live."

vised by those most closely concerned with production." Lawrence also made a plea for "an opportunity to work with you toward obtaining more diversified sound tracks."

Show Petric Color Test Films

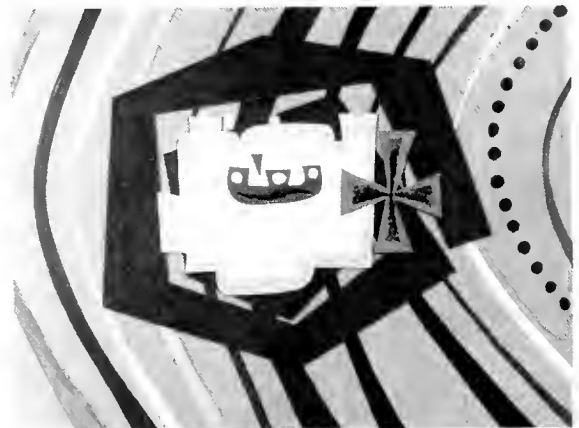
In the field of tv color, special test footage utilizing the Petric color process utilizing ultra violet radiation giving brilliant color reproduction that has a positive effect on black and white as well was shown . . . followed by four commercials blending color, music, effects and production values to provide the ultimate in effective commercial photography.

One of the highlights of the workshop was a paper delivered by James Townsend, technical director of Dynamic Films, on the status of videotape recording and its implications for the filmed television commercial.

Sound and Color Potentials

A sound and color section was moderated by Robert L. Lawrence, head of his own firm, who declared

A movable cyclorama rig that helped to eliminate camera moves.



Abstract animation and dynamic sound effects were combined in a recent industrial film on dust control.



**This vice-president is making
a sound movie while he sits at his desk**

He's working on a new public relations film. He's adding his personal message to the movie *right in his own office!*

How? By using the new Kodascope Pageant Projector, Magnetic-Optical. This new communications tool is, for all practical purposes, two machines in one. It's a superb silent and sound motion picture projector for every type of 16mm film. And it's a precision magnetic recorder.

With this machine you start with *any* kind of 16mm film, sound or silent, and, after processing, have magnetic striping added for about 2½¢ per foot.

Do it yourself Then, you run the film through the projector and record your *own* sound. Mix voice with music, add from other

sound sources, record on the spot, blend automatically. Erase, alter, re-use the magnetic stripe at will. Change your message to fit different groups, as *often as you wish.*

Brilliant projection And, then use this fine *portable* projector for showing every kind of 16mm film. You'll be delighted with its

simplicity of operation, brilliant pictures, fine tone and freedom-from-maintenance worries.

Interested? Let a nearby Kodak Audio-Visual Dealer show you in person. Or send the coupon for a free copy of V3-44. It gives complete details on the Kodascope Pageant Projector, Magnetic-Optical. No obligation.



EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration I understand I am under no obligation.

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TRADE MARK

5-47



Supervisor Matt Jordan finds communications are a two-way street.

Do Employees Need to Know?

"Emphatically" Says New York Telephone Company in This Film Created to Help Supervisors Improve Communication

OF ALL BUSINESSES, public utilities are probably the most dependent on public opinion. For this reason, they are also the most sensitive to the need for continuous, high-caliber public relations efforts. In addition to extensive use of other media, utilities have sponsored a good many films designed specifically to present their story to the public in a favorable light.

But there is also increasing recognition that *clarity* begins at home . . . that the real front-line of public relations is the attitude of the company's own employees. The New York Telephone Company . . . with a well-earned reputation for an advanced approach to personnel relations . . . recognized that the way its own people felt about its policies and practices would inevitably rub off on the public in the course of thousands of daily contacts on the job and off.

Indifference and Misinformation

They were also aware that there were large areas of employee indifference . . . and misinformation. They felt that much of this could be traced to the fact that first-line supervision . . . the key point of contact between management and employees . . . was not functioning as an effective communications channel.

So . . . they determined to attack their public relations problems from the *inside* by embarking on a program to improve the flow of information about the company both up and down the line through bring-

ing to a higher level the performance of their supervisors as communicators. And because they felt that a major part of the problem sprang from supervisory attitudes (or lack of them) on this area of their work, they decided that the initial phase of the program should center around a strongly motivational film.

Call on Experienced Producer

To develop the ideas on which such a film should be based, and to produce it, the New York Telephone Company called on a firm with extensive background and experience in this field . . . Henry Strauss and Co., "Communicators of Ideas."

The Strauss organization undertook extensive research among the supervisory group. Its findings, pooled with those of the Telephone Company itself, showed a need to increase supervisors' appreciation of their own importance as links in

Below: supervisor Jordan also finds there are many things employees need to know and just as many ways to help them learn . . . a film scene.



the communications chain. Some didn't understand the favorable effect that improving their communications ability would have on their own job performance and job problems. Others weren't aware of the strength of the employees' "need to know" . . . and still others feared that in sharing information with the people under them they would lose status for themselves. Finally, many simply needed to polish their working knowledge of the "how-to's" of good communications.

Aimed to Help Supervisors

The 23-minute, black and white film which is now being used to help supervisors advance themselves in all these areas is called *More Than Telling*. Its opening . . . designed to create strong audience identification and involvement . . . introduces Matt Jordan, a supervisor whose background and present situation are immediately recognizable as common property. Matt remarks that the Telephone Company is actually the sum total of the feelings of its employees . . . and through dramatic vignettes we see how these feelings are continuously communicated to the public outside. Matt confides his own conviction that employee attitudes stem largely from people like himself and the information they give or withhold . . . and shows us, in a series of flashbacks, how he developed from the kind of supervisor whose chief concern was the details of his job to a man with a realization of the broad human-relations responsibilities of leadership.

Matt's story is not his alone. In fact, much of *More Than Telling's*

effectiveness springs from its realistic presentation of Telephone people and their daily problems. The way employees look to the supervisor as a source of information . . . what happens to their morale and effectiveness when their "need to know" is not met . . . the added satisfaction and security that come to both supervisor and employee alike when the two-way communications contact is close and continuous . . . and some of the actual supervisory techniques needed to make it so . . . all these messages are translated for the audience in absorbing human terms. Much of this impact comes from highly skillful casting, realistic dialogue, and the kind of direction that makes the working climate of the company and the job "come alive."

Long, Active Life Predicted

More Than Telling is basic enough in its concepts to have an active life of many years both in developing present supervision and indoctrinating new. It is slated to be followed by another Strauss film exploring new areas of the subject. Because, as Matt Jordan remarks: "You can read it all in the book, but it's not enough just to memorize it. It took a good hunk of learning to get me where I am today in my ability to get to people."

More Than Telling contains a good hunk of learning . . . but more than that, its emotional appeal provides the spark of incentive needed to start supervision thinking in terms of the importance of their growth as communicators—to the company, their people, and themselves.

Progress Report '57

Right: News commentator H. V. Kaltenborn narrates the colorful story of A. O. Smith's plans for a bright future . . .



A CONSTANT and important company need is to rekindle enthusiasm among salesmen and other employees in their company and its products. The A. O. Smith Corporation of Milwaukee does just that in a sharply-produced new color film *This Is Your Tomorrow*.

The target audience for the film was the company's 200 salesmen. The approach deals in terms of the

future, as interpreted by commentator H. V. Kaltenborn. Out of A. O. Smith's past and present, the film derives significant trends which stimulate the imagination of the men on whom the company's future rests. The emphasis is in the laboratory, because it is here that the future of this company lies. Color is excellent and the message significant and well delivered.

2,335 telecasts
in 28 months!

*AMERICAN CYANAMID CO.,
FARM & HOME DIVISION*

448 telecasts
in 8 months!

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A division of Sterling Television
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**THE WORLD'S LARGEST
DISTRIBUTOR OF
FREE FILM
TO TELEVISION**

649 telecasts
in 30 months!

SWIFT & COMPANY

212 telecasts in 1 month!

NATIONAL ASSOCIATION FOR RETARDED CHILDREN

Depictorama to Provide a Complete Meeting Service

★ Depicto Films, Inc., a 17-year-old firm that has been creating and producing slide films, motion pictures and other audio-visual aids for many leading companies, has established a new service, Depictorama, which will render an all-inclusive service to manufacturers, trade and professional associations in connection with their meetings and conventions. The new service will operate under the corporate identity of Depicto Meetings, Inc., with offices at 254 West 54th Street in New York.

While the parent company has long been creating and supplying visual aids and graphics of all kinds for meetings and conventions, the new company will undertake the complete execution of such gatherings. It will work with clients from the inception of the idea for a meeting and carry through to its conclusion. It will create a main theme to crystallize and dramatize the objectives, and will create and produce all the graphics required. It will also schedule the complete program, engage the professional performers and entertainers who may be needed; assist in the preparation of speeches and addresses, and assist the speakers in their proper delivery and projection. The new organization will also arrange for all travel and housing required, staff the meetings with experienced convention personnel, supply all the audio-visual, projection, lighting and sound equipment required, and stage all dramatic and musical presentation which may be called for, as well as sight-seeing and entertainments which may be held in connection with the meetings.

A Single Supply Source

Depictorama is designed to be useful to those firms who have hitherto been forced to rely on the services of several outside suppliers, creative studios and the like, and had the task of coordinating their activities to the deadlines enforced by hotel and auditorium bookings. A further advantage of the service may be that by centering all details and activities in one firm economies can be effected which will reduce the per-head cost of such assemblies.

To head up the new division, president John Hans has appointed Joseph Kilmartin director and vice-president. He was formerly vice-president of Cellomatic. In addition, a staff of experts in various phases of such events is now being assembled, such as script writers, dramatists, musical director, etc.

FILM SERVICES FOR BUSINESS



Orders first automated visual sales packages: Howard Boerner (center), president of Howard Boerner Co., signs as Roger Wade, president, and R. L. Shoemaker, executive vice-president of Selling Films, Inc., look on.

Announce Selling Films, Inc., New Roger Wade Subsidiary

★ Roger Wade Productions, Inc., has established a new subsidiary, Selling Films, Inc., to provide audio-visual "automation" services for the outside salesman.

Roger Wade, president of the new concern, described the services to be offered as the solution of a distribution dilemma in which increasing costs must be met by increased sales, yet efforts to increase sales often end in further increasing distribution costs. The only way to meet these costs, Mr. Wade said, is by more efficient selling methods. One of the steps in the selling cycle where such treatment is most sorely needed is at the "point-of-outside-purchase."

Outside Salesman "Forgotten"

The outside salesman is the forgotten man of automation, according to Mr. Wade. Automation techniques have been applied effectively to production lines and with some success at the retail selling level and for group selling. But, even with the marked advantages of today's intensive sales training, the outside salesman is still largely dependent upon the word of mouth, horse-and-buggy methods of his drummer ancestors when he is face to face with his prospect.

Automation for the outside salesman does not aim at the elimination of the man from the selling process. It means the application of automatic techniques of communication to his most time-consuming and burdensome task—the sales presentation—to free him for his most important function—the closing of the sale. Experimental use of specialized audio-visual methods at the actual point-of-outside-selling have shown sales increases of 25% to 30% plus a marked reduction in recruiting and training and salesman turnover.

New Devices to Expand Field

Recently developed devices and new utilization techniques are about to trigger an accelerated expansion of this field, Mr. Wade prophesies. His new company will specialize in servicing the anticipated increase in the use of point-of-outside-selling films and allied audio-visual media for this purpose.

Robert L. Shoemaker will head up the new activity as executive vice-president. His extensive experience in sales and sales promotion combines with a comprehensive background in the audio-visual field over the years.

**For
Film Libraries
SUMMERTIME
is
RECONDITIONING
Time...**

Summer is with us... and your prints are out of circulation for a while. So this is the ideal time to have them restored to good condition through Peerless servicing:

- inspection and cleaning • scratches removed
- defective splices remade • perforations repaired • curl or brittleness corrected

Then, thoroughly rejuvenated, your prints will be ready for hard use in the fall.

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BUYERS READ BUSINESS SCREEN

**Robert Lawrence Productions
Forms a Creative Department**

◆ Robert Lawrence Productions, Inc., New York, has established a creative department to provide a counseling service for advertisers, film sponsors and their agencies in the planning of films in the pre-production stage.

The department, headed by William Bernal, creative supervisor and Stanley Mills Haggart, creative art director, will work to eliminate problems that arise during production—problems which can be anticipated by experienced film producers, who do not normally participate in pre-production planning. The services of the department are offered without additional charge to clients of Lawrence Productions.

* * *

**Terrytoons Puts \$300,000
in N.Y. Studio Modernization**

◆ Terrytoons, a division of CBS Television Film Sales, Inc., is near completion of a \$300,000 modernization plan for enlarging its New Rochelle N. Y. plant.

The three-story building has undergone complete alterations to allow for an expanding creative staff. New sound and camera equipment has been added to technical facilities

ties to take care of its production activity, which now includes TV commercials, programs, industrial and theatrical films.

In the past month, such well-known people in the animation field as David Tendlar, formerly of Famous Studios; Eli Bauer, from Ray Patin Productions in Los Angeles; Tod Dockstader of UPA Burbank; Ray Favata of Academy Productions; and Jules Feiffer, recently with Transfilm, have joined the Terrytoons ranks.

* * *

**Cadillac Sets Stage Show
Deal with Lou Walters Firm**

◆ G.M.'s Cadillac Motor Car Division has engaged Lou Walters Enterprises to produce a stage presentation for Cadillac distributors and dealers in meetings to be held in late fall.

Well known as the provider of entertainment to off-duty businessmen at New York's Latin Quarter, Lou Walters has, for the past several years, been providing shows for sales meetings for such clients as Colgate-Palmolive, Coty, Association of National Advertisers and others.

The fall production will be a full-scale musical using the best Broadway talent. It will tour ten cities.

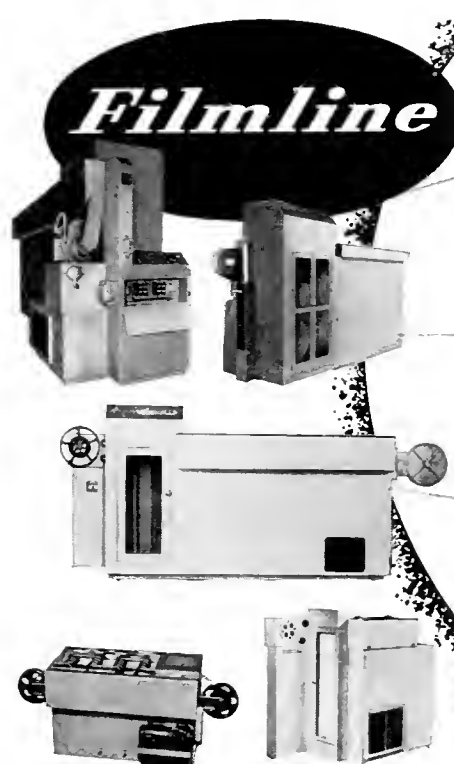
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- Processing
- Edge-numbered Work Prints
- Sound Recording and Rerecording
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Available Soon! Filmline's new, low cost color film and spray processors!

For Information on Custom Building and the Complete Line of Filmline Film Processors, Write:

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"Monganga" Prize Medical Documentary Offered to TV

★ *Monganga*, the widely-acclaimed, hour-long documentary film about a medical missionary in Africa is now being offered to TV stations for local public service programming by Association Films, Inc.

Presented by Smith, Kline, & French Laboratories in cooperation with the American Medical Association, *Monganga* was filmed in the Belgian Congo. It tells of the daily activities of Dr. John E. Ross, who, for the past six years, has served as mission doctor at the Disciples of Christ Mission in Lotumbe.

Originally presented last fall on the Smith, Kline & French *March of Medicine* program, the film was the first hour-long medical program ever presented coast-to-coast in compatible color.

Narrated principally by John Gunther, *Monganga* shows Dr. Ross at work, 14-hours-a-day, giving check-ups, conducting a pre-natal clinic, visiting neighboring villages, overseeing a leprosarium, helping with carpentry, and conducting religious services. A visit is also made to a primitive, semi-pygmy tribe deep in the jungle.

The film captures the quiet dedication of this man who, at the age of 36, after the death of his first four children, two of them within ten days, decided to become a medical missionary. In 1950, at the age of 43, he was assigned as mission doctor at Lotumbe.

Monganga runs 56 minutes and is mounted on two 1200 foot reels to allow stations a middle announcement break if desired. It may be run as a one-hour program, or on consecutive half-hours. Prints are in Eastman Color. Prints are shipped prepaid from Association Films. □

Road Construction Machinery Performs in "On the Move"

★ How power shovels, cranes, draglines and other out-sized equipment clear the path for America's roads and waterways is shown in *On the Move*, a new 27-minute color motion picture sponsored by the Baldwin-Lima-Hamilton Corporation, Lima, Ohio.

Personalized with a boy-meets-girl hit, *On the Move* dramatizes the story of an industry, its career opportunities, and the products of the sponsor's Construction Equipment Division. The free loan film is being made available for group showings and television.

Featured in the production are oil industry expansion projects, a

What's New in Sponsored Pictures

Reviews in Brief of Recent and Outstanding 16mm Films

celebration of the opening of an Indiana toll road, views of construction work being done on the St. Lawrence Seaway, scenes of powerful machines building a greater transportation system.

A young college engineer attending a construction equipment convention talks to a young lady at a booth. She tells him of the romance of the big power machines and the people responsible for them. The engineer learns that mechanical engineering of this type offers him an interesting career. The young lady obviously is planning her career when she goes to dinner with him.

On the Move was produced by Austin Productions, Inc., of Lima. It won a Chris Award in the recent Columbus Film Festival. The pic-

ture may be borrowed from the sponsor's headquarters in Lima, Ohio. □

* * *

Photo Department Pointers Made in Eastman Kodak Film

◆ Graphic art materials can be used to increase the versatility of the industrial photographic department. That's the message of a new 10-minute motion picture sponsored by Eastman Kodak Company. The film, *So Can You*, now is available for general distribution.

So Can You begins with a discussion between a plant manager and a Kodak technical representative. It describes how the smallest industrial plant, using only a standard view camera, an office reproduction machine and a mini-

mum of darkroom facilities, can produce high-quality promotional material for distribution to dealers.

Shown is the production of a combination line and halftone mailing piece, employing Kodak Auto Screen Film and Kodalith Ortho Film, Type 2. Steps involved in producing a dealer display card via the Kodak Ektagraph Process for preparation of screen stencils are portrayed.

For details on obtaining *So Can You*, write to: Audio-Visual Services, Eastman Kodak Company, Rochester 4, New York. □

* * *

Hallmark's "Cradle Song" Now Available as 16mm Film

★ The 90-minute television production of *The Cradle Song*, featured last season on the Hallmark Hall of Fame series on NBC-TV, will be made available free of charge to the nation's high schools and colleges on 16 mm kinescope recordings from the regional libraries of Association Films, Inc.

Hallmark Cards, sponsor of the play which was produced by Maurice Evans, will finance the processing and distribution of prints for the school field. In cooperation with NBC, the company is similarly distributing free prints of Mr. Evans' television productions of Shakespeare's *Macbeth* and *Richard II* which have been shown more than 5,500 times to date, according to Association Films.

The Cradle Song, whose all-star cast includes Judith Anderson and Siobhan McKenna, was widely acclaimed by critics as one of the most distinguished dramatic offerings in the history of television. Winner of numerous awards, including a recent citation from The Christophers, *The Cradle Song* is a poignant story of an infant girl who is left at the door of a convent in Spain. □

* * *


Small Town Recreation Shown in Athletic Institute Picture

★ To help towns and villages of less than 5,000 population plan, organize and administer community recreation programs, the Athletic Institute has put into production a new 16mm motion picture, *Town and Country Recreation*.

Scheduled for completion late in 1957, the film will underscore the need for full-time professional recreation leaders and tax-supported programs. It will show how the many resources found in small towns, such as citizens who are skilled in arts, crafts and technical abilities, can be used to provide recreation service for the entire community. □

TO YOUR ADVANTAGE

SOUND SLIDE FILMS - MOTION PICTURES - TECHNICAL SERVICES



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Let us put in your hands the unusual facts about Centron. Facts that can work to your advantage as they have for the many other clients of Centron. Facts that you need and want to know about the producer of your film. Facts on which you and Centron can build an effective, imaginative film of quality at realistic cost.


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Write for brochure

CENTRON CORPORATION

OFFICES: 105 WARD PARKWAY, K. C., MO.
9TH AND AVALON RD., LAWRENCE, KANSAS

"Mower Power to You" Extols Values of Engine Lawn Mowers

★ The world may also be divided into people who like power lawn mowers and those who like to labor behind the old-fashioned kind. If all the people who are kindly disposed to the modern concept were seated row on row they would make a sizeable audience for *Mower Power to You*, a new 26-minute color motion picture.

Mower Power to You is intended to train salesmen and to resolve potential customers for the sponsor, Power Products Corporation, Grafton, Wisconsin manufacturer of engines for lawn mowers.

Demonstrating selling techniques, the film also demonstrates the product. It urges the salesman to understand his product, to discover the customer's needs, to interpret these needs, it advises the salesman to eliminate models which least interest the customer. It tells the salesman to upgrade the product through demonstration, to close the sale by asking "or" questions, and by reviewing operational and service features.

Working directly as a salesman, the picture explains to customers that new double power action engines have fewer moving parts—resulting in easier mowing and fewer service problems. The modern engines use pre-mixed fuel to insure that all moving parts are properly

lubricated and do not require continual checking or changing of oil.

The film is available without charge for showing to sales personnel, garden and service clubs and other interested groups. Address requests for the film to: Don Edwards, Manager of Marketing Services, Power Products Corporation, Grafton, Wisconsin.

Film's Sight, Sound Effects to Carry Scotch Tape Story

★ Image and sound without narration will be employed in a new motion picture designed to show how tape products are used in gift wrapping and home decoration. The film is being produced in France for Minnesota Mining and Manufacturing Company by Arco Film Productions, Inc., of New York, through MacManus, John and Adams, Inc.

The promotional tale of ribbons, tapes and seals will be told in terms of color, pantomime, ballet and sound effects and a musical score synchronized to the action. Each character in the film will be identified by a particular musical instrument.

Intended for distribution to women's clubs, schools, social organizations and for television public service time, the film has been scheduled for shooting on the stages of Cinema et Publicite in Paris.

In line with the increasing American use of visual and musical techniques of European producers, Arco Film Productions, Inc., has contracted for representation in the United States of the Cinema et Publicite and other European producers.

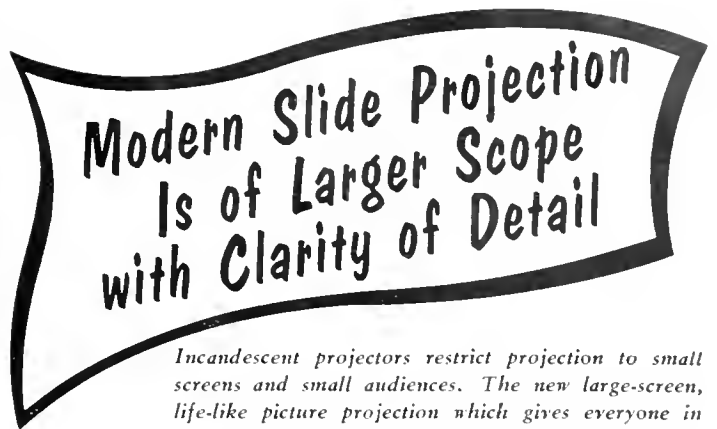
BULLETIN BOARD

Sales Training

★ **Chuck Woods — Go Giver**, 26 minutes, is a dramatized lesson for sales personnel in the retail lumber yard. According to the sponsor, Wood Conversion Company, of St. Paul, Minnesota, lumber yard sales people are in need of training and this film, therefore, is of real importance to lumber dealers.

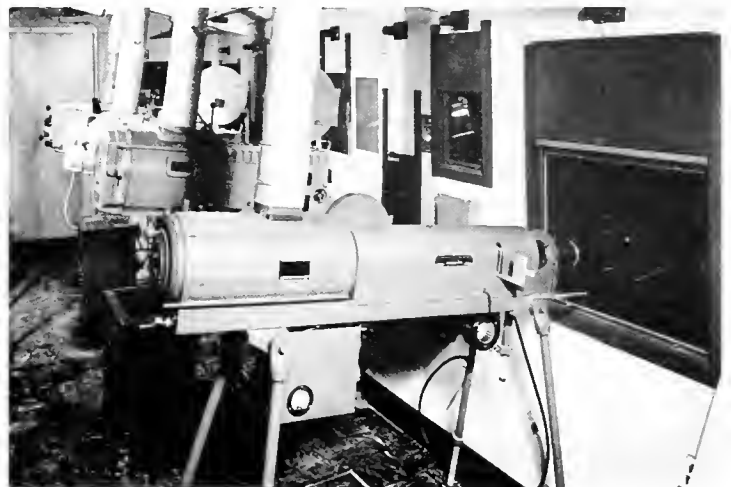
Utilizing television personalities, the film gives the retail lumber man examples of effective selling techniques, proper customer relationships. *Chuck Woods—Go Giver* was written and directed by John Drieman in conjunction with Continental Films, Inc., of Minneapolis.

The film is available through Wood Conversion Company sales representatives. For additional information, contact the sponsor at: First National Bank Building, St. Paul 1, Minnesota.



Incandescent projectors restrict projection to small screens and small audiences. The new large-screen, life-like picture projection which gives everyone in even the biggest audiences a feeling of "participation," has been made possible by the development of—

THE UNIVERSAL HIGH INTENSITY ARC SLIDE PROJECTOR



Installation of a Strong Universal Arc Slide Projector at Massachusetts Institute of Technology Kresge Auditorium where it is doing an "admirable" job before critical audiences of up to 1200 persons. 2" x 2", and 3 1/4" x 4" color slides are projected 105 feet to a screen 20 feet wide.

Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels, and particularly where it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

Projects 3 1/4" x 4", and 2" x 2" slides to obtain pictures up to 30 feet wide, and of brilliancy comparable to finest theatre projection. Plugs into any 110-volt A.C. outlet.

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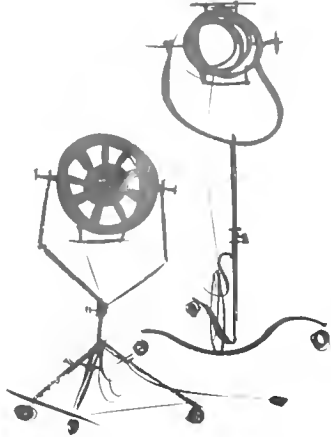
A preservative to protect new film against damage.

Send for Free Brochure "Facts On Film Care"

For all 16 & 35mm films

rapid FILM TECHNIQUE INC.

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★ A strong Eastern bulwark in the struggle between New York and Hollywood for supremacy in the TV commercial business was opened last month in the Lincoln Square area of Manhattan. The new MPO Television Production Center at 210 West 65th Street is reputed to be one of the most complete plants ever constructed in New York for filming television commercials.

Owned and operated by MPO Television Films, Inc., the Center houses in one structure three shooting stages, a scenic construction shop, a complete sound recording system, electrical and camera shop, a permanent kitchen for food preparation for films, extensive on-premises storage facilities for props and sets, dressing rooms, offices and conference rooms. All stages are built around the scenic construction shop which, incidentally, is said to be the largest studio shop of its type in New York. For speed and economy, sets can be constructed and painted in the shop and moved on rollers to any of the shooting stages.

Elevator Handles Cars, Trucks

A freight elevator joins all stages and automobiles or trucks can be moved easily directly on stage. A scenery storage area allows the stages to be kept broom clean at all times and also serves to store many of the permanent sets which are used at regular intervals and stored between shooting dates for their clients.

All of the stages are air-conditioned by the latest silent system which allows the air-conditioning to remain on even while shooting sound.

Latest Electronic Sound System

All three stages are wired for recording sound and are channeled to a central control room. If necessary, sound can be recorded on all three stages simultaneously. The entire sound system has been adapted to the latest electronic developments and magnetic media. MPO-TV does all of its own transfers which guarantees immediate

ALONG THE PRODUCTION LINE

MPO Television Opens Lincoln Square Production Center in Manhattan Exclusively for Filmed TV Commercials

delivery and high quality controls.

A special electronic panel has been installed at the Center giving it a capacity of over 400,000 watts of Alternating Current and 50,000 watts of Direct Current. This means that color productions can be shot on all three stages simultaneously. Much of the electrical equipment was especially designed and built for the problem of shooting TV commercials. For example, all lights in a studio can be controlled by a master console, enabling special effects to be worked directly from the camera.

Another innovation on the main stage at MPO is a permanent con-

crete cyclorama over 65 feet in length. This type of horizonless background is being used more and more in TV commercials. This wrinkle-free "cyc" is guaranteed to give an effect of absolute infinity.

Special Insert Stage Facilities

Package and product photography—a must in all TV commercials—is extremely exacting and time consuming. To make this aspect of production more efficient and economical, MPO-TV Production Center has a special insert stage. This studio has its own specially engineered camera, dolly tracks, and overhead lighting grid

all designed to handle the extremely fine tolerances of this type of photography. The existence of the insert stage (air-conditioned and sound proofed) makes the Center more efficient since it frees the other shooting stages for larger sets.

For maximum efficiency every light, camera, cable, switch and recording machine is brand new. The MPO Center has over 2,500 individual pieces of lighting equipment and two of the latest BNC Mitchell cameras with many extra attachments. There is also a Bell & Howell stop motion camera plus five other motion picture cameras. A complete independent unit of lights, camera and sound equipment stands by at all times in its own truck for location assignments.

Camera Equipment Co., Inc., Offers Light Camera Dollies

◆ Two models of a new lightweight three-wheel collapsible camera dolly have been introduced by Camera Equipment Company, Inc., New York City. Both the "Junior" model dolly, which weighs 15½ lbs., and the "Senior" model which weighs 18 lbs., fold into compact shapes which the cameraman can carry on location.

Designed for use with any professional or semi-professional tripod, these new CECO dollies are made of high tensile-strength aluminum castings, with chrome-plated tubing, ball bearings and locking rubber-tired casters. Engineered to remain rigid and stable, both models are provided with clamps for attaching tripod. Each caster has an indexing device spaced to 120° for straightline direction.

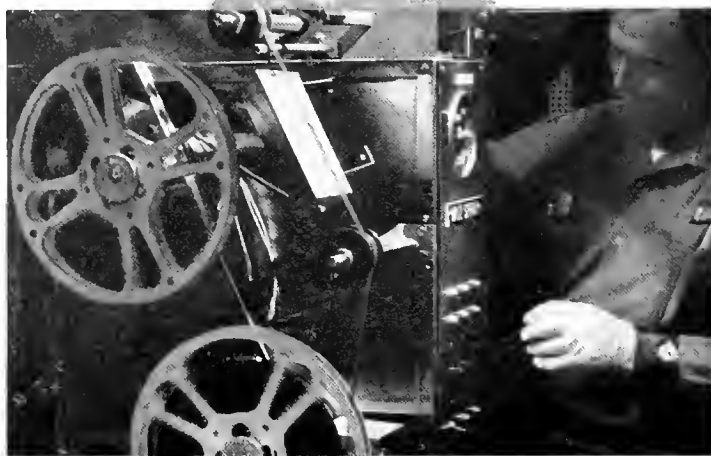
The overall collapsed size of the "Junior" dolly is 31½ x 12 x 27½ inches. The distance between the unit's tripod receptacles in open position is 34 inches. The dimensions of the "Senior" dolly in collapsed position are 9¼ x 11½ x 29½ inches; distance between the Senior's tripod receptacles, opened, is 39 inches.

Kogel to Century Lighting

◆ Henry Kogel, staff engineer at the Society of Motion Picture and Television Engineers, has resigned to accept a position with Century Lighting Co., New York.

Mr. Kogel has been on the staff of the Society since November 1950. Before his appointment to the SMPTE position he was affiliated with Sperry Gyroscope Co. In his new position, Mr. Kogel's activities will be chiefly in the field of television and motion picture studio lighting.

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For the latest technical information on how to get the most from 16mm film, write for DU/ART'S FREE booklet "The Processing of 16mm Film."



DU/ART FILM LABS, INC.
245 West 55th Street, New York 19, N. Y.



Representing decades of film experience are these heads of WCD Inc. (left to right) Harold Wondsel, pres.; Bob Carlisle, Tom Dunphy, vice-presidents.

Wondsel, Carlisle, Dunphy Form WCD, Inc. in New York

◆ Wondsel, Carlisle & Dunphy, veteran film producers, have established a new company at 1600 Broadway, New York, to be known as WCD, Inc. The new firm has acquired the entire facilities of George Blake Enterprises and will offer complete and modern studios for all types of film production under the supervision of men with long and proven backgrounds in the making of outstanding films.

Harold Wondsel, president of the new company, is currently also president of the Film Producers Association of New York. He was for the past twenty years president of Sound Masters, Inc. His background offers considerable experience in the following fields: producer, writer, director, cameraman and film editing. For six years, Wondsel was editor-in-chief of Pathe News.

Bob Carlisle is vice-president in charge of production. He has been associated with Jerry Fairbanks Productions and with Paramount Pictures in the making of short sub-

jects, including *Popular Science*, *Unusual Occupations*, and the two-time Academy Award winning *Speaking of Animals*. He was later editor-in-chief at Columbia Pictures. Since the war, Carlisle has produced and directed documentary films for various departments of the United States Government and for American business.

Tom Dunphy, vice president in charge of TV activities, was formerly a television copywriter and production supervisor at Benton & Bowles for six years and at the Kudner Agency for two. In addition, he has had fifteen years experience as cameraman, writer, director and producer. In the past two years he has directed and produced commercials for Borden's, Nestle, Alcoa, Plymouth, General Food's, Lever Bros., Armour, General Electric, and their agencies.

E. H. Johnson to Coordinate Association Films' Branches

◆ Named to coordinate branch operations of Association Films, Inc., is E. H. Johnson, formerly in the company's advertising and promotion department. He will act as liaison in the field between the distributor's four nationwide branch offices and its headquarters in New York City.

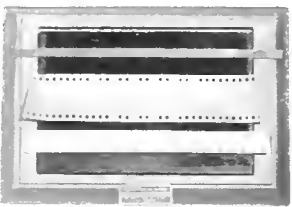
Transfilm Names Mgr. of Sales Department

◆ Gertrude V. Casey has been appointed manager of the sales department at Transfilm, Inc., under William Burnham, vice-president in charge of sales. Miss Casey has been in sales for seven years.

Each year since we began producing our distinctive **TYPE TITLES** we have served an ever-increasing number of the world's leading producers **There must be a reason!** **KNIGHT STUDIO**
159 East Chicago Avenue, Chicago 11, Illinois

F & B SERVING AMERICA'S FINEST FILMMAKERS F & B

NEW F & B FILM REPAIR & SPLICING BLOCK

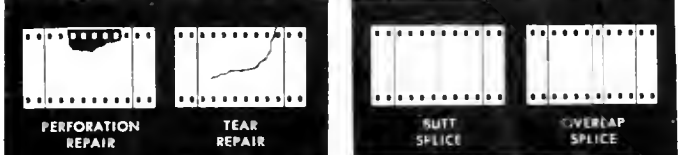


\$19.95

SAVE YOUR TORN, BADLY DAMAGED, GOUGED, SLIDEFILMS AND MOVIE FILMS. REPAIR AND REPLACE TORN OR MISSING SPROCKET HOLES

They can now be repaired, speedily, efficiently, economically and **PERMANENTLY** — by using the F & B Film Repair and Splicing Block in conjunction with the Magic Mylar Transparent Splicing tape.

HERE'S HOW TO REPAIR BAD TEARS & MISSING PERFORATIONS



The F & B Film Repair and Splicing Block provides a solid base registration of the sprocket holes so that the Mylar Splicing tape can be applied accurately on both sides of the film.

Also, the block is used for strengthening conventional lap splices — and to make butt splices.

The upper channel comprises a complete splicing block for 1/4" magnetic recording tape.

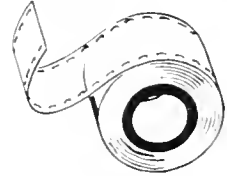
The F & B Film Repair and Splicing Block is made of precision milled anodized aluminum.

The block is completely non-magnetic. Magnetic — or magnastriped film may be repaired in perfect safety.

For schools, colleges, industry, government, film and slidefilm libraries, projection rooms for all users of film — the F & B Film Repair and Splicing Block is a prime necessity, made available by mass production at the unusually low price of **\$19.95**.

ORDER YOURS NOW FOR EARLIEST DELIVERY

MAGIC MYLAR TRANSPARENT SPROCKETED SPLICING TAPE



- CLEAN** • Self-sticking—no cements required
- DURABLE** • Tear strength greater than film
- SAFE** • 1/1000" thick—passes through projector easily
- INVISIBLE** • Optical transmission of spliced frames unaffected
- ECONOMICAL** • No frame loss when repairing torn film or perforations

16mm SINGLE OR DOUBLE PERF. (2640 Frames) \$5.00 per 66 ft. ROLL
35mm SINGLE OR DOUBLE PERF. (1056 Frames) \$9.00 per 66 ft. ROLL

TEWE DIRECTORS FINDER

Imported from Germany at a New Low Price, F & B present the most efficient and useful directors view-finder now available. In 2 Models—The 35mm model includes scales for widescreen as well as standard focal lengths from 25mm to 200mm and image circular cameras. Masks give correct field of view for widescreen ratios as follows: 1.175, 1.185, 1.233, 1.255 (CinemaScope). The 16mm models cover focal lengths from 11.5mm to 75mm. Price \$68.50 includes neck chain and leather case. Masks — \$3.95 each, for 35mm model.



FAMOUS F & B SPLIT REELS

SAME FINE QUALITY at the LOWEST PRICES in the WORLD

Regular Price	Size	SALE PRICE
\$ 4.50	400 FT.	\$2.25
6.00	800 FT.	3.00
7.50	1200 FT.	3.75
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ALL ALUMINUM NON-MAGNETIC
400 FT. \$4.00 1200 FT. \$7.50

F & B FILM CEMENT
HOLDS SPLICES PERMANENTLY
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Above: (l to r) are Jerome Kintner, Photo & Sound; Dr. James Brown and Dr. Richard Lewis, San Jose State; and Norman Carlson.

Graduate Fellowships for A-V Presented by Photo & Sound

★ Graduate fellowships for the advancement of audio-visual education have been announced by San Jose State College. Established by Photo and Sound Company, audio-visual equipment and materials suppliers in California, the Fellowship Fund was presented to the college by Mr. Norman Carlson, President, and Mr. Jerome Kintner, Vice-President, of Photo and Sound. The fund, \$500, will provide two \$100 Fellowships for the Summer Session 1957 and two \$150 Fellowships for the academic year 1957-1958.

Applications for the Summer Session, 1957 must be filed by June 1, 1957, those for the Academic Year 1957-1958 must be filed by August 1, 1957. Forms for applications for Photo and Sound Fellowships may be obtained by writing to the chairman, College Scholarship Committee, San Jose State College, San Jose 11, California. San Jose State College offers Master of Arts programs in Education with emphasis on Audio-Visual Curriculum Materials, and a wide range of courses for audio-visual specialists, instructional materials specialists, and librarians. California teaching credential programs may be coordinated with advanced study.



Above: pictured at Illinois Bell Telephone Company's film library during his recent U.S. tour is European Productivity Agency's Jean Leclercq (left) shown with Dr. Francis Noel, consultant, and Therle (Peggy) O'Neill of Illinois Bell PR Dept.

Sales-Maker in the Farm Market

"The Last of Grass" a Sequel Film in Monsanto Program

Sponsor: The Monsanto Chemical Company.

Title: *The Last of Grass*, 27 min., color, produced by the Centron Corporation.

★ That inimitable pair of "characters" which farm audiences first met and liked in Monsanto's Penta film *The Most in Posts* are back again in a sequel color picture that aims to sell its viewers on the merits of the sponsor's grassy-weed spray, Radox. That would be Ollie Gruber, the scientific-minded farmer and his not-so-progressive hired hand, Humphrey Pottle.

In this film, Ollie comes back from an agronomy meeting with a new-fangled spray rig idea. He

claims it will eliminate cultivating and that Radox, which he heard about at the meeting, can kill grassy weeds without harming corn or other crops.

The corn comes up weedless but Humphrey is sure that a good rain will leach out the product and leave more weeds than ever. The rains come and the fields stay weed-free. When Ollie tells him that these new methods make it possible to give him a raise, Humphrey is converted to the merits of progress.

These Monsanto farm films are cleverly done in the idiom of their farm family audiences. The two principals are a rare asset and their reception in the field has been sales-worthy. *The Last of Grass* was di-



Farmer Ollie Gruber shows hired hand Humphrey Pottle his spray rig.

rected by Centron's Harold Harvey, photographed by Norman Stuewe and Bob Rose from a script by Margaret Travis. The executive producer was Arthur Wolf. Modern Talking Picture Service, Inc. is distributing these films for the sponsor, primarily to rural audiences.

Showings to field sales representatives and dealers have been handled by the sponsor's own department.

ALCOA'S NEW FILM:

(CONTINUED FROM PAGE 37)

to film properly presented, and is influential to a degree that can not be counted in numbers.

At this writing, the Alcoa film is entitled *Color and Textures in Aluminum Finishes*, a most suitable one for its ventures into the professional halls of industrial designers and architects. But, this is a film that just cannot be confined to its intended audience—it is too good, and who, after all, doesn't use aluminum as a designer? Who has never wrapped a package in colored foil? It needs a better title for this general audience. An Alcoa release, unofficially, referred to it as *Man on a Skyhook*, for, although there is no title on the film, a man does, indeed, ride through the plant on a "skyhook," and a more attractive title would be hard to find.

Since this film will be talked about widely for its intrinsic qualities as a motion picture, and as, indeed, an art form on its own skyhook, here are the deserved credits:

For Alcoa: Ralph L. Hoy.

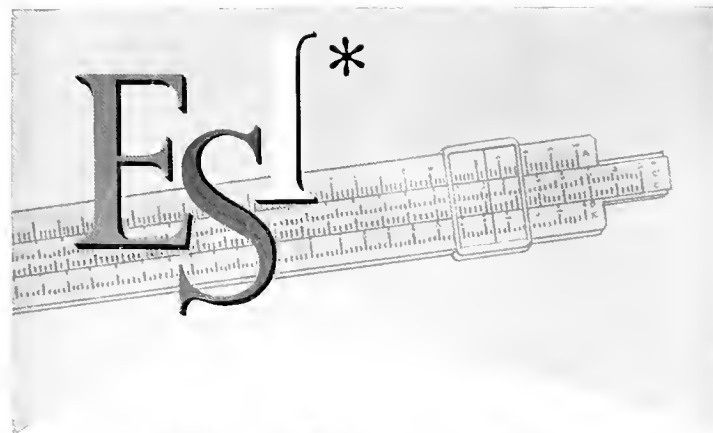
For On Film: Written by Tracy Ward.

Directed by Tracy Ward and Wheaton Galentine.

Photographed by Richard Bagley.

Original score by Frank Lewin.

Narration by Walter Abel.



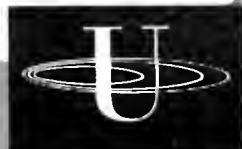
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Maurer Shows a New Geneva Movement for 16mm Devices
 ★ Since the early days of the movies, the "Geneva movement" has been the standard mechanism by which the necessary step motion has been imparted to film. Generally this mechanism has been used in 35mm projectors, where it is well suited to the steady grind of theatrical service.

Because of the lightness of 16mm film, the claw has been the favored intermittent mover in this medium. However, John A. Maurer, President of JM Developments, Inc., of New York, recently disclosed a new form of Geneva movement especially adapted to 16mm film.

Speaking at a recent meeting of the Society of Motion Picture and Television Engineers, Mr. Maurer disclosed a basic improvement on the Geneva movement in which an intermittent sprocket is driven by a 3-slot star instead of the conven-



Close-up of 3-slot movement

tional 4-slot arrangement. The 16mm sprocket is driven through an intermediate gear of precise construction.

According to Mr. Maurer, this confers great advantages, among which are extreme steadiness, long wearing qualities, unusually quick



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pull down, and gentle handling of the film. The new intermittent is made as a complete unit and has many uses in 16mm motion picture devices. Mr. Maurer exhibited plans for a new type of film viewer and a 16mm laboratory printer, both incorporating the new device.

John A. Maurer was formerly President of J. A. Maurer, Inc., and Precision Film Laboratories, and now heads his own firm, JM Developments, Inc., at 116-118 West 29 Street, New York.

Zegart Named Co-Winner of Lasker Award for TV Film

◆ Arthur Zegart, documentary film producer-director for Information Productions, Inc., was honored at a luncheon at the Ambassador Hotel on May 1, as co-winner of the Albert Lasker Medical Journalism Award for 1956. The award is presented for outstanding reporting of medical research and public health in the television field.

Mr. Zegart's award was for *The Wassaic Story*, which he directed for CBS-TV producer, Bill Leonard, who is himself a co-winner of the Lasker Award for this film.

The Wassaic Story, written jointly by Zegart and Leonard, is a documentary film report on the New York State Hospital for the Mentally Retarded at Wassaic, New York. It was seen on the CBS-TV *Eye on New York* program on October 21 and December 3, 1956.

Arthur Zegart has been with Information Productions as producer-director of documentary films since 1952. He has produced and directed such films as *The Maine Lobstermea*, written by E. B. White and seen on *Omnibus*.

Kodak Issues Booklet on Selection of 16mm Films

◆ "Cine-Kodak 16mm Films, Data and Selection," a new 16-page booklet covering all fields of 16mm cine photography, is being offered by Eastman Kodak Company, Rochester, New York.

Sections of the booklet deal with film selection, discussions of reversal and negative films, black white and color films, physical features of film, magnetic sound coating, processing, storing and loading of film. Characteristics of individual Cine-Kodak films are explained as an aid to selection and use.

The new booklet is perforated to fit the Kodak Photographic Notebook. It is available without charge from: Sales Service Division, Eastman Kodak Company, Rochester 4, New York.



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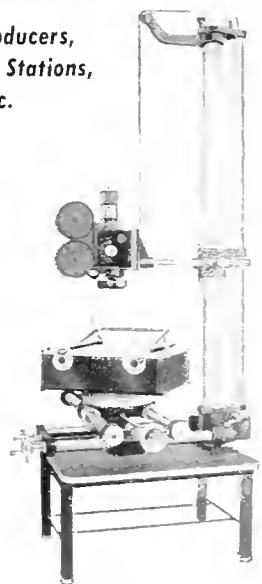
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MPO Names Ross Sutherland as Midwest Sales Manager

◆ MPO Productions, Inc. has opened new Detroit-Midwestern sales and service offices at 6560 Cass Avenue, Detroit.

Ross M. Sutherland has been appointed sales manager for the Midwestern area. Mr. Sutherland was



Ross Sutherland

Formerly executive vice-president of John Sutherland Productions, Inc.

He spent 12 years with the firm, specializing in sales for the last five. Prior to this he was in charge of studio operations.

Mr. Sutherland is a graduate of the University of North Dakota. He is married, has four children and resides in Grosse Pointe, Michigan.

Roy Gibson Joins the Institute of Visual Training, Inc.

◆ Roy Gibson has joined William J. Ganz Company, Inc. a division of Institute of Visual Training, Inc. Gibson will assist Mr. Ganz in organizing and administering an expanding sales and distribution program. Gibson was associated for many years with Sound Masters, Inc. as a writer, director and producer, and before that with The Jam Handy Organization and with Castle Films.

Roy Gibson



Pathscope Moves New York Offices to Coliseum Tower

◆ The Pathscope Company of America has moved to new and larger quarters in the Coliseum Tower, 10 Columbus Circle, New York City. Telephone number (PLaza 7-5200) and studio address (21-29 45th Road, Long Island City) will remain the same.

Ostrander to Transfilm, Inc.

◆ Albert Ostrander has joined Transfilm Incorporated as scenic art director. For the past several years he has conducted his own business as both design consultant and art director for films and legitimate shows. In television, Ostrander

served as art director for CBS-TV where he supervised the work of 18 scenic designers.

Ernest Nathan Named Florez Program Planning Consultant

◆ Ernest D. Nathan has been appointed as staff consultant for program planning at Florez Incorporated. Detroit sales training film producers. The announcement was made by Jack Kleene, vice-president and creative director.

Nathan joined Florez in 1953 as account executive. His 25 years of prior business experience in sales training and promotion was gained in executive positions with Campbell-Ewald, B. F. Goodrich Company and Caravel Films, Inc.



George Oliva, Jr.

General Pictures Corp. Is Formed in Cleveland Area

◆ General Pictures Corporation has been formed in Cleveland, Ohio to produce films for business and industry. Heading the organization are George Oliva, Jr., as president, and Miliard M. Horace, as vice-president. General Pictures Corporation has its headquarters and studio in Cleveland's Dramaturgy Building, 2307 Chester Avenue.

Until recently, Oliva was TV-Radio copy director and associate director of films in the Cleveland office of Fuller & Smith & Ross, Inc., national advertising agency. Horace formerly was vice-president of Productions-on-Film, Inc., of Cleveland, and a newsreel cameraman for television stations WJW and WEWS. He is affiliated with CBS Television Newsfilm.

Chadwick to Fred Niles Films

◆ Ralph Chadwick has joined the Fred A. Niles Films staff at RKO-Pathe Studios in Culver City, California to serve as animation production supervisor. Chadwick formerly had been at U. P. A. Pictures, Inc. He also has been associated with the film unit of North American Aviation, Inc., and with Walt Disney Studios.

Baker Named Cleveland Chief for Du Pont Photo Products

◆ William Dallas Baker has been appointed Cleveland district manager for Du Pont Photo Products. He succeeds Robert N. Kidwell who has been named as manager of the Parlin, New Jersey Photo Products plant of E. I. du Pont de Nemours & Company, Inc.

Baker joined the Cleveland district as sales supervisor in 1954. His earlier assignments include Los Angeles, as industrial and x-ray products supervisor, and Wilmington, Delaware, as industrial products manager. He has been with Du Pont since 1939.

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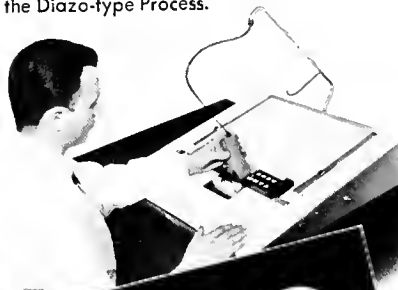
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Philip L. Worcester Heads Fuller, Smith, Ross A-V Dept.

◆ Philip L. Worcester has been appointed head of the TV-Radio-Film Department in the Cleveland office of Fuller & Smith & Ross, Inc., according to John C. Maddox, executive vice-president.

Vice-President Tom Slater, director of the a-v department since 1954, has been transferred to the



Philip L. Worcester

agency's new Pittsburgh office as vice-president and television account executive on the Aluminum Company of America account.

John James, formerly associate director of films, has been appointed as film director in Cleveland, Maddox announced.

Worcester, formerly program and production manager for television station WNBK (now KYW), will be responsible for planning tv, radio and film campaigns for all clients of the Cleveland office.

* * *

A. Theodore Lewis to Manage Realist Chicago Sales Area

◆ Realist, Inc., has appointed A. Theodore Lewis as district sales manager of the Chicago area. In his new job, Lewis will direct sales activities in the State of Illinois as well as in St. Louis, Missouri. He has been a sales representative for Realist since 1949.

Manufacturer of the Stereo Real-

ist cameras and photographic supplies. Realist, Inc., is a subsidiary of the David White Instrument Co., Milwaukee, Wisconsin. Announcement of Lewis' appointment was made by A. F. Waldenburg, general sales manager for David White.

* * *

Three Regional Sales Managers Appointed by Radiant Screen

◆ Appointment of three regional sales managers for Radiant Manufacturing Corp., Chicago, has been announced by Hershel Y. Feldman, sales vice-president. Enlargement of the managerial force is meant to broaden coverage of the projection screen market and enlarge field sales services to distributors and dealers.

Selected as new eastern regional manager is George Koch, for the past nine years Radiant's representative in middle-eastern states. Appointed as midwest regional manager is Howard Wilson, previously central states representative. Fred Kisingbury, formerly west coast district manager, has been appointed western regional manager.

* * *

James Brown Named Assistant to SVE's President Kennan

◆ James S. Brown has been appointed administrative assistant to John C. Kennan, president of the Society for Visual Education, Inc., Chicago. S. V. E. is a subsidiary of Graflex, Inc., Rochester, New York, where both S. V. E. and Ampro equipment will be manufactured.

Brown joined Ampro Corporation, now a division of S. V. E., in 1951. He has served in such sales capacities as district sales manager and manager of the Ampro Audio-Visual Division.

Kennan described Brown's appointment as "another step in our program to expand and improve service to both Ampro and S. V. E. dealers." Since 1919, S. V. E. has produced 35mm filmstrips, 2x2 slides and projectors. Ampro has been a leader in the 16mm field.

* * *

Reprint Requests at New High in '57

◆ Orders for editorial reprints of recent features in BUSINESS SCREEN are breaking all previous records. Typical of these requests was the U.S. Chamber of Commerce order for an additional 1,000 copies of a 3-page article for distribution to all local chambers and headquarters executives. All features are available.

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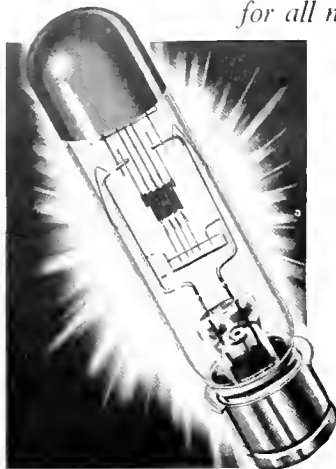
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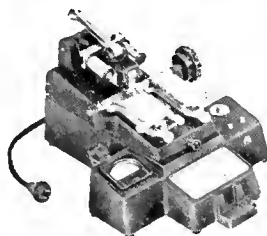
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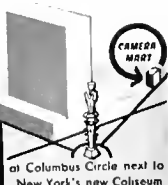
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EPA Progress Report:

(CONTINUED FROM PAGE 35)

the growth of EPA membership participation. When EPA started its country-member activities, some 10 countries were closely involved. Now, all 17 Member countries are taking part in the program. Among these is the European Coal and Steel Community situated in Luxembourg. The E. C. S. C. has used the EPA consultants for its training and safety programs.

Lead to Visual Aid Seminars

In a number of countries, management institutes have been the first to set up visual aids seminars. This was the case in Eire, Turkey and Yugoslavia. Trade unions, too, have asked for assistance in training trainers to use visual aids. So great has been the demand in recent months that a full-time EPA consultant, Roger Wurth, a Frenchman, is working nonstop on the production of charts and flannel-board material. In November and December, 1956, over 20 courses were supplied with visual aids.

Greece and Turkey, so-called "underdeveloped areas," now are building up film libraries and making use of the facilities of magnetic recording to put on national language tracks for American and European films. Without magnetic recording, the expense of optical tracks would have been a real deterrent to the development of visual aids programs in these two countries. More recently, Spain and Yugoslavia, which technically are "observer" countries of the OEEC, have shown a lively interest.

Film Festivals Are Increasing

A sign that industrial films are catching on in Europe is the increase in the number of film festivals. In December, 1956, the Belgian Centre, in cooperation with the Ministry of Labour, organized "International Film Days" in order to promote a wider use of films both in industry and in schools and colleges. An exciting aspect of Belgium's work is the series of seminars on "Screen and Sales," "Screen and Mechanical Handling" and other pertinent subjects. Organized by the Productivity Centre, these seminars have gained much attention and have stepped up the number of films distributed.

Another way in which films, particularly American films, are used in EPA's overall program is in the sparking of seminars organized mainly by American consultants working for the EPA. The motion pictures *Overcoming Objections* and *The Importance of Selling* have



"Sound Drilling Practice" is one of the effective Dutch productions.

proved very popular in the sales and distribution program.

Professor Harold Martin, EPA consultant, has headed scores of seminars on variety reduction, using the film *Project Tinkertoy* and complementary aids devised by EPA's team of visual aids experts.

Similarly, *The Gamblers* has been used in safety education and the *Cranberry Story* and *Harvest in a Hurry* were shown in seminars on the improvement of fruit and vegetable production and marketing.

Managers See Visual Displays

Visual aids are used at large international conferences. At EPA's Deauville Business Management Conference, some 100 European managers saw a demonstration on all types of aids. They went home slightly startled but thoughtful. Result: a request for visual aids courses in Eire—a country which had not yet been visited in the program. At a Public Relations International Conference in Stresa, flannelboard presentations not only startled industrialists but shocked the more academic thinkers in the group.

"Shock" tactics have been employed occasionally to impress the idea that visual aids can be used effectively and are not a childish innovation or toy. European teaching establishments are conservative and it's not easy to break the inner resistance to anything which would supplement the blackboard and the textbook. This is changing. With the advent of more complex technical developments and the use of automation and nuclear energy, industrialists and trainers are beginning . . . (CONCLUDED ON PAGE 66)

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Clever Film Segments Star on CBS Television's "Susan"

★ Some clever special effects are being used in film segments created a new CBS Television show which made its debut on May 4. The segments were produced by Fenton McHugh Productions Inc., featuring



Above: model setup for film segments used in CBS Television program, "Susan's Show."

the adventures of "Pegasus," a magic table that talks and flies on "Susan's Show."

The table's amazing adventures include locating Captain Kidd's buried treasure under the ocean and flying to the moon in a rocket. Because the table is "live" and must perform actions, these sequences are special effects. Four different tables are used, from a 2-inch model to a full-sized piece for a "haunted house" sequence. The films have attracted favorable comment, adding dimension to this "live" children's show through the contributions of one industrial film organization. ☞

Here's the moon-rocket scene



National Visual Presentation Association Awards Day June 11

★ With double the number of entries submitted for its annual awards contest, a National Visual Presentation Association committee is now judging various motion pictures, slidefilms and other visual media submitted for prizes to be awarded during its annual Day of Visual Presentation. The event is scheduled for New York's Roosevelt Hotel on June 11. ☞

New TV Series Offers Piano Lessons to Viewer Audiences

★ A new television film series of 15-minute filmed programs is being produced by educational television station KUHT, University of Houston, Texas, in cooperation with the National Association of Music Merchants. The programs offer a 13-week series of piano lessons, featuring Prof. George C. Stout, Professor of Music Education at the University. The series is being offered to educational and commercial stations as a free service. ☞

Viewlex Puts Slide Projectors Through Grueling Wear Test

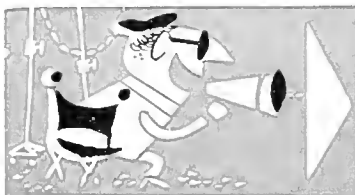
◆ Viewlex, Inc. has recently conducted experiments to demonstrate by actual performance just how long a lifetime is for a Viewlex slide projector. Two projectors were put on an open circuit which would enable the automatic slide changing mechanisms to operate continuously, 24 hours a day, without interruption, until halted by breakdown. ☞

On November 23, 1956, the switch was thrown. As of March 13, 1957, each projector had made 15,163,000 slide changes without interruption, and they were still going in May.

A very busy home projector might change approximately 1,000 slides in three months. Thus, the Viewlex projectors on test have already worked the equivalent of over 2,000 years of operation. Viewlex backs all its projectors with an unconditional lifetime guarantee. ☞



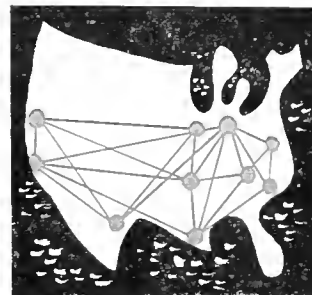
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BUSINESS SCREEN: Your COMPLETE Audio-Visual Journal

**Marine Corps Opportunities
Shown in Navy Dept. Film**

◆ Specialized training offered in the United States Marine Corps is the subject of a new 18-minute motion picture released by the U. S. Department of the Navy.

Your Job in the Marine Corps, being made available to community groups and television stations, depicts such special trainee opportunities as artillery, communications, ordnance, motor transport, intelligence photography, cooking administration, supply services, music and public information.

Basic military aspects of the Marine Corps are shown in two films released previously: *The Beginning*, 21 minutes, which dramatizes recruit training at Paris Island, South Carolina, and emphasizes the traditions of the Marine Corps; *Leatherneck Lieutenants*, 14 minutes, explaining the Marine procurement program and how the Corps trains college students prior to commissioning.

For information on obtaining the Marine films, contact United World Films, Inc., Government Dept., 4415 Park Avenue, New York 29, N.Y.

**Cause-of-Disease Concept
Explained in Film, "Stress"**

★ Just as industry continues to probe the problems of "stress" in metallic structures, so medicine delves deeper into the problems of stress in human structures. In the area of health and safety, medical

research on human stress probably will suggest benefits for industry. Thus a new 11-minute motion picture presenting a new medical concept of stress ultimately may have industrial significance as well as importance to science and health-seeking people generally.

The new film, *Stress*, introduces Dr. Hans Selye, director of the Institute of Experimental Medicine and Surgery at the University of Montreal, who discusses his concept of stress—previously presented in his new book, "The Stress of Life."

Stress an "Alarm Reaction"

According to Dr. Selye, "stress" is a general alarm reaction through the pituitary and adrenal glands, which is set off by any attack on the body through disease, injury or emotional tension. He shows some of the experiments which led him to his discovery and discusses the progress being made in combating disease with hormones.

Since the discoveries of Pasteur, medical scientists have believed that each single specific disease has a single specific cause. The film shows how Dr. Selye found that certain glandular and organic changes took place whenever his experimental animals were injected with hormones, other body substances, or simple irritants.

Relates Stress to Illness

Further experiments showed that any physical or mental attack on an animal's body produced the same changes. Dr. Selye concluded that there must be a common, non-specific cause of illness which is tied in with the body's intricate mechanism of glandular checks and balances.

Vivid schematic animation shows the effects of the pituitary and adrenal hormones on the body, illustrating how prolonged stress can put the body's hormone chemistry out of balance. Produced by the National Film Board of Canada with the layman in mind, this film gives a clear, helpful picture of how stress affects the health of those whose systems are not prepared to take it.

Search for Corrective Action

On the basis of Dr. Selye's theory, research now is being directed toward helping the body make the right reaction to stress. The film concludes by showing the results obtained in the treatment of arthritis with the hormone substance of cortisone.

Stress is available from McGraw-Hill Text-Films, 330 W. 42nd Street, New York 36. (\$60.00 per print.)

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Sylvania's RF Lamp Aids Quality Colorfilm Printing

★ High-speed quality printing of color motion picture film without the use of special optical or filter systems is the claim for a new model of the RF (Radio Frequency) lamp recently introduced by Sylvania Electric Products, Inc.

The improved RF model will help to solve printing problems involved in the wide screen process, according to Richard B. Martenson, Sylvania's product sales manager of photolamps. The new lamp assures superior reproduction of brilliant colors across the entire screen area, Martenson said.

Has Longer Life Expectancy

The latest unit has a life expectancy of 500 hours compared to 100 hours for the original RF model. This eliminates the cost of frequent lamp replacements and the time loss of optical realignments, the Sylvania spokesman pointed out.

The multi-purpose RF lamp, which converts radio signals into a concentrated and highly uniform light source, was introduced exclusively by Sylvania in January, 1956. It was designed by Sylvania engineers in cooperation with the Motion Picture Research Council in Hollywood. Radio energy was concentrated into a small disc of refractory material, 5 1/16-inch in diameter in the original model, causing the disc to glow brilliantly. The use of such a disc, rather than conventional tungsten wire filament, enables the light from the lamp to be focused directly without complicated optics.

Widen Light Emitting Target

In the present RF model, the diameter of the refractory disc, the "light emitting target," has been increased to 1/2-inch from 5/16-inch, thereby bringing it into accordance with the international standard light

source. This eliminates the need for a new lens system for additional magnification. The lamp operates at 3100 degrees K (Kelvin color temperature), compared to a temperature of 3500 degrees K from the original model. The new temperature allows use with present color filter types and extends sharply the life of the lamp.

Use of the RF lamp is said to enable the motion picture industry to increase the speed of critical film printing operations up to eight times faster than the rate effected by conventional methods. The RF energy is carried to the RF lamp by means of a copper coil wound around the outside of the lamp from a radio frequency oscillator. A DC voltage source is used and the brightness of the lamp can be controlled by varying voltage. A water line is connected to the oscillator to cool the lamp and coil.

* * *

Grantray-Lawrence Animation in Larger Hollywood Studio

◆ Grantray-Lawrence Animation, Inc., Hollywood affiliate of Robert Lawrence Productions, Inc., New York, has doubled its studio space in a move to new quarters at 716 North LaBrea Avenue, Hollywood, where it will occupy the entire second floor of the building.

The new facilities will include expanded studio, production and projection space and will allow for planned expansion of the Grantray-Lawrence permanent staff.

In addition to animated films, the company serves as a base for live action filming in Hollywood for Robert Lawrence Productions.

The move follows closely the formation of Pintoff-Lawrence Productions, Inc., in New York, for the East Coast production of animated films for theatrical release, television programming and commercials.



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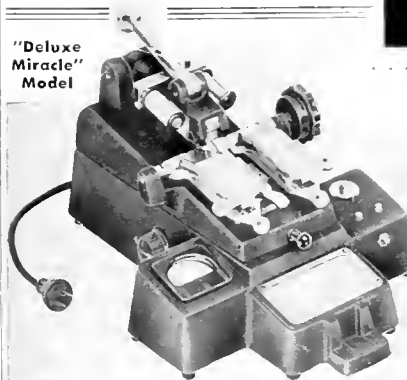
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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



Here's the new DuKane flip-top sound slidefilm projector . . .

DuKane Slidefilm Projector Aids Person-to-Person Sell

◆ A new "flip-top," sound slidefilm projector, completely self-contained and portable, has been announced by The DuKane Corporation, St. Charles, Illinois. Designed to deliver a training or sales message quickly and simply to small groups or an individual, the projector weighs 13½ lbs.

The operator of the new DuKane projector opens the flip-top lid of the pre-loaded machine, plugs in the projector and starts the record. A 9 x 7-inch, rear-lighted polacat glass screen, requiring no room darkening for effective presentation, is built into the flip-top lid.

Seven-inch 45RPM records featuring toss-on type loading over a rubber turntable are used. A single record can have up to six bands of information with each band producing 2.2 minutes of explanation. Other time groupings permit two single bands of eight minutes each or four bands of 3.7 minutes each per record. The pick-up control is conveniently sealed so that the user easily selects any band he wants.

For person-to-person selling, recorded material can be separated into pertinent subjects and a prospective customer can be given an authoritative answer to a question about the product or service. Featuring a simple push-in film carrier and snap action manual advance with single knob framing, the projector has a high output cartridge sealed against humidity and temperature change.

Lutes Transparency Cutter Features Illuminated Track

◆ Fast, accurate cutting of 2x2 film transparencies is provided by the new Lutes 35mm Model IT Film Cutter, according to Richard Manufacturing Company, Van Nuys, California. The new model features an illuminated track.

The Model IT automatically advances film to precise width (3 per-

centations) as the self-sharpening knife (handle) is raised. Film may be advanced manually for other sizes. Three frame lines are visible, making it easy to detect any overlapping frames.

Other features include: adjustable frame line, long film guides to assure a square cut, hairline accuracy, sturdy cast aluminum construction. The cutter's size is 5½"x6"x2¼" high. Additional details are available from Richard Manufacturing Co., 5914 Noble Avenue, Van Nuys, California.

American Optical Co. Shifts Delineascope Line to Buffalo

◆ The American Optical Company has announced that its Instrument Division in Buffalo, New York, now is manufacturing and marketing the AO Spencer Educational Delineascope line of projectors. The Delineascope line will be sold and serviced throughout the United States and Canada by authorized AO Spencer dealers.

Transfer of Delineascope production from Chelsea, Massachusetts, to Buffalo provides closer coordination between sales, development and manufacturing efforts, the company points out. Increased manufacturing and service facilities available at Buffalo will result in faster and better service, it was noted.

Jack Britton has been appointed supervisor of Product Sales and will administer the new Delineascope program. Delineascope models currently being manufactured in Buffalo include the Standard and new High Speed series Opaque 1000 for the projection of opaque material and the Standard and High Speed GK Series for the projection of 2x2, 2¾x2¾ and 3¼x4-inch slides.

Fiberbilt Restyles Mail Cards to Facilitate Film Shipments

◆ Improved parcel post shipping cards are being supplied with Fiberbilt film shipping cases, according to the manufacturer, Fiberbilt Case Co., of New York City. The new cards, two of which are included with each case, are designed to



assure prompt arrival of a film at its destination.

Approved by The United States Post Office, the card provides a separate line for the zone number and permits easier addressing. By giving more prominence to the name of the consignee, the card reduces the possibility of error in handling.

The card is held securely in a steel cardholder with locking device.

Sosolvex, Film Conditioning Solution, Is Put on Market

◆ A new formula, all-purpose film conditioning solution, known as Sosolvex, has been announced by S. O. S. Cinema Supply Corp., New York. Said to solve many film cleaning and waxing problems, the new product is harmless, non-toxic, non-flam, anti-static and contains no carbon tetrachloride. It is also said to protect emulsion by waxing and lubricating film, adding years of life and reducing breakage.



New two-speed stop-motion motor shown mounted on Arriflex camera.

Two-Speed Stop Motion Motor for 16mm Arriflex Announced

◆ A new two-speed stop motion motor, described as the smallest and most efficient ever designed for the Arriflex 16mm camera, has been announced by Camera Equipment Company, Inc., New York.

The new CECO motor provides for either a ½ or ¼-second exposure—a simple pull of a knob effecting the interchange. A built-in Veeder Counter is supplied to indicate the number of frames exposed. It is a one-to-one counter, each digit corresponding to one exposure.

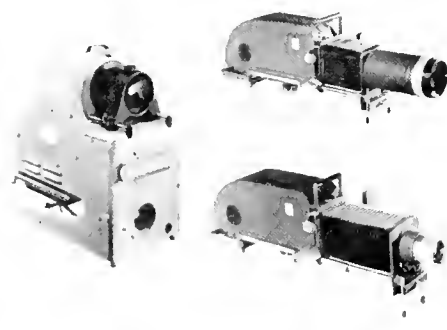
For optimum efficiency, the CECO two-speed Stop Motion Motor operates both forward and reverse in either a constant-run or stop-motion position. The unit accommodates a foot actuator which may be ordered as an accessory.

Radiant Unveils Screen for Strong, Wide-Angle Clarity

◆ "Uniglow," a new high definition projection screen surface, said to reflect sharp, brilliant pictures to a wide viewing area, has been announced by Radiant Manufacturing Corp., Chicago.

In comparison with more directional fabrics, the "Uniglow" surface casts a brilliant image to a 40% larger viewing area, the manufacturer notes. The new, smooth surface spreads a brilliant image into off-center seating areas considered as inferior from a viewing standpoint, it is stated. In addition to the wide-angle reflective power, the "Uniglow" surface can be produced to provide an expanse without seams up to seven feet square.

The "Uniglow" is being featured in two models of Radiant's newly styled 1957 line of tripod projection screens, the "Imperial" Champion and "Imperial" Screenmaster.



Left: three current AO Spencer Delineascopes now being manufactured by the American Optical Company are pictured. The Instrument Division in Buffalo, New York, is now manufacturing and marketing this line.

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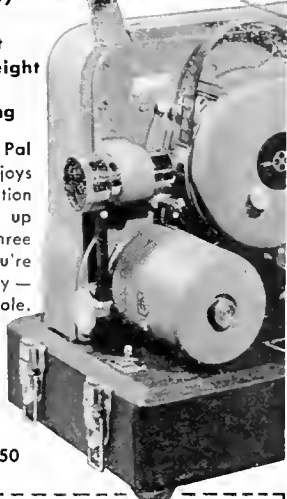
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CASE HISTORY: AIR TRAVEL PROMOTION

American Airlines Provides a New Look at the Nation's Capital

Sponsor: American Airlines, Inc.

Title: *Alice in Washington*, 19 min., color, pro-
duced by On Film, Inc.

★ Anyone faced with the problem of photograph-
ing Washington, D.C., can be sure that from
whatever angle the cameras are placed, nothing
will be new. Washington is buildings and the
capital city's structures have been pictured over
and over as in no city in the world.

So, why would American Airlines want to re-
hash all that old stuff once more? Because AA's
DC-7's drop in there many times a day loaded
with people coming to see the sights, that's why.
So, different the film had to be, and different it
is. If the pictures are of buildings, they have
come alive to tell something of their essential
qualities.

To allow the buildings to speak up, a fantasy
was needed, and what better than a little girl
in a red dress named Alice, who can step through
a looking glass? On the other side of our Alice's
mirror is a trip to Washington, amongst those
chatty old public edifices who talk right up to
her.

Smithsonian Institution, for example, is a nice,
but a bit fussy old man. Treasury is Oh so pre-
cise. Georgetown is very much a Southern
Gentleman. And, Supreme Court is properly
-tentorian, but human, too.

It might have been easy to get pretty awful
cute about *Alice in Washington*, but it wound
up not only "cute" but a good example of proper
restraint and good taste. First audiences who
have seen it (via distributor Association Films,
Inc.) have been enthralled. And, in fact, with-
out much seeking, a theatrical release is in the
works for national distribution.

Sidenote: In this film, the only person in
Washington is Alice. How to eliminate the peo-
ple? According to producer On Film, it meant
shooting early sometimes, but most often with
the wonderful cooperation of five different
police departments in the Washington, Arlington
and Williamsburg, Virginia locations that Alice
visits.

N. Y. Film Directors Reject National Bid

★ Members of the New York Film Directors
Organizing Committee have voted overwhelmingly
to reject the latest terms of affiliation offered
by the Screen Directors' Guild of America, and
to set up their own local screen directors orga-
nization to negotiate with the New York film
producers. The voting was held May 4, in
New York.

At the same time, NYFDOC members voted
to keep open the door for further negotiations
with SDGA for possible affiliation. Membership
in NYFDOC, now over 250 men, includes virtu-
ally all the local motion picture directors en-
gaged in industrial, documentary, and educa-
tional films, and television commercials.

Officers of the New York group are: Howard
T. Magwood, chairman; Jack Glenn, vice-chair-
man; Joseph R. Kohn, secretary, and George L.
George, treasurer and executive secretary.



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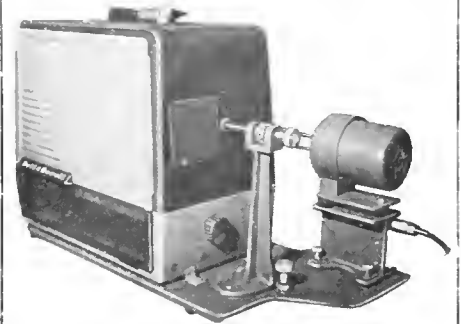
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AnSCO Motion Picture Films

AnSCO Type 242—16mm

16mm Anscochrome Professional Camera Film

This is a Tungsten (3200 K) balance reversal color film especially designed for the production of originals from which color release prints are to be made. It records color in proper relationship to one another and in low contrast for printing on Ansco 16mm Duplicating Film Type 238.

AnSCO Type 231—Daylight

AnSCO Type 232—Tungsten (3400 K)

16mm Anscochrome

High speed reversal color films having EI 32 for normal exposure. Adaptable for exposure at EI 125 through processing adjustments. Especially suitable for filming sports, news and special events where speed is an important consideration—available with (P. I.) and without (P. N. I.) processing service.

AnSCO Type 238—16mm

16mm Duplicating Color Film

A reversal color duplicating film for use in making high quality 16mm color prints either from 16mm color originals by contact or from 35mm color positive prints. It has an exceptional long tonal scale and will provide outstanding color fidelity. Balanced to light source yielding a color temperature of approximately 3000 K.

AnSCO Type 531—Daylight

AnSCO Type 532—Tungsten (3400 K)

35mm Anscochrome

35mm Anscochrome—in 100' rolls and longer—high speed reversal color films having EI 32 for normal exposure. Can be exposed at EI 125 with adjustment in the processing times. Used primarily as a printing master in the production of slides and strips. May be used for motion pictures where subsequent prints are not required.

AnSCO Type 538—35mm Color Film

35mm Color Slide Duplicating Film

A 35mm reversal color film designed for duplicating 35mm positive color transparencies (slides) and positive filmstrip originals. Balanced for exposure to a light source yielding a color temperature of approximately 3000 K.

DuPONT Motion Picture Films

NEGATIVE TAKING STOCKS

DuPont "Superior" 1 904 B—35mm

A panchromatic film recommended for general exterior and process background work whenever the light is ample.

DuPont "Superior" 2 926 B—35mm

An all purpose film for both exterior and interior production work. It combines fine grain, speed and wide latitude.

DuPont "Superior" 4 928 B—35mm

DuPont "Superior" 4 928 A—16mm

A high speed panchromatic film with medium grain and extreme latitude. It is ideal for use where low light levels prevail.

DuPont "Superior" 2 901 A—16mm

An all purpose negative for interior and exterior use. May be processed as a negative or by reversal.

DU PONT NEGATIVE TAKING STOCKS: CONT'D.

DuPont Panchromatic 914 A—16mm

A fine grain film of wide latitude for interior and exterior work. May be processed as a negative. Produces good results when used as a reversal duplicating film.

DuPont Rapid Reversal 930 A—16mm

A medium speed negative designed especially for rapid reversal processing. Widely used in television newsreel and sports photography. Produces excellent results when used as a reversal duplicating film.

DuPont High Speed Rapid Reversal 931 A—16mm

A high speed negative designed especially for extra rapid processing. Widely used in television newsreel and sports photography at night under ordinary incandescent illumination.

DUPLICATING FILMS

DuPont Fine Grain Duplicating Negative 908 B—35mm

DuPont Fine Grain Duplicating Negative 908 A—16mm

Exceptionally fine grain high resolution film designed specifically for duplicating work. Fully panchromatic.

DuPont Fine Grain Master Positive 828 B—35mm

DuPont Fine Grain Master Positive 828 A—16mm

A fine grain film for duplicate positives which may be exposed at release positive printer light levels and processed in normal release positive developers at normal developing times.

SOUND RECORDING FILMS

DuPont Sound Recording NH 802 B—35mm

DuPont Sound Recording NH 802 A—16mm

A high speed Variable Area or Variable Density sound recording film. The non-halation base enhances image sharpness.

DuPont Fine Grain VA Sound Recording 833 B—35mm

A fine grain sound recording stock on non-halation base designed for exposure in variable area recording equipment.

DuPont Fine Grain VD Sound Recording NH 837B—35mm

A low contrast fine grain sound negative on non-halation base for variable density recording designed for development in picture negative developers.

RELEASE POSITIVE FILMS

DuPont Release Positive High Speed 803 B—35mm
A high speed, normal grain film where release print speed is required. Excellent for making superimposed title prints.

DuPont Fine Grain Release Positive 825 B—35mm

DuPont Fine Grain Release Positive 825 A—16mm

DuPont Fine Grain Release Positive 825 C—32mm

For general release work and dubbing prints which require the optimum in picture and sound quality. Yields blue-black images.

SPECIAL PURPOSE FILMS

DuPont Title Stock 805 B—35mm

A high speed film for title photography. Clarity of base makes it ideal for superimposed titles.

GUIDE TO PROFESSIONAL MOTION PICTURE FILMS

DU PONT SPECIAL PURPOSE FILMS: CONT'D.

DuPont Fine Grain Low Contrast Positive 824 B—35mm

DuPont Fine Grain Low Contrast Positive 824 A—16mm

A fine grain film for photographing either negative or positive images from television monitor tubes. The low contrast of this film makes it especially suited for prints which are to be telecast. May be processed in picture negative or release positive baths depending on contrast level desired. When making 16mm low contrast TV prints, 828 A should be used instead of 824 A which is short pitch perforated for use in kinerecording cameras.

DuPont TV Recording Film 834 B—35mm

DuPont TV Recording Film 834 A—16mm

A fine grain, low contrast emulsion for photographing either negative or positive images on television monitor tubes. This film is about 2½ times faster than 824 type.

Eastman Kodak Company: Camera Films

NEGATIVE TYPES: BLACK & WHITE

Eastman Background-X Panchromatic Negative

Types 5230 (35mm) & 7230 (16mm)

A very fine grain, medium speed negative material intended for use in making original negatives from which prints are to be made for background projection. It is also suitable for general exterior photography. Background-X for exterior scenes and Plus-X for interior scenes form an ideal combination for production work, since their speed relationship is such that apertures of the same order can be employed for both exteriors and interiors.

Eastman Plus-X Panchromatic Negative Film

(Type B), Types 4231 (35mm) and 7231 (16mm)

A high speed, fine grained negative material, well suited to general interior photography and to exterior photography under average lighting conditions. This film represents an excellent balance between the maximum desirable speed for most purposes and the finest grain obtainable at that speed. It is widely used for general production work and is also suitable for making composite projection background scenes, since its speed is sufficient to permit the use of small apertures in order to secure good depth of field.

Eastman Tri-X Panchromatic Negative Film

Type 5233 (35mm) & 7233 (16mm)

An extremely high speed negative material of medium graininess. It is particularly suitable for newsreel work and for exterior and interior photography under adverse lighting conditions. It is also useful where it is desired to obtain great depth of field without an increase in illumination.

Eastman Infrared Negative Film

Type 5210 (35mm)

Sensitive to infrared radiation and the blue and far red light of the visible spectrum. This film can be exposed with filters ranging from the Kodak Wratten Filter No. 15 (G) to the No. 87 to produce unusual effects in sunlight. The infrared sensitivity allows the reproduction of distant detail ordinarily obscured by atmospheric haze. When used in sunlight with a suitable filter, such as the Kodak Wratten A or F, to absorb blue light, it produces a realistic illusion of night, the blue sky photographs very dark.

REVERSAL TYPES

Eastman Plus-X Reversal Film

Type 7276 (16mm)

A high speed reversal-type panchromatic film suitable for general exterior photography and for indoor work where ample artificial light is available. It is also useful for television photography for either studio or location work. When processed by reversal methods, it yields a positive image having good contrast and exceptionally low graininess. This positive is suited for either projection or duplication. When necessary, this film may also be used as a negative material, using conventional processing methods, although this practice results in some sacrifice in speed and graininess characteristics.

Eastman Tri-X Reversal Film

Type 7278 (16mm)

A high speed reversal-type panchromatic film suitable for general interior photography with artificial light. It finds wide application in television studio photography and in making pictures of news and sporting events under difficult artificial illumination conditions. It may also be used under daylight conditions and is particularly useful for making sports pictures at regular speed or slow motion pictures in weak light or late in the day.

When processed by reversal methods, it yields a positive image having both good contrast and graininess characteristics. This positive may be used for either projection or duplication. When necessary, this film may also be used as a negative material, using conventional processing methods, although this practice results in some sacrifice in speed and graininess characteristics.

CAMERA FILMS: COLOR

Kodachrome Commercial Color Film

Type 5268 (16mm)

This film is a camera film designed to provide a low contrast color original from which a color release print of good projection quality can be made on Reversal Color Print Film, Type 5269. The low-contrast original is not intended for projection; its contrast is purposely low so that the contrast obtainable in its print is comparable with the contrast of a good original made on Kodachrome Film, Daylight Type and Type A.

Eastman Color Negative Film

Type 5248 (35mm)

This film is a multilayer color film intended for use in conventional 35mm motion picture cameras. The film consists essentially of three light-sensitive emulsions, each sensitized differently, and coated on a safety support. Incorporated in the emulsion layers are dye couplers which react simultaneously during development to produce a separate negative dye image along with the silver image in each layer. The silver images are removed later by bleaching. Two of the dye couplers are themselves colored. The original color of these couplers is discharged during development in proportion to the development of the emulsion. The remaining colored couplers serve as automatic color correcting masks to aid in obtaining good color reproduction when the color negative is printed on the companion product, Eastman Color Print Film, Type 5382 or 7382, or on other color materials.

CONTINUED ON THE FOLLOWING PAGE 64

MOTION PICTURE FILMS:

SOUND RECORDING FILMS

Eastman Fine Grain Sound Recording Film

Types 5372 (35mm) and 7372 (16mm)

A sound recording material especially designed for use with variable area sound recording equipment. Its fine grain, high resolving power and image sharpness permit recording over a wide frequency range.

This material may be used as a negative by exposing to a high density (2.1 to 2.5, not including base density) and printing onto positive films such as 5302, or 7302.

It can also be used with excellent results as direct playback positive material because of its low image distortion when the density produced by exposure in the recorder is in the range of 0.8 to 1.0 (not including base density).

In either case, the excellent image characteristics and fine grain of this material contribute toward recordings of superior quality.

Eastman Fine Grain Sound Recording Film

Types 5373 (35mm) and 7373 (16mm)

This is a fine grain, sound recording film intended for use with variable density sound recording equipment. It can be developed to a low gamma (e.g., 0.5) using a regular picture negative developer and without requiring an excessively short development time. This film also finds useful application as a picture image recording material in making kinescope recordings from positive television tube images.

DUPLICATING FILMS: B & W

Eastman Fine Grain Panchromatic Duplicating Negative Film

Types 5203 (35mm) & 7203 (16mm)

A low speed panchromatic duplicating negative material of extremely fine grain and high resolving power, coated on the same type of gray base used for panchromatic picture negative materials. Used as a companion to Fine Grain Duplicating Positive, Type 5365, it produces duplicate negatives equal in tone rendering and printing detail to the original negative. The panchromatic sensitivity of 5203 gives it considerably more speed than the same emulsion would have if not sensitized.

Eastman Fine Grain Duplicating Positive Film

Types 5365 (35mm) and 7365 (16mm)

A slow, yellow-dyed master positive material of extremely low graininess and exceptionally high resolving power, intended as a companion film to Fine Grain Panchromatic Duplicating Negative, Type 5203. The use of these two films together results in duplicates distinguishable from the originals only by skilled observers.

Eastman Reversal Duplicating Film

Type 7504 (16mm)

This material is intended for making black-and-white prints directly from other positive originals or prints. It may be advantageously used when only one or two prints are required and when it may not appear economically feasible to make a duplicate negative and prints therefrom in the conventional manner.

It may be used for making black-and-white prints from color reversal originals and prints as well as from black-and-white positives. Such prints may be used for both work prints for editing purposes and for release prints, either silent or sound.

This film is a low speed material having excellent graininess and sharpness characteristics and a tonal scale ideally suited for projection purposes. When processed as recommended, the contrast of the original is reproduced very closely in the print.

EASTMAN DUPLICATING FILMS: B & W CONT'D.

Eastman Panchromatic Separation Film

Type 5235 (35mm)

This is a black-and-white material having very low granularity and capable of giving high definition. It is intended primarily for making separation positives from color negative originals such as those made on Eastman Color Negative Film, Type 5248.

When processed in conventional negative type developers, low to medium contrast may be obtained.

DUPLICATING FILMS: COLOR

Eastman Color Internegative Film

Type 5245 (35mm)

This film is a multilayer color film intended for making color negatives from separation positives. The latter may be derived from any one of several sources, such as from Eastman Color Negative, Type 5248 originals, or from black-and-white separation negatives obtained by other means.

Eastman Color Internegative Film

Types 5270 (35mm) and 7270 (16mm)

This film is a multilayer color film intended for use as an intermediate material for preparing color prints in 35mm or 16mm width from reversal type 16mm color originals, such as those made on Kodachrome Commercial, Kodachrome Daylight and Kodachrome Type A Films.

Eastman Color Intermediate Film

Types 5253 (35mm) and 7253 (16mm)

This film is a multilayer color film intended for use in preparing both color master positives and color duplicate negatives from originals made on Eastman Color Negative Film, Type 5248.

RELEASE PRINT FILMS: B & W

Eastman Fine Grain Release Positive Film

Types 5302 (35mm) and 7302 (16mm)

An extremely fine grain, high resolving power, material suitable for general release printing.

Eastman High Contrast Positive Film

Types 5363 (35mm) and 7363 (16mm)

A positive emulsion of somewhat lower speed and considerably higher contrast than Release Positive, Type 5302. It is suitable for making negative or positive titles of excellent definition and sharpness when clear whites and dead blacks are desired. This film is also useful for making silhouette mattes for process work, traveling mattes for printer light control, and for other purposes requiring extreme contrast.

Eastman High Speed Positive Film

Types 5305 (35mm) & 7305 (16mm)

This film is designed as a release print material, for making negative and positive titles, for making dubbing prints for sound, for variable density and variable area recording, and for other purposes.

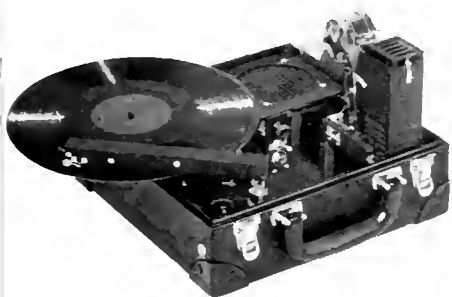
RELEASE PRINT FILMS: COLOR

Eastman Color Print Film

Types 5382 (35mm) and 7382 (16mm)

This film is a multilayer color film intended for use in making color release prints from Eastman Color Negative Film, Type 5248 and from Color Internegative Films, Types 5245 and 5270 and Color Intermediate Film, Type 5253. It is also useful as a color print material when it is desired to print from black-and-white separation negatives obtained by other means.

—Continued on facing page 65



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PROFESSIONAL FILMS:

(CONTINUED FROM FACING PAGE 64)

RELEASE PRINT FILMS: COLOR

Eastman Reversal Color Print Film
Type 5269 (16mm)

This film is intended for making color prints from 16mm originals on Kodachrome Commercial, Kodachrome Daylight Type, and Kodachrome Type A, Color Films. It is not intended for making original exposures in the camera.

KINESCOPE RECORDING FILM

Eastman Television Recording Film
Types 5374 (35mm) and 7374 (16mm)

This film is designed for photographing television picture tube images so as to provide a motion picture record of television programs. Such records are known by various names, such as video recordings, teletranscriptions and kinescope recordings.

This film also finds application in making low contrast prints from kinescope recordings.



Representing Mexico's growing film industry in a recent visit to The Jam Handy Organization studios in Detroit were (above, l. to r.) Miguel Campos of Tel-Producciones; Miguel Mayorga of Caña de Oro; Jacobo Medoza, Películas Nacionales; Carlos Sanchez, Cine Cosmos; and Encarnación Vega Gil of EMA Spain-Mexico-Argentina newsreel firm. Visitors displayed keen interest in animation, color processes at studio.



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• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

(CONTINUED FROM PAGE 56) ning to realize that visual aids can play an important part in learning and will speed up training at a critical period in Europe's industrial development.

Ask U. S. Industry for Additional Training Films

★ Encouraging though the progress is in the EPA program, there still is a crying need for more films. Surprisingly enough, there always seems to be a gap in the film libraries. A general complaint is that too few American films have been brought over by the EPA for the national productivity centers' libraries. At a meeting of Industrial Audio-Visual Association members in Chicago, February 13, 1957, Jean le Harivel described the audio-visual program of the EPA and explained how he hoped to obtain more U. S. films for the program. Le Harivel distributed a list of criteria to be applied in selecting films for Europe. The guide sheet also contained subject areas of interest to the overall EPA productivity effort. Copies of this paper can be obtained, he noted, from the EPA office in Washington.

The EPA office in Washington will handle the dispatch of any U.S. film to Europe, thus freeing U.S. firms from any of the involved procedures connected with the mailing of films overseas. Any industrialist who has a film which is considered applicable to European needs may send the film to the EPA address—2000 P. Street, N.W., Washington, D.C.—for transmission to Paris.

Gerald Sarchet, of the Overseas Audio Visual Department of the International Cooperation Administration (ICA) in Washington, told the meeting in Chicago that the ICA would be glad to make arrangements so that loan prints of European films could be made available to U.S. industry. In this way, a two-way flow of industrial information could be developed to the benefit of both continents. □

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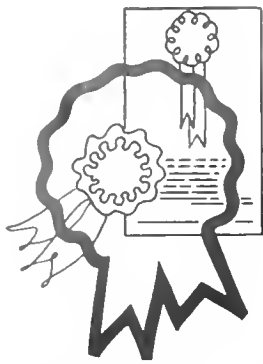
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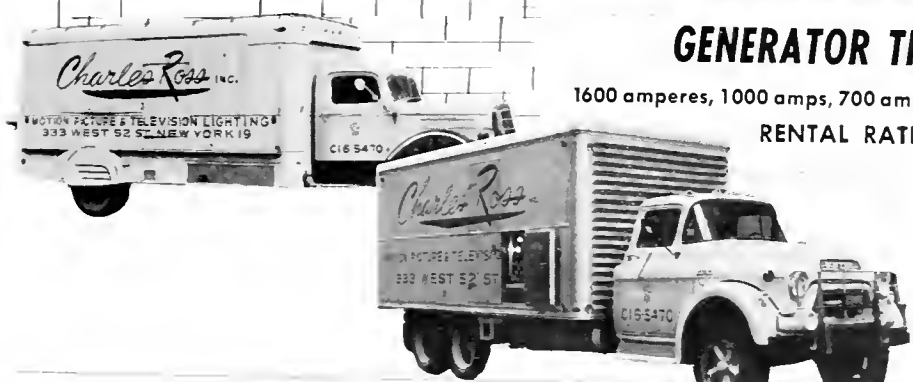
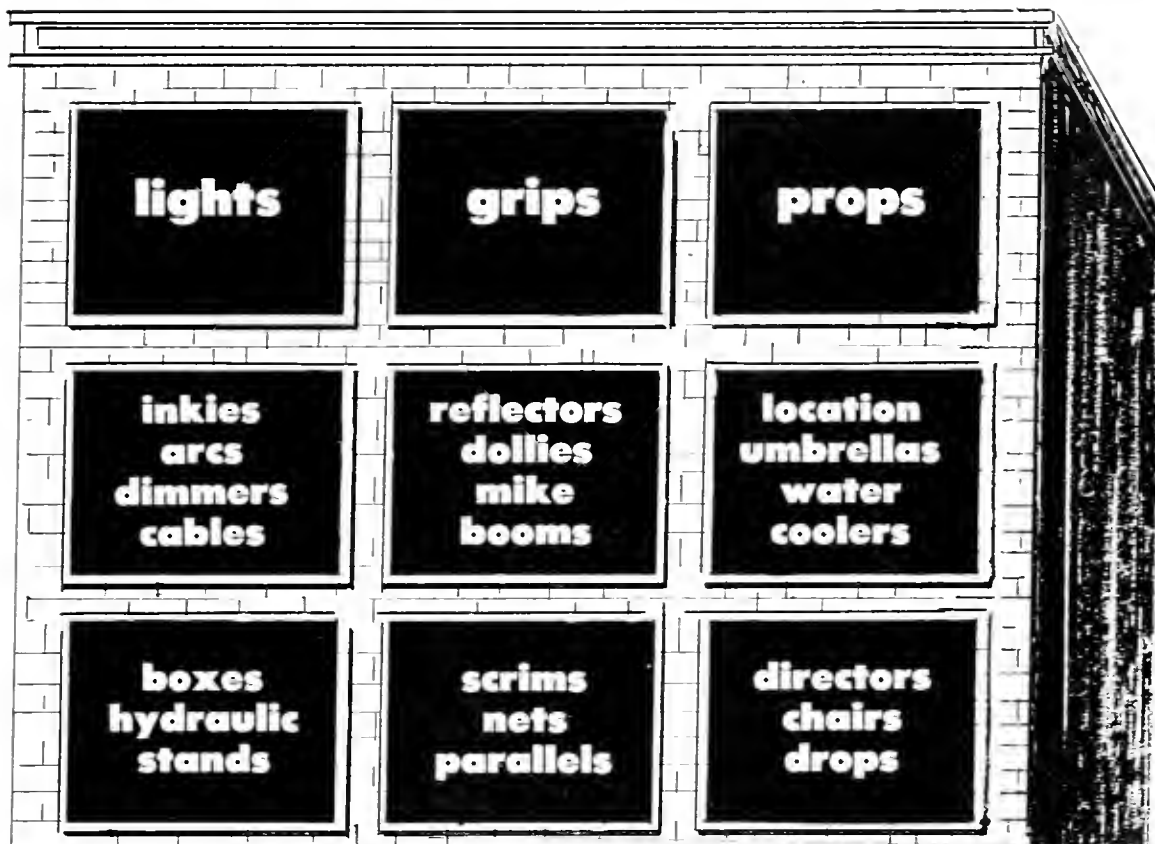
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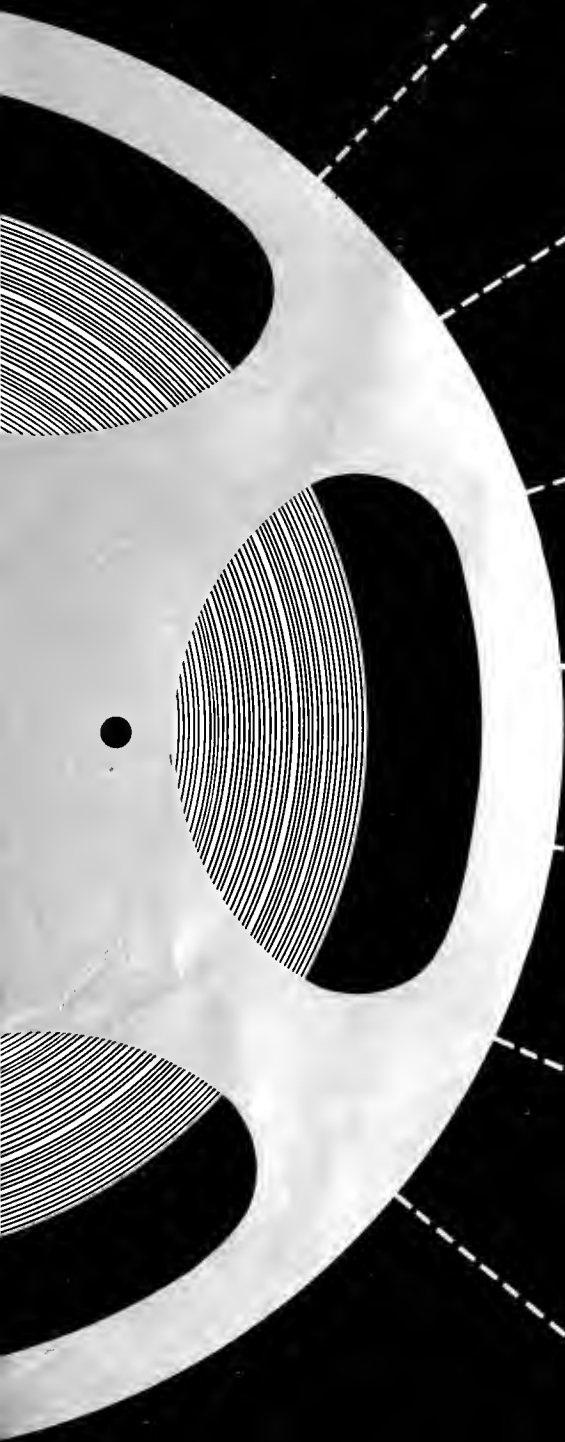
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Motion Pictures	HOLlywood 3-2321	STate 2-6757
Slide Films	DAYTON	PITTSBURGH
Training Assistance	ENterprise 6289	ZEnith 0143



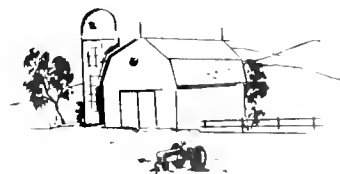
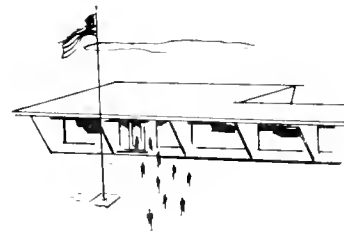
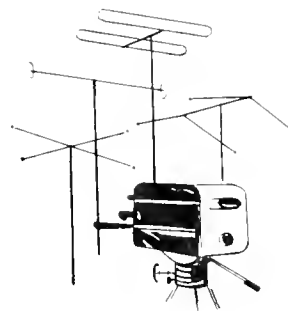
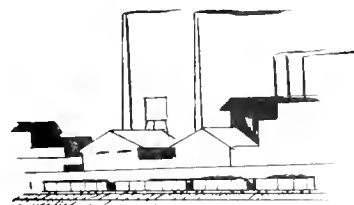
BUSINESS SCREEN

M A G A Z I N E



Forecast of Film Trends

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NUMBER FOUR - VOLUME EIGHTEEN 1957
VISUAL PRESENTATION AWARDS: PAGE 38

For 20 years we have been guided
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It is our objective to render services

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—to the viewing audiences on the basis of performance with dependability.

That we have done so might be attested by the fact that MODERN is the leader in its specialized field — performing service for more sponsors than any other distributor.

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THAT ADD UP TO
A GOOD 1 MINUTE SPOT**

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 JACK DOYLE Timer 10 years with CFI 27 years in Film Industry	 BOB CASEY Printing Foreman 11 years with CFI 17 years in Film Industry	 TOM JONES Maintenance Foreman 9 years with CFI 13 years in Film Industry	 HUGO JACOBMEIER Production Manager Title & Optical Div. 28 years with CFI 43 years in Film Industry	 ED REICHARD Chief Engineer 24 years with CFI 24 years in Film Industry
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 ART LUDINGTON Production Manager 34 years with CFI 34 years in Film Industry	 PAT POWERS Foreman, Service Dept. 27 years with CFI 27 years in Film Industry	 <p>CONSOLIDATED FILM INDUSTRIES</p> <p>HOLLYWOOD: 959 SEWARD ST. HOLLYWOOD 9-1441 NEW YORK: 521 W. 57TH ST. CIRCLE 7-4400</p>		
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Chris Award, Columbus Film Festival

“THE VOICE BENEATH THE SEA” AMERICAN TELEPHONE

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BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

Preview of Contents • Number 4 • Volume 18

Detroit Institute of Technology Awards Doctorate to Jamison Handy	14
Art Directors Club of New York Announces 36th Annual Awards	18
Forecast of Film Trends: Record Audiences Await New Ideas	33
A New Look at Notre Dame; The Case for Organized Medicine	34
Economic Facts for John Q. Public; "The Ordeal of Thomas Moon"	35
Dual Approach to Insurance Sales: the Connecticut General Story	36
The A.M.A. Presents a Portrait of the American Physician	37
Pictorial Report: The National Visual Presentation Awards	38
Panorama of the Northwest; Farm Markets and the Future	40
Talk About Results: Continental Equity Film Delivers Sales	42
Advance Guide to National Audio-Visual Trade Show Exhibitors	44
Men Who Make Pictures: News of Executive Staff Appointments	58
New Audio-Visual Equipment for Production & Projection	62
The First International Medical Film Exhibition	64
The National Directory of Visual Education Dealers	68

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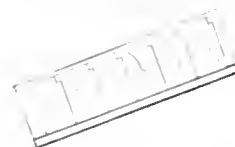
**SOUND
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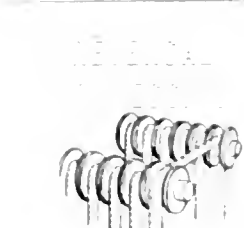
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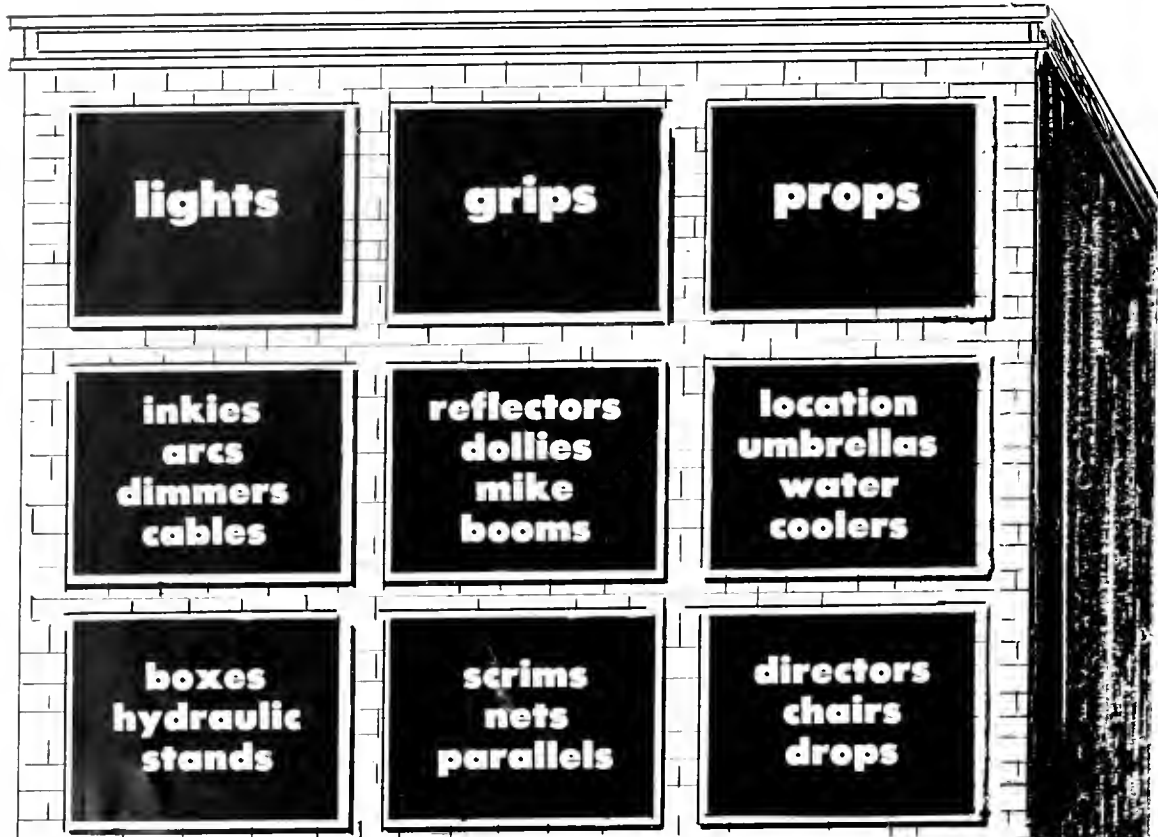
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J. J. Dougherty (right), Du Pont representative, discusses "Superior 4" with Director of Photography, Mr. Hartzband. Mr. Hartzband has had experience in every aspect of the motion picture camera during his 27 years in cinematography.

"We shot 'That Night' in 18 days...four days ahead of schedule...with Du Pont 'Superior' 4!"

says Morris Hartzband, Director of Photography, Galahad Productions, New York City

"That Night," based on a true story of a New York commuter stricken with a heart attack, was put on a tight 22 day schedule. To achieve complete realism, much of the footage was shot on location at Grand Central Station—on moving trains, dim platforms, dark ramps.

Director of Photography Hartzband says, "The consistent results we got with Du Pont Superior 4 motion picture film preserved the naturalness and realism of our locations. We saved so much time in our lighting setups due to the lower level

of illumination required with Superior 4 that we were able to bring in this film four days ahead of schedule. We used Superior 2 for the shooting on the set and as far as grain is concerned you simply can't tell which sequences were shot with Superior 2 and which with Superior 4.

"That Night" is the first of 12 feature films Galahad Productions is making under a contract with BKO. Since all the interior scenes were photographed in the sound stages of the new Production Center in New York City,

FOR MORE INFORMATION, contact Du Pont Sales Office, located at Du Pont Company, 200 E. Lancaster, Delaware, Wilmington, 98, Delaware, U.S.A. Du Pont Company, Newark, 1936, U.S.A. Toronto.

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DU PONT MOTION PICTURE FILM



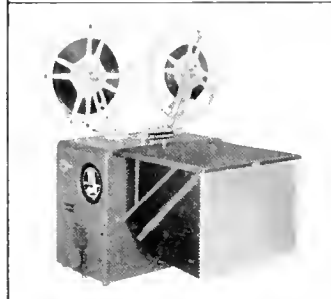
BETTER THINGS FOR BETTER LIVING THROUGH CHEMISTRY



has
served
business
for
many
years



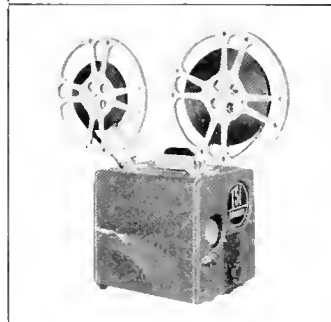
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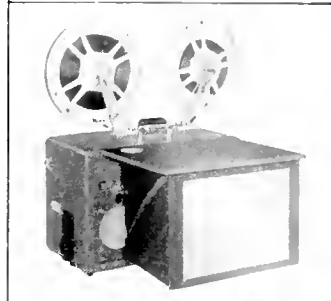
TSI MOVIE MATIC — Extremely light weight (under 25 pounds), it repeats without rewind on a built-in, self-contained screen. Truly a "briefcase" type projector.



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CAMERA EYE

Business Film Studios Active on Fall Sales Campaign Media

★ No summer doldrums this season among business film companies whose clients are pushing important new a-v media to help stimulate fall sales, introducing new models in the third and fourth quarters and aiming to re-train sales and service personnel for the vital tasks ahead.

Comes news that the nationally televised Tele-Sell inspirational meetings will soon be available in specially-edited 16mm film form. Sales films are also being tracked for overseas use. Meanwhile, general, promotional and pr film programs are hitting new record totals among all types of audience groups, according to national distributor reports to us.

* * *

Jack Norling, a Film Pioneer, Dies of Heart Attack at 61

★ John A. Norling, a pioneer in the business film industry, died last month of a heart attack in his home in Scarsdale, New York. He was 61.

At the time of his death, Mr. Norling was engaged in film production with Loucks & Norling Studios, New York, which he co-founded with Arthur Loucks in 1921. He had been instrumental in the production of over a thousand industrial and government films in the past 35 years and gained wide recognition for proficiency in specialized technical skills, such as optical effects and stop motion techniques.

Mr. Norling produced the first full-size three-dimensional Polaroid film ever to be made. It was shown at the Chrysler Corporation exhibit in the New York World's Fair in 1939. A year later, a similar 3-D film in color, the first of its kind, was produced by Mr. Norling and shown at the World's Fair.

Mr. Norling became interested in three-dimensional photography in the 1920's. In 1935, with J. F. Leventhal, he produced *Audioscopiks*, the first three-dimensional movies with sound. In 1940, he designed and built a single 3-D camera, which eliminated the need to interlock two cameras for the filming of a 3-D picture.

It was Mr. Norling's conviction that despite its "passing phase" several years ago, the future of three-dimensional motion pictures was still promising. He contended that film producers must learn to solve

the technical problems presented by 3-D if it is "to live to the ripe old age it deserves."



Hazard E. Reeves

Hazard E. Reeves Honored by Georgia Inst. of Technology

★ Hazard E. Reeves, president of Reeves Sound Studios, Inc., Reeves Soundcraft Corp., and Cinerama, Inc., has been presented with the Georgia Institute of Technology's Distinguished Service Award for 1957.

The stereophonic sound system for motion pictures, first utilized by Cinerama, was developed by Reeves. His company, Reeves Soundcraft Corp., received an "Oscar" from the Academy of Motion Picture Arts and Sciences for its development of the "Magna Stripe" process of applying strips of magnetic oxide to motion picture film for sound recording and reproduction.

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Agency: Young & Rubicam, Inc. • Advertiser: Ford Motor Co., Lincoln Division



FOR THE ART DIRECTORS CLUB
Charles Foster
SECRETARY

FOR THE ART DIRECTORS CLUB
William S. Mayskens
PRESENTED MAY 17th 1968

Our thanks to Y & R...

... for giving us an opportunity to team with them in producing this award-winning TV commercial. The Art Directors Club of New York recently selected 66 winners from more than 14,000 entries in its annual national competition in advertising and editorial art and design. Only two ADC medals — the highest award issued by this organization — went to TV commercials. Wilding won the top award for a live-action TV commercial made for the Lincoln Division of the Ford Motor Company.

WILDING
Picture Productions, Inc.

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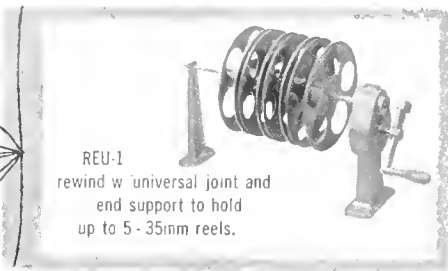
PHILADELPHIA

DETROIT

CLEVELAND

PITTSBURGH

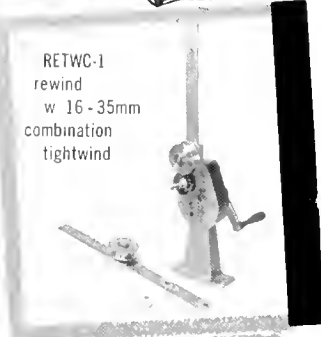
ST. LOUIS



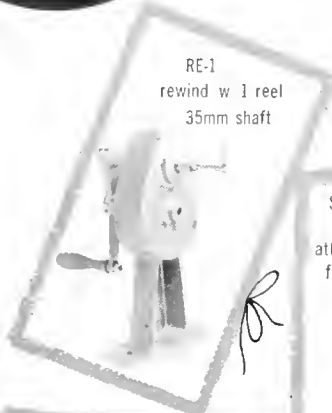
REU-1
rewind w/ universal joint and
end support to hold
up to 5 - 35mm reels.



REF-1
friction control
rewind w/ 1 reel
shaft 35mm.



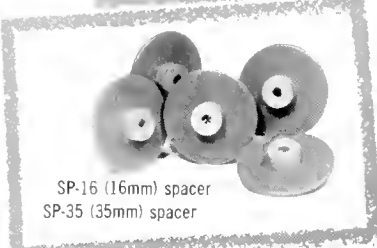
RETWC-1
rewind
w/ 16 - 35mm
combination
tightwind



RE-1
rewind w/ 1 reel
35mm shaft



SB-1
swivel base
attachment
for rewind

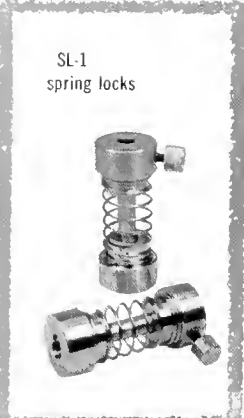


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U. S. Government Enters Two Films in Berlin Festival

★ The United States Government will participate in the Seventh International Film Festival at Berlin, Germany, June 21-July 2, 1957, the U. S. Information Agency has announced. The U. S. Government is taking part in the event at the invitation of the Federal Republic of Germany.

Turner B. Shelton, director of the Information Agency's Motion Picture Service, is chairman of the U. S. delegation. His alternate as delegate is Albert E. Peterson, Agency information officer at Berlin.

Nathan D. Golden, director of the Scientific, Motion Picture and Photographic Products Division of the U. S. Department of Commerce, and Donald W. Duke, chief of the Agency's Film Division at Bonn, Germany, have been named advisors to the delegation.

The U. S. Government film entry at Berlin will be *Thunderbirds*, an Air Force motion picture, *Himalayan Awakening (Nepal)*, produced by the Information Agency, has been chosen for special showing.

Chicago Ad Execs Applaud "People, Profits and You"

★ *People, Profits and You*, a new 25-minute motion picture sponsored by the Bureau of Advertising of the American Newspaper Publishers Association, won the applause of some 600 advertising, agency and newspaper executives at a meeting in the Palmer House, Chicago, June 12. The meeting was sponsored by the Newspaper Representatives Assn. of Chicago and the ANPA bureau.

The film (reported in BUSINESS SCREEN, No. 3, Vol. 18), is being shown to advertising executives nationally through the regional offices of the Bureau of Advertising. It was produced by Transfilm, Inc., New York City, under the supervision of Edward A. Falasca, ANPA advertising bureau director.

◆ A complete list of NAVA trade show exhibitors begins on page 44.

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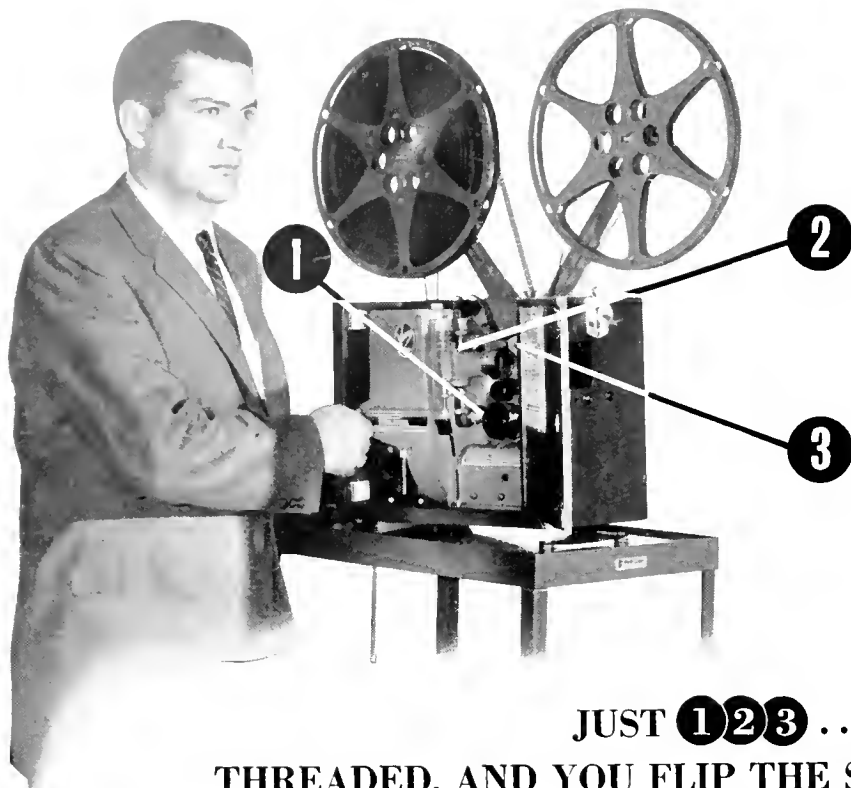
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Meets the needs for professional showings for large audiences. Portable, and UL approved.

Cinema Lab Association to Formulate TV Print Standards

★ A decision to formulate standards for television film processing was made by the Association of Cinema Laboratories at its spring meeting. Marshall Rothen, of the Kenyon & Eckhardt advertising agency, stressed the need for a concerted effort to assure uniform standards of prints for high quality telecasting.

Reid H. Ray, St. Paul producer and president of the Association, said that although ACI was not a standards-setting body, it would ask for guidance from the television committee of the Society of Motion Picture and Television Engineers and others in assembling data and circulating it to film producers, laboratories and broadcasters.

The Association reviewed definitions of basic film terms as presented by Neal Keehn of the Calvin Company and chairman of the Nomenclature Committee. The group decided to work on specifications for film printing equipment best suited to the needs of members. The meeting was held in conjunction with the SMPTE Convention. ■

"Keep 'Em in the East" Theme of Television Council Luncheon

◆ Elia Kazan, producer-director, and Joey Adams, comedian and author, headlined a "Keep 'Em in the East" luncheon meeting held by the National Television Film Council in the Hotel Delmonico, New York, on June 27.

The meeting was attended by producers, advertising agencies, heads of various picture crafts and others interested in East Coast film production. Increased studio facilities and the development of top craftsmen in New York City were regional items thumped at the rally.

Kazan, who has won fame filming dramas in New York and Hollywood, explained why he prefers to produce in the East. He was introduced by Adams. A copy of the comedian's new book, "Cindy and I" was presented to each ticket holder at the luncheon. ■

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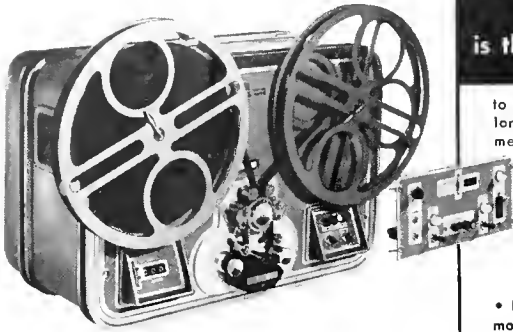


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with built-in record play amplifier and remote control assembly is an engineering achievement with exclusive features found in no other recorder. Has recording, playback, and bias oscillator circuits enclosed in separate plug-in assemblies; easy accessibility to all amplifier components; push-button motor controls; remote control footage counter, record-play & film-direct monitor switches. Available in 16mm, 17½mm & 35mm priced from \$2,145.00

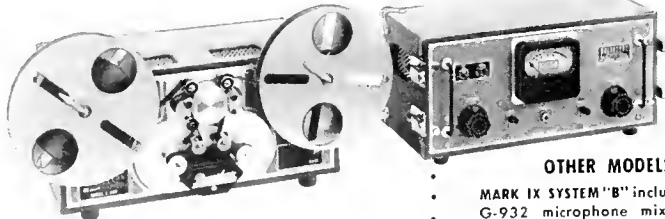
For quality & economy
MAGNASYNC
is the perfect answer—

to the needs of film producers, large or small, feature or commercial, because—

- It delivers clean, distortion-free sound.
- It is compact, lightweight, portable, meets the latest SMPTE standards.
- It serves every segment of motion picture and spot TV production.
- Purchaser is not required to pay royalties on footage consumed.

BUT MOST OF ALL, the MAGNASYNC MAGNAPHONIC line contains exclusive features found in no other recorders, yet all carry low, low price tags.

Trust your own ears—Trust your Sound Man's judgment. Switch to MAGNAPHONIC SOUND.



Model X-400

is a completely synchronous 16mm Magnetic film recording channel, professional in every detail. Can be operated in "console" position, as shown, or stacked as one unit. Features simple camera or projector interlock, instantaneous "film-direct" monitoring, and low power consumption. Ideal for the low budget producer.

\$985.00

Prices subject to change without notice

OTHER MODELS:

MARK IX SYSTEM "B" includes Model G-932 microphone mixer with 2 channel slide wire attenuators.

\$2,820.00

MARK IX SYSTEM "C" includes Model G-924 microphone mixer and remote control assembly packaged in matching portable case.

\$2,520.00

TYPE 5 features built-in Monitor amplifier, separate overdrive torque motor, record gain control, and playback control. Priced from

\$1,570.00



President DuVal J. Terpenney (left) awards Doctor of Education degree to Jamison Handy.

Honorary Doctorate Awarded to Jamison Handy

IN RECOGNITION of "his outstanding contributions to education, to industry, to religion, to physical education, and to the nation" by means of the film medium, the Detroit Institute of Technology last month awarded the degree of Doctor of Education to Jamison Handy, president and founder of The Jam Handy Organization.

The coveted honor came to this pioneer and innovator in the field of visual communications (the first of its kind to a business film producer) at the Institute's 50th annual commencement on June 3. In the citation which accompanied the honorary degree, President DuVal J. Terpenney referred to historic contributions which began with the production of over 200 training films for the United States Armed Services in World War I, followed by Mr. Handy's founding of his present organization in 1918.

Cited by President for Aid

The President's Certificate of Merit which was awarded him following World War II recognized his contributions to "the development, improvement and rapid production of highly-diversified, specialized technical visual aids and training devices . . . which proved to be invaluable contributions to the war effort of the United States." More than 2,000 training aids were produced for the Army and 5,000 visual training subjects for the Navy, in addition to countless other wartime programs.

"Leaders in the Christian Church have found Jamison Handy eager to help them to convey the principles and tenets . . . to a growing

public seeking religious instruction," the citation disclosed.

As a physical educationist, sports authorities assign to him the unique title of "the only man to compete in two Olympic games 20 years apart." He won the half-mile free-style swimming event in the 1904 games and 20 years later competed as a member of the United States water polo team.

A Pioneer in Slidefilm Use

A pioneer in the use of slidefilms for schools and industry, Mr. Handy further refined a then new and relatively inexpensive "bridge" between motion pictures and still pictures—the sound slidefilm. In Detroit, in 1930, he established the first talking picture studio devoted to the making of educational and industrial pictures. The dedication in 1945 of the Jam Handy Eye School, with a distinguished group of educators in attendance, was one of the high points in Mr. Handy's life-long devotion to the improvement of instructional methods. It was the first public school clinic established for the measurement of instructional results in visual education.

Holds Regard of Entire Field

Journalist, educator, sportsman and, for more than four decades, a leading figure and pioneer in the field of visual communications, Jamison Handy's contributions have earned him the highest degree of all—the admiration and respect of those who serve—with him—in the production and distribution of these tools which he helped to develop for the benefit of all mankind.

FRANK C. ZUCKER

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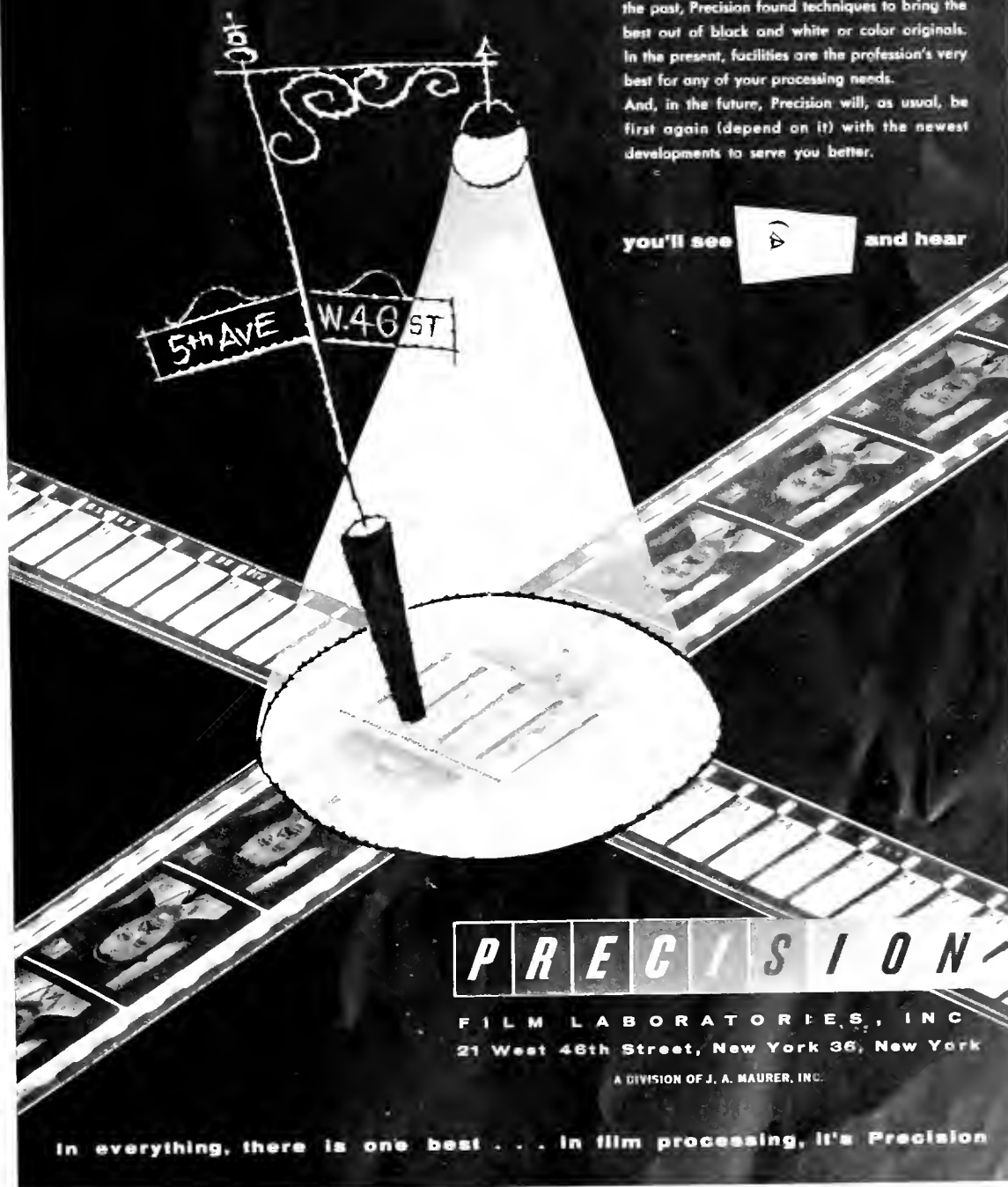
BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. *Wotta performer.*

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

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Television to Take Bow at 1957 Edinburgh Film Festival

★ Television's importance in the visual medium is recognized in the program of the Eleventh International Edinburgh Film Festival, to be held August 18-September 3.

The 1957 Edinburgh Festival will feature an international conference on the production and use of film in television and will consider plans for the international exchange of television film material. The television conference will be conducted in collaboration with UNESCO. Film and tv experts from several countries will speak on the tv production, use and exchange topics in sessions held Monday, August 26, and Tuesday, August 27.

Television in education will be the subject of a conference arranged by the Scottish Educational Film Conference Committee. Speakers at this meeting, Wednesday, August 21, will include Professor Henri Dieuzeide of the Centre National, Paris, and Miss Enid Love, head of B.B.C. Broadcasts Television.

Film directors, actors and actresses will be present at the Festival's "gala performances," held on Sunday evenings, August 18 and 25 and September 1 and 8. A number of film producers will introduce their own productions at the daily performances, held in the Cameo Cinema at 3 p.m., 6:15 p.m. and 8:45 p.m. throughout the three weeks of the Festival.

Hundreds of films from many nations are being screened for the Edinburgh Festival. Last year, 130 films from more than 30 countries were shown. Films entered from the United States are submitted through the Film Council of America. A certificate of participation is awarded to each film shown at the Festival. The Festival has as its aim the recognition of films which "by their originality and imagination, by their quality of truth and their sense of revelation, reach out towards a new and living cinema." Both feature films and social documentaries are accepted.

Open discussions on film production, lectures by notable film personalities, a Summer School of Film Appreciation and a program of films for children are added attractions.

The Edinburgh Film Festival is organized by the Edinburgh Film Guild, directed by Callum Mill. The organization has headquarters at Film House, 6-8 Hill Street, Edinburgh 2. (Telephone and telegrams: Edinburgh 34203.)

Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers. Bless them.

Medical Pictures by Audio...



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| Babcock & Wilcox Co. | National Cancer Institute |
| Carborundum Company | Pennsylvania Railroad |
| Cast Iron Pipe Research Association | Sharp & Dolme |
| E. I. du Pont de Nemours & Company | E. R. Squibb & Sons |
| Ethyl Corporation | The Texas Company |
| Ford Motor Company | Union Carbide & Carbon Corporation |
| General Motors Corp. | U. S. Navy |
| McGraw-Hill Book Co. | Virginia-Carolina Chemical Corp. |
| Merck & Co., Inc. | Western Electric Co. |

—and many, many others

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Sales Manager: Sheldon Nemeyer



THE ART DIRECTORS CLUB of New York, sponsoring a 1957 Visual Communications Conference which emphasized television ideas and techniques, has cited outstanding filmed commercials in its 36th Annual Exhibition of Advertising and Editorial Art.

Sharing top honors in TV, for design of a complete unit in film commercials was the Wilding Picture Productions' reel for the Lincoln Division, Ford Motor Company. Produced for Young & Rubicam, Inc., the Lincoln agency, under the direction of William S. Muyskens of Wilding's New York studio staff, the prize Lincoln commercial was a dramatic handling of the car itself, photographically and with design impact. Art director Stephen O. Frankfurt of the agency supervised.

The other design award was given for a tv commercial in full animation, a Ford Motor subject for the Ford Division. It was produced by Playhouse Pictures for the J. Walter Thompson Co. and animated by Bill Littlejohn. This subject was directed by Bill Melandez of Playhouse Pictures with story and design by Chris Jenkyns and Sterling Sturdevant. Distinctive merit awards by the

NEW YORK ART DIRECTORS CITE FILMED COMMERCIALS



A scene from the award-winning Lincoln spot produced by Wilding

Art Directors went to two other tv commercials. In the "live" film commercial class, Elliot Unger & Elliot won the merit award for a Prudential Insurance Co. spot (via Calkins & Holden), and another merit award went to Warner Bros. for a Radio Corpora-

tion of America subject produced through Kenyon & Eckhardt, Inc. The producer was Hal Mathews.

The Visual Communications Conference on May 28 and 29 gave recognition to the statement that "modern research has found that the visual image is one of the most

vital factors in the quick communication of an idea." Norman Grant, Associate Director of Production, N.B.C., served as the program's chairman. Subjects covered included color and educational television, movies for television, lenticular tape, electronic insertion, mural television, lighting as a creative art and new art forms. □

* * *

1957-1958 Film Catalog Issued by General Motors

★ Fifty-eight (16mm) sound motion pictures available to civic and social clubs, business, churches, schools and colleges are described in the 1957-1958 catalog newly issued by the Film Library of General Motors Public Relations Staff.

Categorically the films cover: Safety and Driver Education; How It (engines) Works; Behind the Scenes of Industry; Progress, Past and Future; The Human Side of Industry; Sports; Special Purpose Subjects, and General Subjects. The films are loaned without charge except that of return postage to the GM Film Library offices.

Last year, the films were shown to 312,000 audiences totalling nearly 16,000,000 persons. Additionally, television showings reached an estimated audience of 6,000,000. □

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| 3. SCRIPT & COUNSEL (Free suggestion & contract script aids) | 7. RECORDING (Voice, Music, Sound Effects) | 11. EDGE-NUMBERED WORKPRINTS (B W or Color) | 15. REELS, CANS, CASES, PEERLESS FILM TREATMENT |
| 4. EDITING (Matching, Cutting, Creative Editing) | 8. FILL-IN PHOTOGRAPHY (Close-ups, Table Top, Maps, Charts) | 12. B/W REVERSAL & POSITIVE PRINTING AND PROCESSING | 16. SHIPPING SERVICE (To anywhere, United States or abroad) |

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CECO Aluminum Split Apart Reels are a fast and inexpensive method of winding film from reels to cores, or core to core and can be used for projection reels without the necessity of having the film put on solid reels. The core is threaded for quick locking, and a grip is pressed into the flange wall to hold the plastic core.

16MM ALUMINUM SPLIT REELS

Size	Price
400'	\$4.20
1200'	7.00

35MM ALUMINUM SPLIT REELS

Size	Price
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17-1/2 MM

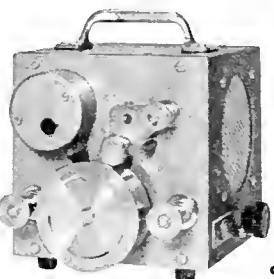
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400'	\$4.70
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As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?



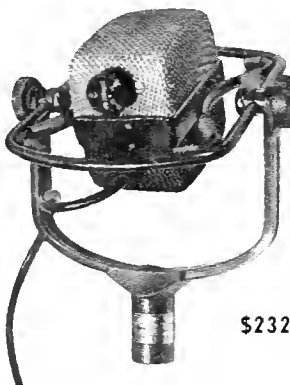
\$259.50

SR4-PRECISION LABORATORIES OPTICAL AND MAGNETIC SOUND READER accepts both 16mm and 35mm optical or magnetic film. Consists of amplifier, head assembly and film transport. SR5-Set of collapsible rollers for use with 17.5mm and 1/4" tape. SR6-Similar, but without magnetic head mount. Available with either Optical or Magnetic sound only.



\$22.00

E100-CECO DOUBLE ZIPPER CHANGING BAG is light-proof, large enough to accommodate 1000' 35mm magazines or 1200' 16mm magazine. 34" x 48" black sateen outer bag. Inner bag of heavy rubber fabric provided with roomy sleeves having elastic light-tight wristlets.



\$232.00

MM16-AGK D-25 MICROPHONE is dynamic cardioid type. Eliminates wind and AC hum. Excellent frequency response from 30 to 15,000 cps. Completely shock mounted, light enough to be used on microphone "fish-pole", weighs only 24 ounces. Contains built-in dialogue equalizer with three steps to attenuate progressively at 50 cycles. A variety of models for every specific need.

CECO OUTDOOR REFLECTORS for reflection of sunlight. Surfaced with silvered reflection papers. In sizes 24" x 24", 30" x 30", 36" x 36", and 48" x 48" for use with yoke & stand. Scrims & Dots available.



FC4-ECCO "1500" SPEEDROLL APPLICATOR permits cleaning and inspection of roll, strip or movie film in one easy operation. Consists of bakelite cleaning unit, wool-felt cleaning wicks, teflon idler rollers; also a 10 oz. glass fluid unit guaranteed against leakage. Valve controls flow of cleaning fluid which is always visible. 16mm or 35mm model. \$29.50



\$350.00

X101-CECO VARIABLE SPEED MOTOR with tachometer for CINE-KODAK SPECIAL. Speeds from 16 to 64 frames per second. Quick mounting, no tools required. 12-volt or 110-volt operation. Also available 110-volt Synch Motors for Bolex, Mitchell, Bell & Howell & Eastman Cine Kodak K-100 Cameras. Variable speed motors with Tach for Mitchell & Bell & Howell cameras.



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CECO SLATES. E67-MASONITE, 11" x 14", with clapstick. E68-12" high, 11" wide, metal sliding numbers, with clapstick. E69-13 1/2" x 13 1/2", made of fiberboard with metal border, flip numbers, clapstick.

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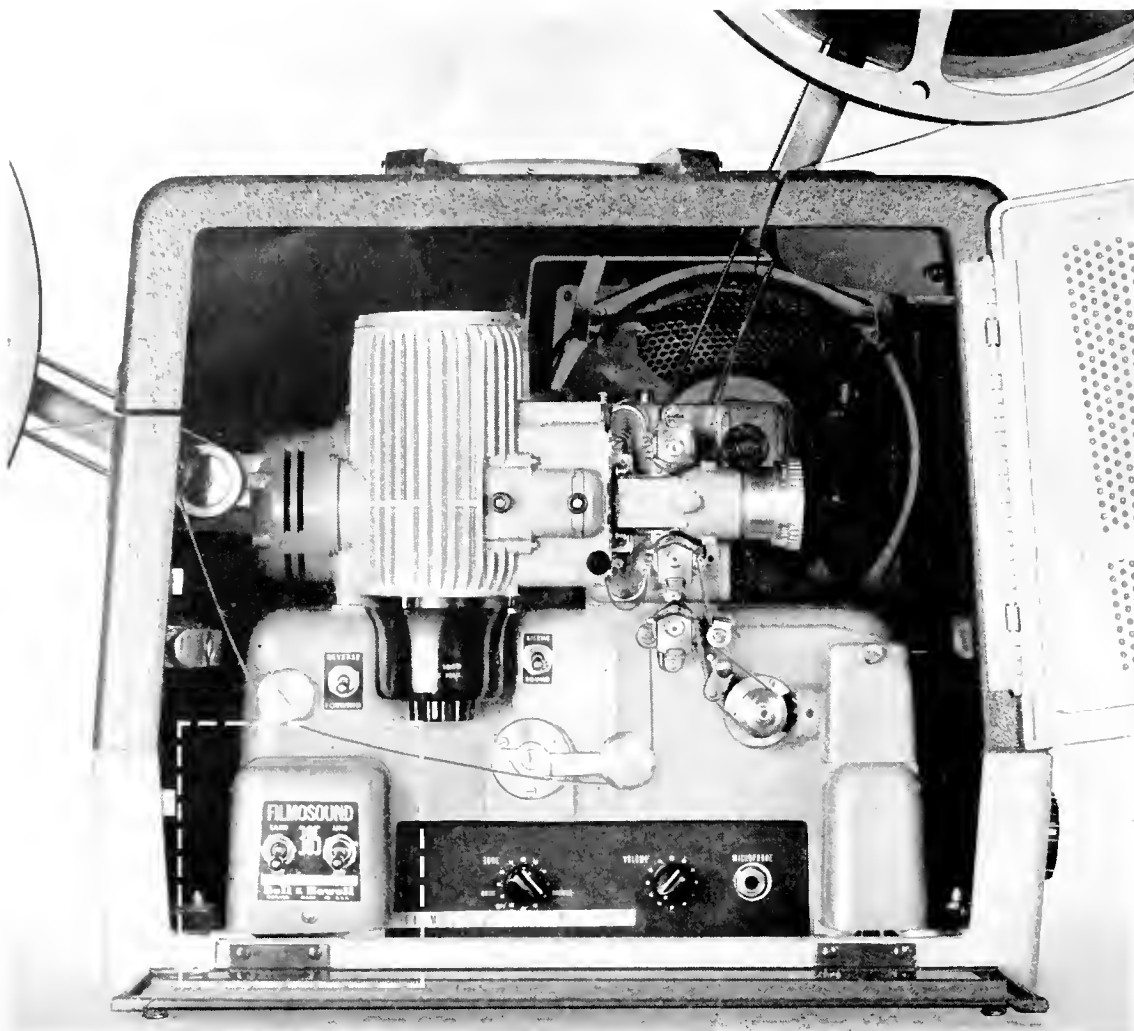
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Nothing matches movies when it comes to communicating ideas. Sound, action and color all work together to make your message interesting and memorable.

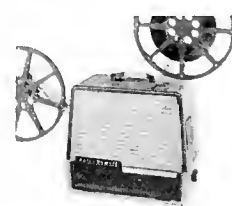
But no movie can be any better than the way it's projected. That's why Bell & Howell Filmosound is the first choice with more business organizations, schools, churches and community groups than any other sound projector.

Here are just a few of the many exclusive features that make Filmosound the leader: *Controls des-*

for communication—projector reverses for review, still-picture clutch stops film for discussion; *sharpest picture on the screen* with straight-line optical system; *trouble-free operation* with all-gear drive and metered lubrication; plus *no film flutter* and *fastest set up*.

Why not be the one to bring modern communication to your company with Filmosound? Ask your dealer

for a demonstration. He's listed in the yellow pages of your telephone book. Or write for complete information, Bell & Howell, 7108 McCormick Road, Chicago 45, Ill.



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Bell & Howell

Photo Manufacturers Assn. Elects Four New Directors

★ Four photo industry executives have been elected to the board of directors of the National Association of Photographic Manufacturers, Inc. Elected for terms of three years, beginning July 1, are:

James E. McGhee, vice-president, Eastman Kodak Company, Rochester, New York; Raymond Mooney, president, Quick-Set, Inc., Skokie, Illinois; Hy Schwartz, vice-president, The Kalart Company, Inc., Plainville, Connecticut; Joseph C. Wilson, president, The Haloid Company, Rochester, New York.

McGhee, whose term was about to expire, was reelected to the board. The other newly-elected members replace three directors whose terms expire July 1—Lawrence R. Fink, president, The FR Corporation, New York City, New York; F. Glenn Hamilton, vice-president, Pako Corporation, Minneapolis, Minnesota, and Edward M. Swartz, president, Keystone Manufacturing Company, Inc., Boston, Massachusetts.

All of the newly-elected directors have been active in Association and industry affairs for several years. Wilson is a past-president of the Association. The board election by the NAPM membership was announced by William C. Babbitt, managing director of the organization.

Magnetic Recording Assn. Elects Officers in Chicago

★ New officers were elected by the Magnetic Recording Industry Association at its annual meeting held recently at the Blackstone Hotel in Chicago. The new officers include:

Irving Rossman (The Pentron Corp.), president; Arnold Hultgren (American Molded Products Co.), vice-president; Herman Kornbrodt (Audio Devices, Inc.), secretary; Charles Dwyer (Webcor, Inc.), treasurer; Victor Machin (Shure Brothers, Inc.), and Joseph Hards (Magne-Tronics, Inc.), members of the board of directors.

The MRIA discussed establishment of technical standards for the industry and the possibility of consumer shows for the purpose of acquainting the public with the full scope of magnetic recording equipment.

Joseph Hards, retiring MRIA president, spoke on public relations concepts for industry consideration. Irving Rossman, newly-elected president, said that the Association will increase its activities in the coming year, in keeping with the expansion of the recording industry.



Dynamic Films no longer

- Dynamic Films, Inc. has won 32 awards in 28 different categories during the past year.
- Many people have remarked that a Dynamic Film is recognizable. This distinction does not come from a "sameness of production" but from the application of creative talent to a wide variety of subjects.

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Recorded special effects give slide films vividness and impact. And with every order from RCA Victor, you can choose from more than 500 musical selections recorded especially for slide film presentations.

First quality recording, careful handling and prompt de-

livery are a matter of record, too, with your order from RCA Victor Custom Record Sales. This complete service is competitively priced — the quality is RCA Victor's alone!

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ALpine 5-6691

In Canada, call Record Department, RCA Victor Company, Ltd., 225 Mutual Street, Toronto, Ontario. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y. — JU 6-3800.

McGraw-Hill to Distribute Young America Films

★ The list of educational motion pictures and filmstrips of Young America Films, Inc., have been acquired for distribution by McGraw-Hill Book Company. The acquisition was announced by Curtis G. Benjamin, president of McGraw-Hill Book Company and Stuart Scheftel, board chairman of Young America Films.

Young America's staff has been retained by McGraw-Hill to strengthen the editorial, production and distribution program. This staff includes Godfrey Elliot, Young America's president; Fred Powney, vice-president for sales; James Brewster, vice-president for production; and William Frazer, treasurer.

"With the Young America list, which is largely designed for elementary schools, including the primary grades, McGraw-Hill will be in a position to offer to the educational market a representative list of films and filmstrips for all grade levels," Benjamin said, noting that McGraw-Hill films are almost exclusively for secondary schools and colleges.

* * *

British Information Service Ends Distribution in U. S.

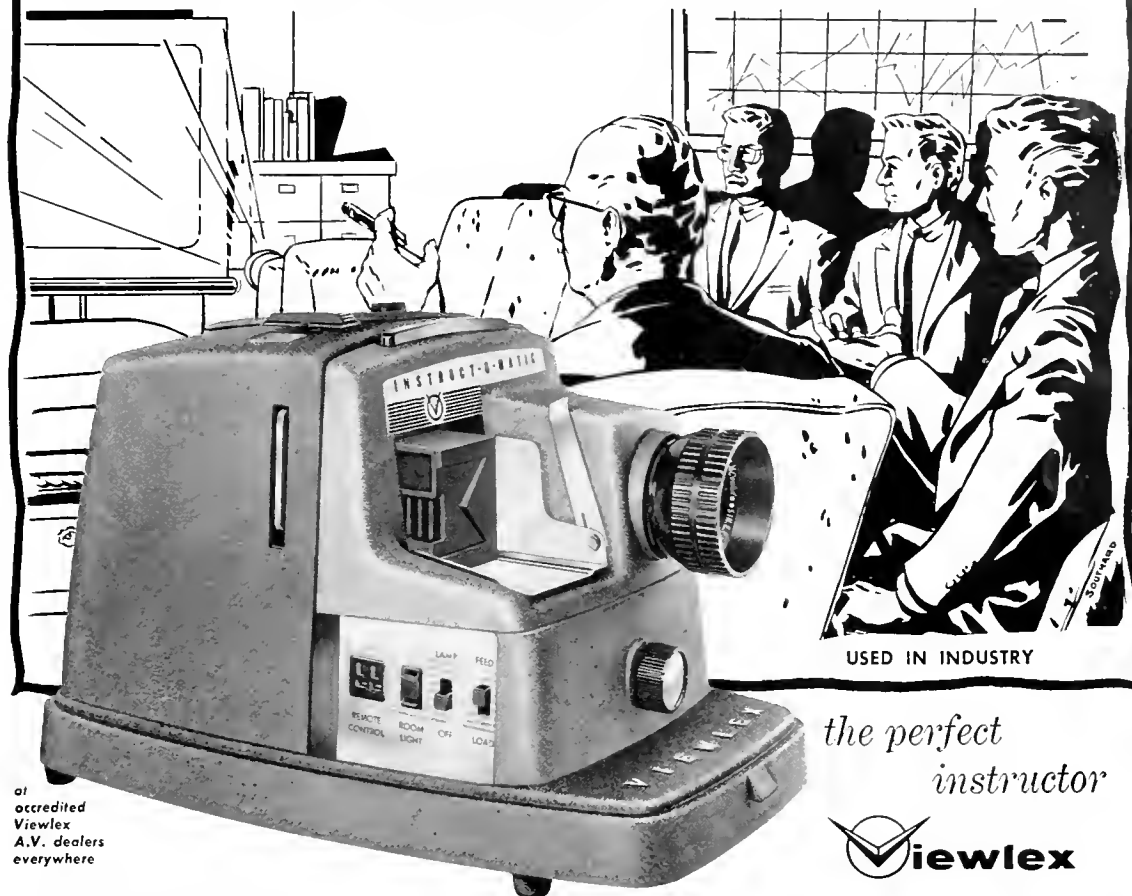
★ Distribution in the United States of non-theatrical motion pictures has been discontinued by British Information Services, as of June 30. Termination of the British film distribution was for reasons of economy, it was announced.

British films cleared for television will continue to be available for booking by television stations and organizations interested in developing tv programs but group organization borrowers who have booked 16mm prints for July and later months are being notified that the bookings are cancelled.

The British Information Services non-theatrical film service was instituted in 1940 to tell the American public about the British war effort. Thousands of prints of B. I. S. titles have been purchased in recent years by film libraries throughout the United States and these will continue to be available to borrowers in the areas served by these libraries.

A number of B. I. S. films have been distributed under contract by Encyclopaedia Britannica Films, United World Films, Young America Films, McGraw-Hill, Coronet Instructional Films, International Film Bureau, Brandon Films and Eastin Pictures. These films will be obtainable from the above sources during the remaining lifetime of the contracts.

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*the perfect
instructor*

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INSTRUCT-O-MATIC



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Other VIEWLEX Projectors from
150 to 1000 Watts

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For Complete Automatic Projection — Built in automation for 2 x 2 and Bantam Slides projection that allows the operator to devote all his attention to the subject while the projector obeys his every wish — *automatically!* A light touch at any point of the sensitive, wide-bar changer control brings the next slide into position. Automatic time control permits setting the projector to change slides at any intervals up to 60 seconds, and it will run smoothly, quietly, efficiently, *all by itself!* Brilliant illumination from corner to corner. Timer override button selects new slides at will and the timer hold button permits prolonged viewing of any slide. Projects in either direction — forward, reverse and repeat. 12 foot remote control cord permits changing slides from across the room. The 500-watt, fan cooled Instructomatic has many additional features such as visual slide selector window, tuckaway compartment for cord set, built-in room light control, interchangeable lenses, built-in shutter, tilt control and many others.

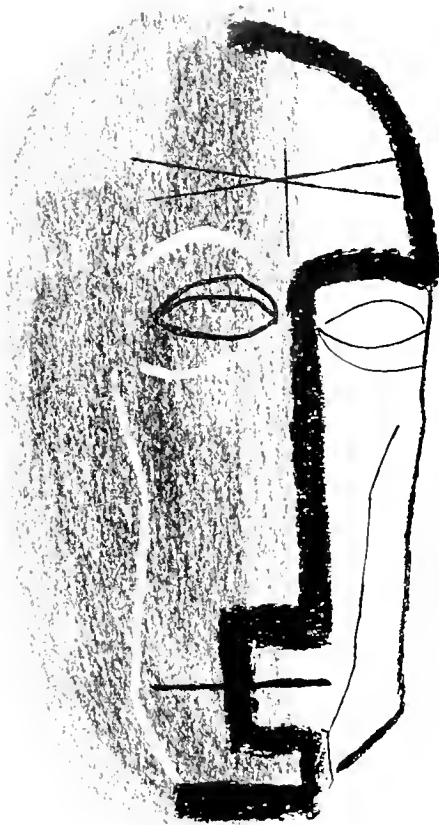
\$119.50 Complete with slip on case and 6 slide trays
Remote control cord \$4.95. Automatic Timer \$24.50
Extra trays \$1.00 each.

All VIEWLEX Projectors are Guaranteed for a Lifetime

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*Creative film making
is not a man...*



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PRODUCTION LINES

— The Late News in Brief —

"More Ships for Less Money" Promise of U.S. Navy Film

★ *Value Engineering* . . . *More Ships for Less Money* is the name of a 14-minute animated color motion picture which may be a flagship in the current controversial drive to reduce military expenditures. Sponsored by the United States Navy, the film illustrates the Navy's own program to demonstrate how economies can be effected in ship construction and operation.

Produced by Depicto Films Corporation, the new film sketches a program involving four basic evaluation techniques. Many industries have inaugurated research and testing facilities to evaluate the possibilities of savings in all phases of production.

The Navy cites the necessity for enlisting industrial resources and services to supplement the economy program. Because of this relationship, the film has interest for industrial audiences as well as Navy personnel.

Audio Issues Useful Brochure on Basics of Color Printing

★ Audio Productions, Inc. has issued a new booklet for its clients and prospective clients entitled *Color, Step by Step*. The 13-page brochure, printed in four color process, describes the basic methods of making motion picture prints in color by the various systems available today.

Sections of the booklet are headed: Prints from 16 mm Reversal Color Original, A-B Roll Printing, Prints from 35mm Color Negative, Prints from Color Internegative, Technicolor Imbibition Printing, and 35mm Color Negative to Black & White Prints.

Audio's booklet, produced by a new photographic printing process, is most handsome in appearance, and its simple explanations and not-too-complicated illustrations should be most useful to a lay appreciation of the processing of color film.

Victor Animatograph Appoints Highland-Bass as PR Reps

◆ Victor Animatograph Corp., Plainville, Connecticut, manufacturer of 16mm motion picture projectors, has appointed Highland-Bass, Inc., New York City, as public relations counselors.

Regarding the new pr arrangement, Samuel Rose, Victor's president, said, "We feel the development of 16mm now offers the greatest

potential in its application in industry. Great progress has already been made to date and we expect Victor to help lead the way to even greater industrial use."

Minkler to Universal Recorders as New General Manager

★ Darrell Minkler has joined Universal Recorders, Hollywood, as vice-president and general manager. The announcement was made by Martin Ross, president of Universal Recorders, Minkler formerly owned Radio Recorders.

Movie-Mite Projector Now Manufactured by Harwald Co.

★ Manufacture and distribution of the Movie-Mite 16mm sound projector has been taken over by The Harwald Company, Inc., Evanston, Illinois. The Movie-Mite previously had been manufactured by The Calvin Company, Inc., Kansas City, Missouri.

The Harwald Company will merchandise the Movie-Mite to industrial and educational markets and to the retail photographic trade. An improved and more extensive nationwide service is planned.

Since the Movie-Mite was introduced 20 years ago, more than 50,000 units have been sold, it was reported. The Movie-Mite recently was re-engineered to include such features as a curved film gate, single lamp for both sound and picture and automatic safety trips which stop the machine if a loop is lost. Although the 28-pound unit has found its widest usage in industry, it is said to be increasingly popular for classroom use.

TRAINING FILM DIRECTOR WANTED

Nationally prominent company has opening in Chicago Home Office Training Division for a man experienced in the production of visual training aids, specializing in the planning and production of sound slidefilms and motion pictures. Knowledge of artwork, sound, program design, and script writing will enter into the scope of duties. This position offers a secure future with excellent benefits. Please state age, education, and salary requirements. All replies held in strict confidence.

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BUSINESS SCREEN**

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2,335 telecasts
in 28 months!
*AMERICAN CYANAMID CO.,
FARM & HOME DIVISION*

448 telecasts
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PACKAGE SERVICE For 16mm PRODUCERS

Takes the
Guesswork out of
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NOW—YOU CAN
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We'll do the rest at—
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Choose any of these services to complete your production and you'll know the costs before you start to work.

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SOUND  SYSTEM

PREMIER QUALITY • FAST SERVICE • PERSONAL ATTENTION

Producers
Service
Affiliated with Galbreath Pictures, Inc.

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Two Films for Golfers

Right: one of the latest Golf House films features pro Johnny Farrell (left) who is shown explaining a rule to Wilbur Mulligan, duffer, in "Play Them As They Lie."



★ National Educational Films has completed the third and fourth in its series of "Golf House" made for the United States Golf Association. *Play Them As They Lie*, featuring the famed old pro, Johnny Farrell, covers the rules and etiquette of play on the fairways and rough. *Golf's Longest Hour* pictures the agonizing minutes of the front-running golfer who finishes and has to sweat out the challenge of low-scoring players still out on the course.

Cary Middlecoff finished the 1956 U. S. Open at Oak Hill Country Club in Rochester with a nice 281. Still out on the course, and close behind Middlecoff are Ben Hogan, Julius Boros and Ted Kroll. As Middlecoff waits in the club house, the cameras are out following the other contenders shot by shot until we see them come up to the 18th green. Hogan needs a long putt to tie, and just misses. Boros, finishing fast, picks up two strokes on Middlecoff on the 16th and 17th, and he, too, needs a final putt to tie. Body English doesn't help him as the ball misses the cup, and Boros winds up tied with Hogan a stroke back of Middlecoff. Kroll's chances die as he loses ground back on the 13th. Finally, after "Golf's Longest Hour," Middlecoff receives the trophy as U. S. Open champion.

Play Them As They Lie shows how Johnny Farrell explains the rules of golf "through the fairway" to two golfers, one of whom learns quickly and the other who has to learn the hard way.

The U. S. Golf Association's "Golf House" films are available, on a rental basis, from National Educational Films, 165 West 46th Street, New York 36. Each film in the series (Previous titles were *Inside Golf House*, and *The Rules of Golf - Etiquette*) rents for \$15, or two on the same booking for \$25.

"Soundview" Equipment
Manufactured by Kalart

★ The engineering, development and production of "Soundview"

filmstrip and sound slidefilm equipment, products of the Automatic Projection Corporation, will be handled by The Kalart Company at Plainville, Connecticut. The new production plan was announced jointly by the two firms. Kalart also manufactures Victor Animatograph products at the Plainville plant.

* * *

1957 USDA Film Catalog
Set for July Publication

★ Scheduled for publication in July is the 1957 edition of Agriculture Handbook No. 14, "Motion Pictures of the USDA"—a catalog of 260 United States Department of Agriculture films. Another catalog, "State Films on Agriculture," last issued in January, 1955, is being prepared for publication in Fall.

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ARRIFLEX 16



Look into it

anytime . . . all the time!

Yes, in any light, look right through the viewfinder of an Arriflex 16. See the large, bright finder image—even when the lens is stopped way down . . . because . . . the nineteen critically corrected lenses of the exclusive Arriflex mirror-reflex finder system project the actual taking lens image, uninverted, and ten times aperture size, on to the finder eyepiece—during actual shooting too!

This means easy, accurate follow focus, no finder problems regardless of focal length lens, no parallax problems at any subject distance, no rackover problems.

But, this is only one of the many exclusive features of the Arriflex 16.

There is the registration pin film movement with micrometer accuracy; the precision film gate with side pressure rail, rear

pressure pad and cross stages. Three-lens, oversize divergent turret, electric motor drive, and a host of other features.

The Arriflex 16 is a hand camera. It is also a studio camera if you add the 400 ft. Arri magazine. And it is a sound camera when you use it in the Arri 16 Sound Blimp. The cost is surprisingly little, for a professional camera with precision engineering. The Arriflex will pay for itself in the shortest time, because it is easier to transport, easier to use, more versatile and most reliable.

ARRIFLEX 16, complete with Variable Speed (wild) Motor, Battery Cable, Neck Strap

\$1625⁰⁰

Matte Box and Lenses, additional

Sold only through authorized ARRIFLEX dealers

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I'd like your representative to call and demonstrate the ARRIFLEX 16 without obligation.

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16mm Color Motion Picture
 16mm Color Internegative—
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Right Off the Reel

A COLUMN OF EDITORIAL COMMENT

THIS ISSUE HIGHLIGHTS two important aspects of the film medium . . . its use as a *public relations* vehicle by the American Medical Association and as a very potent *educational-sales* tool by two prominent insurance companies — Connecticut General Life Insurance Company of Hartford, Conn. and the Continental Equity Life Insurance Company of Alexandria, Louisiana.

Coincidentally, the AMA film *Even For One* (see page 37) and Connecticut General's *Outside That Envelope* (page 36) were Golden Reel Award winners at the recent American Film Assembly. The AMA also breaks into our news of the month with a report on its successful and first International Medical Film Exhibition in New York on June 4-7. Finally, the AMA is also covered by another and important aspect of its film program . . . *The Case of the Doubting Doctor* which we review on page 34. *Even For One* is for the great American public and it has done very well in public service showings; *The Case* is for medical practitioners who may yet doubt the importance of the Association's contributions to their profession.

Association of National Advertisers to Issue "Producer-Sponsor Responsibilities"

★ With legal and final committee clearances now complete, the Association of National Advertisers has announced the early printing of its widely used reference text on "Producer and Sponsor Responsibilities in Film Production." This first revision since the basic checklist was published some years ago represents the combined thinking of prominent sponsors as well as a nationwide poll of leading business film producers.

Although first copies will be available only to ANA members, arrangements are being made for non-member distribution. Full details will be provided in this column next month. William Pratt, head of film distribution for the American Telephone & Telegraph Co., is chairman of the ANA Films Committee under whose auspices (CONTINUED ON PAGE SIXTY-SIX)

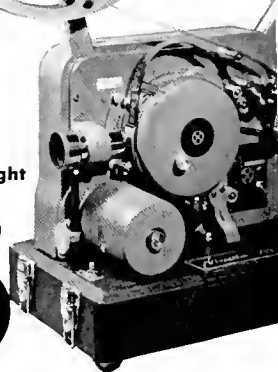
Honored by film industry friends on his 25th year at Consolidated Film Industries at a luncheon ceremony on June 6 in Hollywood, Sid Solow (standing at lectern), CFI vice-president-general manager, expresses gratitude (story on page 67).



Your SALESMEN GET IN STORY GETS TOLD . . .

SENSATIONAL NEW
Movie-Mite
Supreme

16mm SOUND PROJECTOR



- Theater Quality
- Easiest to Use
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SAVE
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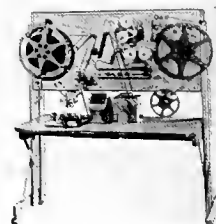
Your customer enjoys a theatre presentation at his desk. Sets up easily . . . in three minutes or less. You're in with your story — You're out with a sale.

Ideal for large screen projection too.
 Complete with screen \$298.50

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Automatically inspects and cleans film. Easily pays for itself. Trial plan \$75.00 per month.

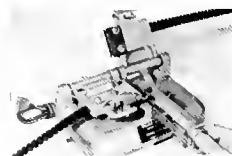


THE NEW ADMATIC

Sells and Tells your story continuously with 30 color slides.

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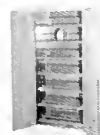
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The finest hot automatic splicer in the world. Fastest, strangest professional splices. Only \$99.50

COSTS
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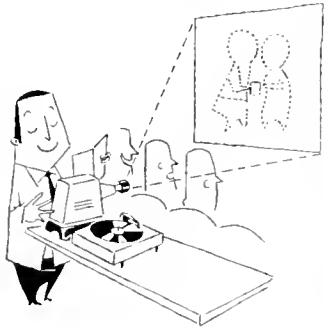
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 "Stick-to-it-ive"
 salesmen?

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PREPARED SALES MEETING



title:

"Close Isn't Closed"

Here, in one package, is everything you need to stage a hard-hitting sales meeting—at small cost and with extremely little preparation. Dramatic film highlights create deep, lasting impressions of successful selling methods. Used by leading companies the nation over. Effective for any type of business.

ALL FOR JUST \$35.00

- 1 COMPLETE TEXT**—for step by step guidance. Contains instructions, remarks which you may read or improvise upon, questionnaires that reveal individual selling weaknesses, sales problems to stimulate discussion, summarized highlights and send-home follow-up material.
- 2 STRIPFILM**—proves, with realistic situations, how closing starts at the very beginning of the interview. Illustrates how it's possible to ask for the order again and again—sticking until it's signed.
- 3 SOUND RECORDING**—Narration by Harlow Wilcox puts the message across clearly, forcefully, convincingly.

ORDER NOW

Send us your check for \$35.00 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

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A Division of Rocket Pictures, Inc.

NAVA Exhibit Roster Gains for Convention, July 20-23

ADVANCE EXHIBITORS GUIDE
 APPEARS ON PAGES 44, 45

★Ninety-eight organizations formed the initial register of exhibitors for the 1957 National Audio-Visual Convention, to be held at the Hotel Morrison, Chicago, July 20-23.

Displaying their wares and services at the NAVA Exhibit will be producers of film materials, manufacturers of audio-visual equipment and religious and secular publications representing various segments of interest in the audio-visual field. These exhibitors will provide a demonstrative view of new and standard audio-visual tools which can be utilized by the more than 2,000 practitioners who attend the convention.

Seven National Groups to Meet

Conventioners will include members of seven national groups which hold concurrent sessions and workshops under the auspices of the National Audio-Visual Association. Main feature of the convention sessions will be a speech by William (Billy) Gove, vice-president of the EMC Recordings Corp., St. Paul, Minnesota. Gove is a sales consultant for several national firms and is active in sales meeting work.

NAVA's convention and exhibit will occupy the mezzanine and first floor of the Morrison Hotel. Group meetings have been timed to enable members to tour the exhibit.

Show Leading Projector Models

Visitors will have the opportunity to examine 16mm motion picture equipment, slidefilm projectors and other projection units manufactured by such firms as Bell & Howell Company, Eastman Kodak Company, Radio Corporation of America, Victor Animatograph Corporation, American Optical Company, DuKane Corporation, O. J. McClure Talking Pictures, Technical Service, Inc., La Belle Sales Corporation, Viewlex, Inc., Charles Beseler Company, Standard Projector & Equipment Co., Inc., and Victorlite Industries, Inc. Slide projection models built by The Society for Visual Education, Inc., and Spindler & Sauppe, Inc., will be shown.

Special Lines of Equipment

Special projection equipment manufactured by Bausch & Lomb Optical Company, Busch Film & Equipment Company, Genarco, Inc., Ozalid Division-General Aniline Corporation, Projection Optics Company, Inc., Squibb-Taylor, Inc., The Strong Electric Corporation and Sylvania

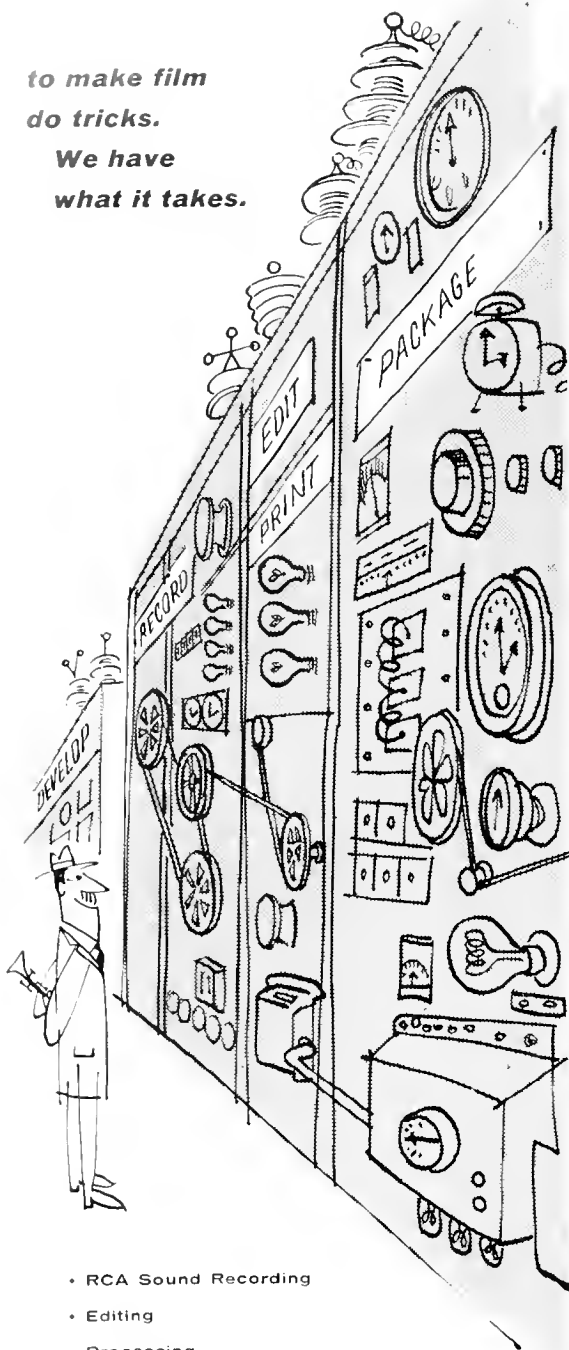
(CONTINUED ON THE NEXT PAGE)



It takes more than sound...

to make film
do tricks.

We have
what it takes.



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- Editing
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Washington 2, D.C.
LAwrence 6-4634

NAVA Convention Plans:

(CONTINUED FROM PRECEDING PAGE)
Electric Corporation will be among the products on view.

Convention-goers in search of the latest in projection screens will be able to study the models offered by Commercial Picture Equipment, Inc., Da-Lite Screen Company, Inc., Light-master Screen Company, Radiant Manufacturing Corporation and Universal Screen Company.

Film editing, handling and storage equipment will be exhibited by such firms as Harwald Company, Inc., Florman & Babb, Inc., Jack C. Coffee Company and Neumade Products Corporation.

Sound Devices, New Films Shown

Phonographic and tape recording units will be displayed by several concerns — Ampex Corporation, Audio-Master Corporation, Califone Corporation, Columbia Records Sales Corp., EMC Recordings Corporation, Reeves Soundcraft Corporation, Newcomb Audio Products Company, The Pentron Corporation and Webeor, Inc. Geo. W. Colburn Laboratory, Inc. and Rapid Film Technique, Inc. will feature laboratory services.

New film materials will be displayed by such sources as The Jam Handy Organization, Inc., Cathedral Films, Inc., Coronet Instructional Films, Family Films, Concordia Films, Church-Craft Pictures, Inc., International Film Bureau, Inc., United World Films, Inc., and World Wide Pictures.

(Information on exhibit space and regulations may be obtained by contacting Don White, Executive Vice-President, National Audio-Visual Association, Fairfax, Virginia.)

Breakfast Opens General Sessions

The two general sessions of the NAVA Convention will begin with breakfast in the Morrison Hotel Terrace Casino. Special entertainment has been planned for the breakfasts, which start at 8 a.m. Saturday, July 20, and Monday, July 22. The general sessions will begin in the Terrace Casino at 9 a.m. General Chairman of the convention is William W. Birchfield of Montgomery, Alabama.

The Educational Film Library Association 14th Annual Conference, a major organizational assembly held in connection with the NAVA Convention, will be held in the Morrison Hotel, July 18-20.

In general sessions and sectional meetings, EFLA members will be guided by the theme, "Making the Most of Our Resources." At the (CONCLUDED, COL. 1, FACING PAGE)

Now—a fully
prepared

SUPERVISOR TRAINING MEETING

—ready to
put on!



Title

"MAINTAINING DISCIPLINE"

Here, in one package, is everything you need to stage an effective training meeting. So flexible you can use it as a 15-minute "quickie" or a stimulating 2-hour conference. Modern audio-visual techniques drive home important lessons in human relations and management procedure. Proved effective for any type of business.

ALL FOR JUST \$35.00

LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improvise upon.

STRIPFILM—dramatic visual presentation . . . teaches your supervisors to recognize and handle the two distinct types of discipline and explains proper techniques in reprimanding subordinates.

SOUND RECORDING — a teacher that never tires, never omits, never forgets. Narration by Harlow Wilcox puts the stripfilm's message across clearly and convincingly.

FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

ORDER NOW

Send us your check for \$35.00 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

ROCKET PICTURES INC.

6108-A Santa Monica Boulevard
Los Angeles 38, Calif.

final general session. Adrian Ter Louw, educational consultant, Eastman Kodak Company, will present a demonstration entitled, "Making a Visual Presentation on AV to a Lay Audience." Dr. Clyde Miller, state director of Audio-Visual Education, Columbus, Ohio, will address the EFLA convention summary conference.

A general session on "EFLA and its Role in the AV Field" will feature a filmstrip on *EFLA's First Seven Years* and a visual presentation on the Association's second seven years. Sessions will be held on: "Using Closed-Circuit TV in the Classroom;" "Exploring AV Resources in—Conservation, Religion, Mental Health;" "How EFLA Evaluations are Prepared;" "Different Procedures in Film Selection;" "Training Student Teachers in AV Methods;" and other educational audio-visual subjects. Adult and special interest films will be screened. ☐

Victor Dealers to Meet in Chicago on July 19

★ More than 150 Victor Animatograph Corp. dealers will meet in Chicago, July 19 at the Morrison Hotel, prior to the National Audio-Visual Convention, to be held there July 20-23.

At the 3:00 p.m. session, Victor dealers will be greeted by the Kalart-Craig organization. The Kalart Company, Inc., Plainville, Connecticut, recently assumed production of projectors and related equipment for Victor Animatograph Corporation. Sam G. Rose, Victor president, Morris Schwartz, Kalart's president, and Hy Schwartz, vice-president of both firms, will meet the Victor dealers.

Plainville, U.S.A., a film visit to Kalart's Plainville plant, will be part of the official welcome. The film shows Kalart's modern manufacturing and research facilities and underscores the importance of rigid quality controls in the production of Kalart, Craig and Victor units. ☐

Cologne "Photokina" to be Held Every Second Year

◆ The organizers of "photokina," International Photo and Cine Exhibition Cologne, have announced that the event will take place every second year in Autumn.

Opening day will be the last Saturday in September and "photokina" always will run for nine days, closing on the Sunday of the following week. The "photokina" 1958 will take place from September 27 to October 5; "photokina" 1960 will be held from September 24 to October 5. ☐

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or the budget priced **picturemaster** to the

value packed



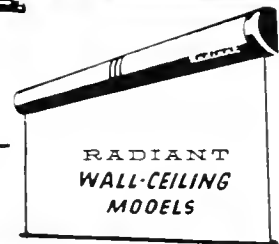
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There is a **RADIANT SCREEN** for every need!

No matter what type of Projection Screen you need—portable tripod, wall, wall-ceiling, table or wide screen—Radiant can furnish it in a wide variety of sizes to meet your exact requirements.

Radiant is not only the world's largest maker of Projection Screens—but also the producer of *the most complete line of screens available anywhere!*

You will find in the Radiant Screen of your choice the rugged durability, the ease of operation—plus the most advanced reflective fabrics—that experience, research and manufacturing skill can produce.

Send today for the new FREE Radiant Screen Guide, which tells you how to select the type of screens that best fills your needs.



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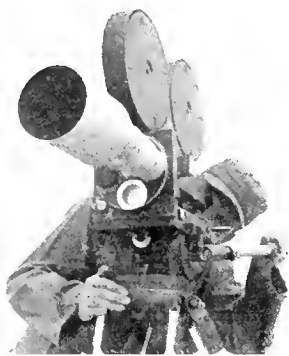
RADIANT
RADIANT MANUFACTURING CORPORATION
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Multiple Mitchell Cameras on Mobile Turret of U. S. Naval Air Missile Test Center, Point Mugu, Calif. Seventeen 35mm and five 16mm Mitchells are used here.

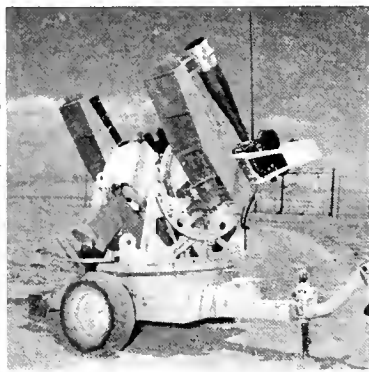
CAMERA BECOMES BASIC RESEARCH TOOL

Official U. S. Army Photograph



200 Mitchell Cameras, mostly high speed models, are in use here at White Sands Proving Ground, New Mexico

Official U. S. Navy Photograph



Powered Tracking Mount has Mitchell Cameras; over 50 Mitchells are used at U. S. Naval Ordnance Test Station, Inyokern, Calif

Mitchell Telephoto Tracking Camera in use at Air Force Missile Test Center, Cape Canaveral, Florida



Official U. S. Air Force Photograph

One of 12 Mitchell cameras used to track missiles at Holloman Air Development Center, Alamogordo, New Mexico

Official U. S. Air Force Photograph



Vital Projects Now Heavy Users of Motion Picture Cameras With Flexible Performance Range

Accelerated project work has today put increased demands upon motion picture equipment. Because of the need for a camera which can perform under a broad range of research and development requirements, the Mitchell Camera has today become the standard *basic* motion picture camera used in projects in this country and abroad.

No other single camera can be used so flexibly, under such extreme filming conditions, and for such a broad range of cinematography as can a Mitchell Camera. In one location, alone, 200 Mitchell 35mm and 16mm cameras are now in use at White Sands Proving Ground.

Write today on your letterhead for information on the Mitchell Camera line.

Mitchell Camera
CORPORATION

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Cable Address: "MITCAMCO"

WHAT'S AHEAD for the business film medium this fall and in the decisive fourth quarter of '57? Where does industry think more films are needed? Can pictures help in selling? How can the sponsored film keep pace with an expanding American business economy?

In dozens of recent high-level sponsor interviews, the Editors of **BUSINESS SCREEN** found plenty of sentiment for the useful role which "properly-produced" and *well-used* motion pictures and slidefilms can play in what these companies call their "problem areas" in the months ahead.

Data Needed on Film Results

There is keen interest for more factual data on what "pictures have done for companies like ours" and for "sell" to top management to encourage the kinds of budgets which advertising, sales and public relations departments would like to have to meet their objectives via film.

"We have plenty of faith in the kind of work companies right here in New York are capable of turning out," said one Manhattan ad man. "But we wish they'd spend more time talking facts about the film medium than about geography." Sponsor representatives in Detroit, Chicago, St. Louis and on the West Coast commended the 7th Annual Production Review as a "good answer to our problem of identifying an experienced, dependable source of facilities, which we frequently use." But it wasn't studio facilities that appeared to be today's *paramount* interest among sponsors.

Sales Training Most Critical

"Let's talk about *our* problems," said one Detroit executive. "I'd put sales training and promotion foremost on the list. All the way through the dealer field, we've got to *show* our people that the old-fashioned virtues of real salesmanship still make the sale, that no matter how fine the product, it has to be sold person-to-person and that the future for all of us depends on those sales."

Productivity is today's recognized answer to the present wage-

price spiral. "We get production in this plant when everybody is thinking straight," said one industrial relations manager. "But we have to remain constantly aware of the need for real understanding by everybody in the set-up. Unanswered questions about pensions, vacations, a tool or model change can build into real trouble. I'd say we vitally depend on good communications to help avoid that and we agree that our films have played a most important part in maintaining good employee relations in recent years."

Listing the "problem areas" mentioned by sponsors, there was general agreement that films are needed in the months ahead for:

1. Sales training all along the line, with favorable comment for the recent Tele-Sell Spectacular as "the kind of thing that does everybody a lot of good, particularly when you show ordinary folks doing a real job, like that gal from the New York department store." Probably seems like the same old story, agreed one sales manager, "but we have to keep on telling it and your people can help by making it real and immediate and *definitely personal*."

Other Key Areas for Films

2. Service training, with emphasis on factual and palatable visuals to "protect our interests in these new products by making sure that the necessary maintenance and installation jobs are properly taken care of."

3. Human relations within industry and in every phase of production and distribution. "Unless they're for you and doing the job with a satisfied feeling, you're licked." Recognizing the complex problem of economic understanding, the feeling was that *both* labor and management leadership should pursue this field aggressively in the years ahead.

4. Consumer education, which is greatly diversified in scope, embracing both youth and adult groups, and covering a wide range of subject interests from product information to job opportunities. "We recognize that our future is in the hands of these growing millions of teenagers and unless they

FORECAST OF FILM TRENDS

Needs of Business Await Film Ideas

More Data on Film Results, Original Scripts Cited in Sponsor Interviews



believe in us and our products we've failed to achieve a very important goal."

Overseas sales markets promise to be an important factor in tomorrow's film planning. "We've got to bring know-how from both the plant and sales departments to our dealers and distributors in many parts of the world," confirms one export manager. Films are being used by an increasing number of companies for labor relations as well as marketing and service training functions among foreign subsidiaries and sales outlets. Magnetic tracking of dialects and languages was considered an important factor in making films more effective and economical for these purposes.

TV Needs a Fresh Approach

Television was considered both a budget problem and an unfulfilled opportunity by many sponsors interviewed. Citing C. O. Hurly's recent criticism of network and program costs,* an auto executive agreed.

"TV network entertainment shows are too costly and often irrelevant to our real selling needs." But there were frequent comments on the favorable responses achieved

by public-service films shown via tv stations and a growing interest in new forms of dealer-cooperative film programs and shorter length tv films requested by many local stations.

Film Ideas At a Premium

"It's easier to buy sponsored films than ever before," said a film department head in the midwest, "but harder to get a good idea for the screen." The emphasis in many interviews was placed on the importance of good picture ideas, on good scripts.

Above all, there was widespread acceptance of the tremendous size of today's tv and 16mm group audience potential for *interesting, useful* new films. "The only limit on audiences available for a really good new picture is the number of prints we supply our distributor," says one sponsor with several films in circulation. "Costs per viewer average only a fraction of a cent, including production and prints." □

*Addressing the Canadian Federation of Advertising and Sales Clubs on June 26, Mr. Hurly (now president in charge of sales, Chrysler Corp. of Canada) said: "The great home world of entertainment, which started a few years ago as a humble servant of advertising, now seems to be calling the tune. In our eagerness to use him and his talents, so as advertisers have hoarded, hoarded and spoiled him to the extent that he's become, in some respects, a monster."



A New Look at Notre Dame

A Great University Comes Alive in the Realm of Spirit and Intellect as Owen Murphy Revisits His Alma Mater

Sponsor: Notre Dame University.
Title: *Notre Dame*, 30 min., color, produced by Owen Murphy Productions, Inc.

★ While Notre Dame University is proud of the fierce loyalty accorded its famed football teams by alumni, friends of the school, and the fabled "Subway Alumni," it sometimes becomes pained that more of its supporters understand so little of the *real* Notre Dame, which is as vital in the realm of spirit and intellect as the team is in pigskin annals.

As An Old Grad Sees It . . .

Lest old alumni momentarily forget the true meaning of Notre Dame, the school has turned this year to one of its old "grads"—Owen Murphy—to come back to the cam-

pus and portray on film the modern spirit of Notre Dame.

It is an old school, founded in 1842, which has grown to become one of the outstanding universities of the nation, with a big plant of 1700 acres and over 5,000 undergraduates. Its distinction, however, has not derived from numbers, or from buildings, but from a first-class faculty and the spirit of the college felt and lived by students—Catholic and non-Catholic, alike.

Showings Via TV and Alumni

Owen Murphy has put all this on the new film, blending his vocation with a strong avocation for one of the places he loves the most.

The film will be shown on television, and to meetings of Notre Dame alumni all over the world. 景

Below: the pursuits of its students reflect the real spirit of "Notre Dame" as the camera visits a chemical laboratory, an architecture and art class and the friendly confines of a university residence hall.



The Saga of the U.S. Navy Hydrographic Office

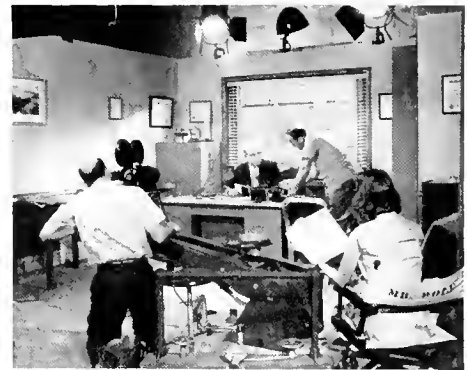
Sponsor: United States Navy.
Title: *The History of the U.S. Navy Hydrographic Office*, 14 min., color, produced by Academy Pictures, Inc.

★ This film illustrates the history of the branch of the Navy which is responsible for the charting of oceans and coasts of the world. It was first shown last month in Monaco at the

Seventh International Hydrographic Conference.

The conference, held every five years, is attended by the heads of the Hydrographic Services of practically all maritime nations. At present there are 32 "member States" of the International Hydrographic Bureau.

It is expected that the film will be made available to the general public.



Dr. Kap Lambert learns the real facts about the AMA in this scene from the new film.

The Case for Organized Medicine

A Convincing Exposition of Its Contributions to Medical Progress Is Made by the AMA Through a "Doubting Doctor"

Sponsor: The American Medical Association.

Title: *The Case of the Doubting Doctor*, 20 min., color, produced by the Centron Corporation.

★ The American Medical Association, host to some 13,000 physician members at its 106th Annual Meeting in New York city last month, is both an important sponsor and protagonist of the film medium. Medical film exhibitions, both of domestic and overseas films, co-operation with prospective sponsors in the professional field, and sponsorship of both internal and external films of its own are a confirmed part of the AMA's film program.

Strive to Better Standards

For those die-hards who either don't know (or resist knowing) how this organization works for better standards within the profession, maintaining flexibility of rule and building toward ever-higher ethical and economic standards in American medicine, the AMA has sponsored *The Case of the Doubting Doctor*. The doctor's case is specifically that of mythical Dr. Kap Lambert and through his obstinate insistence on finding out exactly how the AMA runs things, the work of the Association is made plain for viewers within and outside the profession.

With two fellow doctors and a newspaper pal, Kap reiterates his claim that the AMA is a "compulsory setup" and bets that he can prove it. After their golf game, Kap confidently confronts the administrator of his hospital, demanding that he "put it down in writing that a doctor must belong to the AMA before he can have any hospital privileges." To his surprise,

Kap learns that the rule is set up by the hospital, not by the Association.

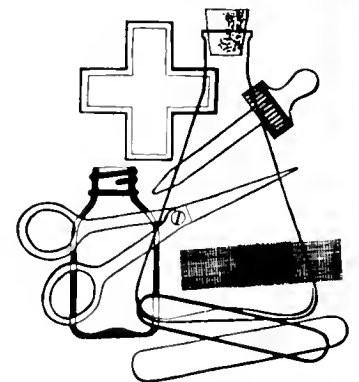
Increasing Number of Graduates

He runs into the same stone wall when he tries to prove that the AMA sets a limit on the number of doctors. He discovers that its activities have actually increased the number of accredited medical school graduates. He keeps on investigating and his findings reveal many beneficial activities he had never considered, plus others he hadn't evaluated fairly.

This Centron production is both believable and a thoroughly competent exposition of the problem. Well cast and convincing in both story and direction, it belies a low-budget approach. *The Case* was directed by Harold Harvey; lensed by Norman Steuwe from the script by Margaret Travis. Executive producer was Arthur Wolf.

How to Obtain This Picture

Free loan bookings of this new AMA picture can be arranged through Association headquarters offices at 535 N. Dearborn Street, Chicago 10, Illinois.



Economic Facts for John Q. Public

"The Story of Creative Capital" Joins National Education Program of the Chamber of Commerce of the United States

Sponsor: The Chamber of Commerce of the United States.

Title: *The Story of Creative Capital*. 20 min., color, produced by John Sutherland Productions, Inc.

★ *The Story of Creative Capital*, one of four new motion pictures recently added to the national economic education program of the Chamber of Commerce of the United States has been released for distribution. It was created by John Sutherland Productions, Inc.

The film is a 20-minute Technicolor cartoon on the origin, operation and success of American capitalism. It tells how capitalism works to the benefit of the average man.

One of the dwarves of the Rip Van Winkle story, a learned chap, visits Mr. A. (for Average) Man and shows him how, through his insurance, bank savings and other investments, he has a real ownership interest in big and small business all over the country. Mr. Man is relieved of his "little man" depression and made to feel that he is somebody.

As *The Story of Creative Capital* comes into circulation, it advances a cooperative practice in which industry pays for production of a film subsequently promoted and distributed by the Chamber. The film was made possible through the assistance of E. I. du Pont de Nemours & Co., Inc. *It's Everybody's Business*, currently promoted by the Chamber, was also produced by John Sutherland in 1954 under Du

Pont sponsorship and established the Chamber's cooperative production pattern.

Another new film, *The Dynamic American City*, which in 23 minutes depicts phases of urban redevelopment, was produced by Frederick J. Bashaw, real estate expert, and is being promoted and distributed by the Chamber. Also fitted into the cooperative plan is the new picture, *The Atom Comes to Town*. Production costs for this film were paid by an Industry Advisory Council to the Chamber's Atomic Energy Committee. A 23-minute color film on peaceful uses of atomic energy, *The Atom Comes to Town* was produced by Muller, Jordan and Herrick of New York City.

The Chamber's fourth new film, *What Is a Chamber of Commerce?*—a 20-minute color explanation of organized volunteer business leadership—was produced by the Chamber's Audio-Visual Service Department in its own studio.

Other films distributed by the Chamber are: *People, Products and Progress, 1975*, *The Magic Key* and *The Loaded Package*. All U.S. Chamber of Commerce films are available on either a purchase or rental basis. The Chamber's division offices in New York, Chicago, Atlanta, Minneapolis, Dallas and San Francisco have an arrangement with Modern Talking Picture Service, Inc., to handle print shipments. Bookings are handled through the Chamber's headquarters, 1615 H Street, N. W., Washington, D. C., or through the division offices. ☐

Capital accounts for the tools used in modern production . . .



An incident in the life of Thomas Moon . . .

"The Ordeal of Thomas Moon"

An Unusual Documentary Sponsored by Smith, Kline & French Depicts a Few Trying Minutes in Life of an Overweight Man

Sponsor: Smith, Kline and French Laboratories.

Title: *The Ordeal of Thomas Moon*. 19 min., b. w., produced by Gerald Productions, Inc.

★ This film is a most unusual documentary—telling of just a few minutes in the life of an overweight man. Not much happens to Thomas Moon in these few minutes, for there is no beginning to his problem and only a vague awakening at the end.

But in the few minutes, an audience can understand that the problems of Thomas Moon, though

understatement of his predicament makes it the more believable.

Smith, Kline and French make drugs which are used by doctors in treatment of overweight, but this is never even implied. The sponsor barely indicates that something can be done for the likes of Moon.

Use Wholly Natural Setting

An unusual film—its production was equally out of the ordinary. It was made completely in the Penn Station, New York, and the immediately surrounding streets. The result has produced some wonderful natural scenes. With only the available power supply of the station—360 amps—and some scenes encompassing 60 actors, Gerald Productions needed as sensitive film as possible.

A new experimental film was obtained, DuPont Type SX252B, rated at ASA 500, and the results proved to be excellent, with plenty of image quality, grain and contrast characteristics.

Only Sound Effects of Station

Believing that a music track would have been out of place in such a setting, a calculated effect was obtained by utilizing the natural sound effects of the station.

The Ordeal of Thomas Moon will play first before professional groups, with other distribution plans to follow. ☐

Below: curious throng gathers in Penn Station during filming of *Thomas Moon*.



. . . he pauses at station newsstand not overwhelming, are many, and put together they weight his days with little miseries.

The Price of Neglect

He isn't a very fat man; there is just, let's say, 10 or 50 pounds too much of him. We see him as he struggles up the stairs from a train platform in Pennsylvania Station, laboriously bending over to leave his bag in a floor-level locker, mopping his brow in a sweltering phone booth.

And that's about it. Thomas Moon is just uncomfortable, and the very

How to Capitalize on a Quality Film Investment

Calls It a "Business Tool"

A member of the PR staff recently defined this film as "a business tool" noting the "hours of time saved in getting B.E.U. across to agents, brokers, clients and prospects." The film was backed up with an organized talk illustrated with a flip chart plus pre-approach letters for field people to send to clients and other letters to general insurance men.

Local Publicity

They have also prepared, for use at the local level, publicity releases and printed materials for use by the group man. Not the least important value it hopes to derive is the increased understanding of what it is the company offers to clients. "The film," they say,

"serves as a catalyst at the important point of contact between group men, agents, brokers and the client."

To launch *The Lifetime Look* properly, a press showing for key editors of daily newspapers and publications in the management, advertising and business trade fields was held at New York's Waldorf Astoria. Prints of the film have been located in principal cities convenient to the company's branch office network, with custodial service handled by Modern Talking Picture Service, Inc., exchanges. Plans were also under way in



'Envelope' and 'Even for One' (facing page) won this award.

June to deliver a shorter version of *Outside That Envelope* to Modern exchanges for general public distribution.

Both of these films dramatize a set of insurance case histories to generate better understanding of group benefit plan advantages. In *The Lifetime Look* the key phrases are "a worried worker is a careless worker" and "if I had five years invested in this plan, I'd sure stop and think before I'd take an outside offer." Directed to employers, the film develops believable facts to show that group insurance and retirement programs can do more than simply earn improved industrial relations; that they return an actual profit on their premium costs through improved job attitudes.

Response Based on Knowledge

The germ of the film idea is that the route to this profit is a program of Better Employee Understanding, on the single thesis that an employee will respond only to benefits he *knows* he is getting.

Bringing this story with dramatic emphasis to these beneficiaries of group insurance, the employee and his family, is the mission of *Outside That Envelope*. Its objective: that the employer's people realize, beyond mere arithmetic, the significance of group insurance and retirement programs to the lives and happiness of themselves and their families. Realizing that few employees ever really absorb the conventional descriptive booklets, this film *visualizes* the several benefits in a series of dramatized case histories of people "like us" in prob-

(CONTINUED ON PAGE SIXTY-EIGHT)



One of "case history" episodes dramatized in "Outside That Envelope"

Dual Approach to Insurance Sales

Two Effective New Pictures Develop Better Understanding of Group Insurance Benefits for Connecticut General Life

ESTABLISHED IN 1865, Connecticut General is one of those well-established old-line life insurance companies with modern headquarters in Hartford. Strongly interested (and a pioneer) in the field of group insurance, an important economic trend of the times, the company is aggressively engaged in promoting what it calls "B.E.U. Service."

That is "Better Employee Understanding" of group insurance and pension benefits which management provides. An integral part of this widespread promotion are two recently-produced color motion pictures: *The Lifetime Look*, a 42-minute film which shows management how to get the greatest return on its investment in employee benefit plans, and *Outside That Envelope*, a 10-minute story treatment aimed at the employees themselves.

A Golden Reel Award Winner

Audiences at the recent American Film Assembly voted *Envelope* the best of its type at that film gathering and voted it the top Golden Reel Award. Both films were produced by Parthenon Pictures, Inc.

No advocate of the half-way approach, Connecticut General has been utilizing both films with customary zeal and thoroughness. Intended strictly for use as a sales tool by group-insurance agents and brokers, *The Lifetime Look* was introduced to the company's nationwide system of offices on a carefully worked out plan. It has been widely advertised through insurance trade journals; accompanied by four-

color promotional literature and followed up by company executives.

Advertisements like this promoted the film via insurance magazines.



Hear...see...feel... the impact of group benefits

... in a dynamic new motion picture in full color! This moving, realistic film shows management how to get the greatest return on its investment in group insurance and pensions through improved employee attitude and increased work effectiveness.

Fair warning, this movie, "THE LIFETIME LOOK," is going to be talked about because it adds such a dramatic new sales dimension to group benefits.

If you'd like to see... or use "THE LIFETIME LOOK," just call our local office.

CONNECTICUT GENERAL

Life Insurance Company,
Hartford 15, Connecticut

IN THE SPRING of 1956, the American Medical Association embarked on what was to be one of its most complex film projects in recent years. Having been quite successful over the past few years with the public relations motion picture, it now was willing to undertake a subtle and important part of its public relations program through the production of a motion picture that would shed light on some of the seemingly forgotten aspects of the work of the American physician.

The Association wanted the American public to have a new point of reference with regard to its view of the medical practitioner. A.M.A. wanted the public to see that this doctor is not simply a man in white with a stethoscope and a hypodermic ready to apply the latest in scientific knowledge of medicine, but, rather, that he is an important and responsible member of the community which he serves, both inside and outside of his examining room.

Choose One Revealing Incident

Together with its producer, Dynamic Films, Inc., the A.M.A. decided to pass up the "ethic" documentary and to choose as a vehicle a dramatic and revealing incident in the life of one doctor. It was hoped that by the use of this small microcosm a subtle feeling on the part of the audience would be motivated toward all doctors.

It was hoped that within the framework of a 28-minute dramatic film designed primarily for TV use, the doctor would appear in many of his roles, roles that he plays every day, every hour in his life.

The A.M.A. recognized that, due to the great number of brilliant new discoveries in the field of medicine, the public gaze has become fixed on a picture of the doctor as a man with wonder drugs and scientific machinery.

Public's View of "New" Doctor

National campaigns to raise funds for research, the constant and growing drives against crippling diseases, and the publicity given the remarkable new advances made against polio, cancer and tuberculosis have created in the public mind a new attitude toward the medical profession.

In a sense the kindly old family doctor has been replaced by the more professional picture of the highly trained, well-equipped physician standing cold and aloof in his efforts to serve humanity.

Now the A.M.A. wanted to redirect attention to the other side of



In the mayor's office, Ella Wilson hurries back to Dr. Harry Austin for help in inoculating whole town after Mike Elliot's typhoid attack.

Portrait of an American Doctor

"Even For One" a Realistic, Forthright New Documentary Shows TV Audiences Typical Problems of Today's Physician

the picture. It felt the need to show the physician in his private practice, in his personal relationships in his services and obligations to his fellow men.

His Role in Human Relations

More important, the Association wanted to see him as an important part, an integral part of the American community scene. It wanted the audiences to see that one of the doctor's great contributions lies in the area of human relations. The decisions he must make in his practice with his patients are based, not solely on his professional skill. His decisions, rather, are guided by his experience in dealing with human problems and with individuals and within this area he cuts across into many areas of interpersonal relationships. So the problems are not always physical.

"What shall I say to comfort the hopeless victim of cancer? Shall I

Below: Austin and health officer check water for contamination.



save the mother or the child? Is this an illness of the body or the mind?" These and a thousand other questions confront the physician every day in his career and the answers cannot be found in a school text or in any table of learning. They are problems that must be met and treated individually and the answers are never the same.

Understanding Guides Decision

It is only through a mature, personal understanding of his patients and a deep sense of responsibility to them that the doctor can make his crucial decisions. This, then, is the substance of what the American Medical Association wanted the public to understand. This is the goal for which a motion picture was decided as the best medium to attain this goal and for which the film *Even For One* was produced.

This stronger, wider, deeper concept of the physician's role called for full scale re-evaluation of the relationship between doctor and community. It was with this purpose in mind that Ralph Creer, Director of Motion Pictures and Medical Television of the A.M.A. embarked on an entirely new public relations program for his group.

With this difficult and highly complex task in mind, Ralph Creer, Leo Brown, director of public relations and Steve Donohue, assistant director of public relations, of the Amer-

ican Medical Association and Sol S. Feuerman, director of Medical Dynamics, Dynamic Films, Incorporated's medical film division, Lee R. Bokker, director of the picture, and Nathan Zucker, president of Dynamic Films, began a series of conferences to ascertain the best method of screen treatment.

The basic story framework that had finally been decided on was essentially this: The film was to cover a ten-day period in the life of Dr. Harry Austin, respected member of his community, capable member of the medical profession, a general practitioner serving a town and a lot of people.

The Story Within The Picture

The film begins with Harry Austin being called to the bedside of young Mike Elliot. Examination reveals that the boy has typhoid fever and Austin arranges his removal to the hospital and all of the precautions necessary to prevent the disease's spread. Immediately follow-



Above: Dr. Austin tells Mrs. Elliot her son has typhoid fever.

ing he is called to the bedside of Dick Wilson, one of Mike's friends.

The boy shows some of the same symptoms of typhoid but it is Austin's considered judgment that the disease is not present. Ella Wilson, highly nervous and a possessive mother, is furious. She feels that her son is not getting the same attention that Mike is and she feels that Austin is not doing his job. She fans the flames of hysteria in her and carries her case to the mayor, insisting that the entire town be inoculated against typhoid and that her boy be removed instantly to the hospital.

Throughout the personal abuse heaped on him by a hysterical mother, Austin retains his professional calm going about his business to the best of his ability and judgment. He takes all necessary precautions but concerns himself with what is really wrong with Dick Wilson.

Despite the storm raging around his head he is able to ascertain the

(CONTINUED ON PAGE 56)

The National Visual Presentation Awards

NINE WIN FIRST PRIZES IN 5TH ANNUAL COMPETITION



First award for motion pictures in the Sales Promotion category was given to the cartoon-style film "Opportunities Unlimited" produced by Transfilm, Inc. for LIFE Magazine. This picture delineates the effects of an expanding American economy and growing population; cites business potentials in the years ahead.



Winner of the first award for Sales Training motion pictures was the film "Pabst Sales Call" produced for the Pabst Brewing Company by Dallas Jones Productions. Cast included one of company's sales training managers; film drives home five steps in Pabst Sales Call.

The motion picture "Bulldog Convoy in the Arctic" won a second NVPA award in the Sales Promotion category for sponsor, Mack Trucks, Inc. and its producer, Don Horter Productions. A documentary treatment of actual transport conditions in the Far North was shown.



WINNERS of the 5th Annual Awards Competition, sponsored jointly by the National Visual Presentation Association and the Sales Executives Club of New York were presented at an S.E.C. luncheon meeting at the Hotel Roosevelt in New York on June 11. Three of the prize-winning visuals were shown during the luncheon.

A Day of Visual Presentation, held on the same day, was devoted to workshops dealing with many types and applications of visual communication devices.

Society of Sales Training Executives.

According to the NVPA, the entries this year were the most creative submitted in the past five years of competition. They ranged from visuals the size of matchbooks to mechanical presentations housed in oversize suitcases. The motion pictures and sound slidefilms included all types of production techniques ranging from simple art and photograph to fully animated films.

Workshops on Visual Presentation

200 Entries Were Submitted

Approximately 200 select visual presentations competed for a total of nine first prizes representing the best of motion pictures, sound slidefilms, transparencies, slides and printed graphics as applied in the areas of selling, sales training and sales promotion. The judging of the visual materials involved several months of intensive evaluation by members of the Sales Executives Club, the Sales Promotion Executives Association and the National

The morning workshop sessions of the Day of Visual Presentation were devoted to new ideas and developments in motion pictures, sound slidefilms, transparencies, slides and printed graphics. The afternoon sessions dealt with the effective application of these devices in the areas of selling, sales training and sales promotion. More than 100 users and producers of visual aids actively participated in the workshops and critiques. About 50 visuals, including all winners, were shown during the sessions. ■



First prize among motion pictures in the Sales category went to "Communicative People" a circulation presentation made for NEWSWEEK Magazine by On Film, Inc.

The NVPA first award for sound slidefilms in the Sales Training category was given the Mosler Safe Co. for "A New Sales Key for Irv McDee" produced by The Jam Handy Organization for field sales training use. (below)




The sound slidefilm first award in the Sales category was given to the Fuller Brush Company for "An Opportunity for a New Career" produced by Transfilm, Inc. The subject was successfully used for sales recruitment.

Other Visual Presentation Award Winners

*** Sales Category:** the second prize among motion pictures went to the Walworth Co. for *Lubricated Plug Valves*, produced by Unifilms, Inc. In Printed Graphics, first prize won by Lily-Tulip Cup Corp. for a loose-leaf brochure produced by Direct Advertising Associates; second award to Schenley Distillers, Inc. for a mechanical visual produced by Sweeney Lithograph Co.

Sales Promotion Category: first prize for the Remington Rand sound slidefilm *This Business of Numbers*, produced by Muller, Jordan & Herrick. First prize in Printed Graph-

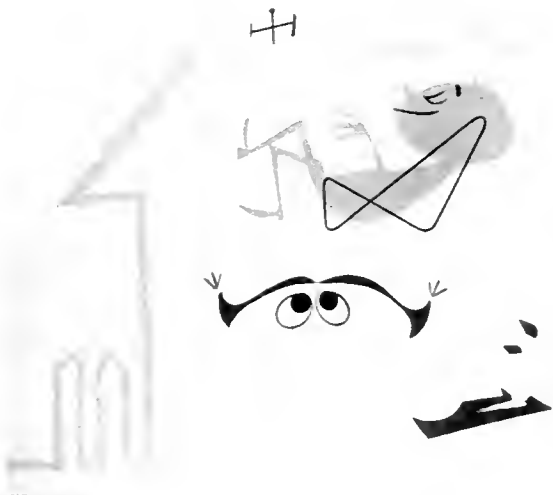
ics) to MGM-TV for the mock-up TV set produced by Belford Co.; second prize to RCA Electron Tube Div. for dealer aids-kit produced by SKA Associates.

Sales Training Category: the second prize for motion pictures went to Standard Oil of Ohio for *The Angel and the Gremlin* produced by Impact-Porter Henry & Co., Inc. Second prize among sound slidefilms to Lever Brothers' *Put Your Deal on the Line*, produced by H. D. Rose & Co. A Revlon magnetic board and flip chart won first place among Printed Graphics; produced by Porter Henry & Co. 

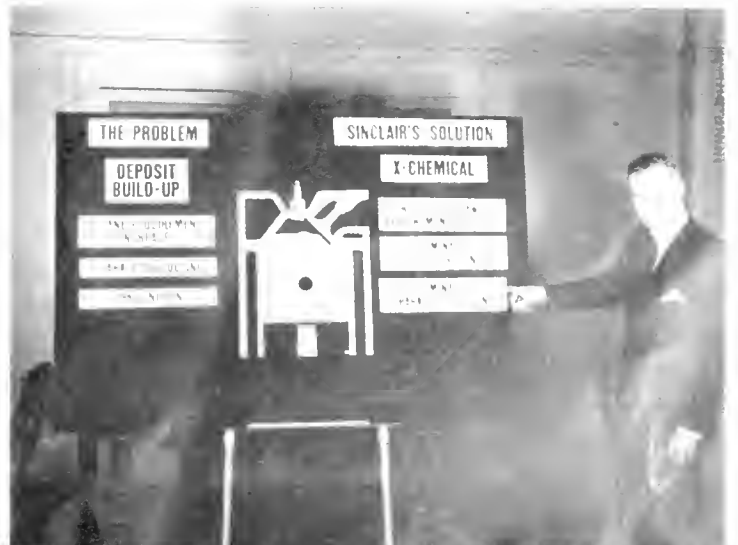


Another second award, for the sound slidefilm "Mabisco Employee Benefit Plan" (Sales category) went to National Biscuit Co. for this Depicto Films' subject.

The Sinclair Refining Company won a second award in the Printed Graphics category for its flannel board visualization produced by Florez, Inc.



"Something New Afoot" was awarded second prize in the Sales Promotion category for sound slidefilms. Produced for Collins and Aikman by Depicto Films Corp.



Panorama of the Northwest

Color Cameras Capture the Scenic Grandeur of This Pacific Vacationland in 24-Minute Film for Richfield Oil Company

Sponsor: Richfield Oil Company.

Title: *Northwest Wonderland*. 24 min., color, produced by Raphael G. Wolff Studios, Inc.

★ A "Night-On-Bald-Mountain" volcanic sequence in animation opens this beautiful panoramic film on God's Great Northwest. The subject is a natural for breath-taking photography, and the photographers haven't missed.

With the grandeur of Mt. Rainier, Mt. Hood, Mt. Saint Helen and other majesties forming the backdrop, viewers are taken on a tour of the rain-nursed, sun-loved, snow-



... interlude at a mountain inn

comforted, lake-laved fields and forests of the northwest states.

Trees and water are the productive life of this region: Trees for their lumber in perpetuity—as tree farming rather than denuding becomes the practice; Water for irri-

gation on the dry eastern slopes of the Cascade Mountains, and for electric power. The northwest's water comes from the sky and from the storage reservoirs of the mountain peak glaciers.

The northwest is perfect vacation country scenically and for all out-



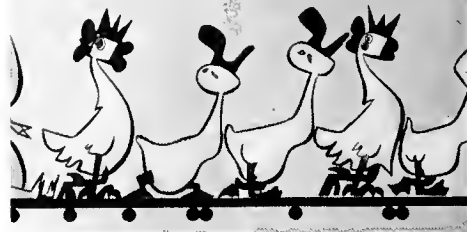
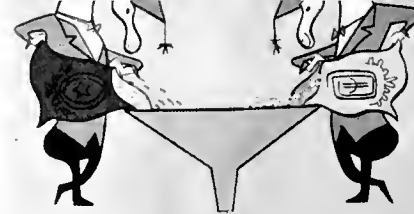
Ski thrills even at mid-summer . . .

door sports. It is the country for hiking, mountain climbing and fishing and it is unsurpassed for winter sports.

If, after seeing the picture, you don't get in line for the next plane to the northwest, you have no music in your soul, no money in your jeans, no pull with the boss or else you have agoraphobia.

The film is being distributed by the sponsor. For information on the availability of prints, write: Audio-Visual Dept., Richfield Oil Company, 555 S. Flower St., Los Angeles 17, California. □

Below: with close affinity to both God and nature, this rustic chapel is one of the visual highlights in Richfield's "Northwest Wonderland."



Applied chemistry and production-line feeding methods have increased per-man-hour production of poultry by 33% in past ten years.

Farm Markets and the Future

Changing Patterns of Nation's Agricultural Economy Told in Fortune's "Bright Promise of the American Farm Market"

AGRICULTURAL PURCHASING of farm production goods and services from industry, in terms of constant dollars, has risen 30% since 1947 and is now rated at more than \$13 billion a year. This fact, and the upward spiral of farm assets and income, are disclosed in *The Bright Promise of the American Farm Market*, a new 12-minute color cartoon motion picture distributed by Fortune Films and produced by Transfilm.

Essentially for marketing personnel, the film is designed to show the overall climate in which companies who sell to the farm market will be operating. It presents a close analysis of facts and figures to negate the popular belief that agriculture is going downhill. On the contrary, not only have farm expenditures increased, but farm assets are up 46% in the last ten years, states the film.

Approximately two million farms, less than half of the nation's total, account for 36% of cash farm sales and 35% of farm purchases from industry. These are the farms which are making a going business of agriculture, observes the film. The other 2½ million farms have been unable to yield more than a marginal return and, therefore, have brought down the general average of farm income. But, these farmers are gradually being absorbed in high wage industries.

Despite a marked decline in the

number of farms since 1947, farm real estate value has shown a remarkable gain. From \$69 billion then, it has risen to a record \$103 billion today. More than one-third of this rise, declares the film, took place since 1953. And, 20% fewer farmers, working fewer hours, are turning out 20% more farm products than they did ten years ago. Productivity is up a staggering 45%. Not even industry has matched this rise.

Foreseen in the film is a rich harvest for both the farmer and the industries which serve him. It delineates the many factors which justify this claim. Population, for example, is increasing at the rate of four million a year and incomes keep rising. People are buying more and higher-valued food. With fewer farmers around to feed this bigger and wealthier population, agriculture must rely more on industry for mechanization, better soil nutrients and improved animal productivity.

Ten years ago, 2,700,000 tractors worked our farms. Today, 4,800,000 are doing the job. Trucks are up 90%; grain combines up 110% and corn pickers, 180%. Farm machinery sales since 1917 have totaled some \$20 billion, the film discloses. Along with this demand for mechanization, animal feeds have risen 13%; commercial fertilizers, 40% and fuels, 75%.

Greater per-acre yields of farm produce and more milk from graz-

ing cows are being helped with supplemental irrigation via lightweight portable pipe and pumping equipment. Farmers spent \$65 million for this material last year and are getting remarkable results. Cotton yield, for example, has jumped from one to four bales per acre. Milk production has increased one-third. The demand for such irrigation equipment is expected to be ten times greater by 1965, reports the film.

Drug manufacturers have been kept busy providing farmers with new pesticides, hormones and special feeds to improve animal productivity. But, observes the film, 60% of the man-hours on livestock farms are still spent on chores that

can be mechanized, e. g., watering, brooding, feeding, cleaning, etc.

Electricity on the farm, an 8 billion kilowatt hour market in 1947, is now flowing at the rate of more than 23 billion kilowatt hours with 93% of all farms electrified. Industry leaders, notes the film, predict the farm use of electricity will double by 1965. To the farmer, it will mean more leisure hours and to industry, a new cycle of profits in the wide range of thousands of electrical products for farm use.

Food processing is being taken on by farmers to earn more of the consumer dollar. Now, they're buying packaging machinery, conveyor equipment, chemicals, tanks, plas-

tics and the whole chain of supplies needed to process farm output. Also adding to farm income is refrigeration which has made frozen foods a multi-billion-dollar-a-year business. Consumption of frozen juices alone has had a threefold increase in the past ten years. Refrigeration and low-degree refrigerated transportation, notes the film, have opened many opportunities for equipment sales.

More money for the farmer is also coming in as a result of government and industry research which is constantly turning up new industrial uses for farm products. Corn protein becomes synthetic fibers; soy beans convert to paint ingredi-

ents; garden hose is made from animal waste fats and synthetic rubber from turpentine derivatives. Farm profits are boosted, too, by research which is improving livestock breeds and wiping out losses due to insects, disease and weeds.

The film concludes on the optimistic note that growth is everywhere in the country today, especially for the modern farmer. Few areas of American business will escape the farmer's great demand for materials and services.

Prints of *The Bright Promise of the American Farm Market* are available at \$275.00 each from Fortune Films, 9 Rockefeller Plaza, New York 20, N.Y.

PICTORIAL PREVIEW OF "BRIGHT PROMISE OF THE AMERICAN FARM MARKET"



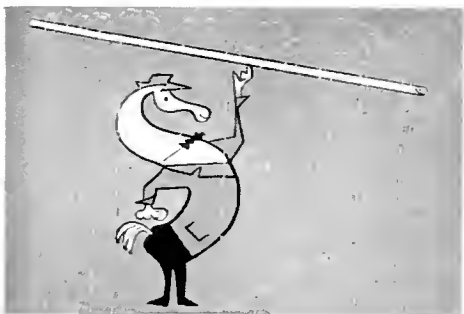
Agricultural purchasing of farm production goods and services from industry, in terms of constant dollars, is now rated at more than \$13 billion a year, a 30% rise since 1947.



Some call it "agrifecture" ... industrialized agriculture. More and more farmers, as well as co-operatives, are taking on food processing and packing to get a bigger share of dollars.



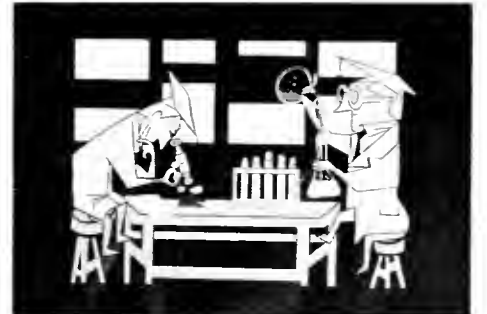
Electricity is now on 93% of our farms and is being used at the rate of 23 billion kilowatt hours, a threefold increase over 1947. By 1965, farm use of electricity, is expected to double.



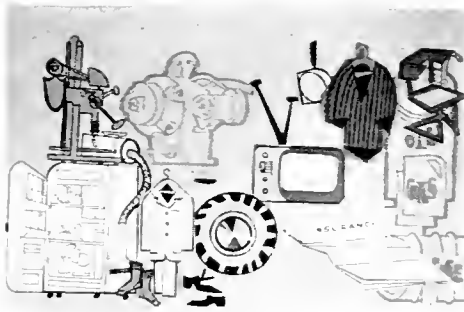
Lightweight portable pipe, a recent development, has become popular for supplemental irrigation and has greatly increased farm yield. Farmers bought \$65 million worth of pipe plus pumps in 1956.



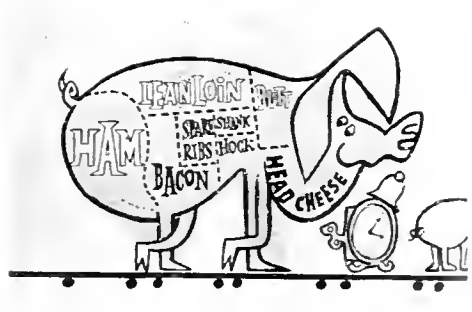
Helping boost farm profits are cures for livestock diseases provided by industry, government research. New techniques in beef nutrition have resulted in weight-gains of 20% over normal at 12% less cost.



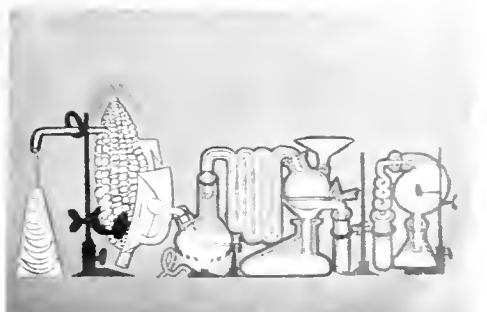
Agricultural research is going forward on new chemicals to control weeds, insects and crop disease. Laboratories are also developing rust-resistant wheats, balanced plant foods, new cattle breeds ...



The economic outlook for agriculture today points to increasing demands in all areas of business for a wide variety of goods and services as Fortune's film points out in this sequence.



Growing pocketbooks and appetites are sharpening the need for increased animal productivity. Farmers are using blended high-level feeds resulting in less disease, fewer runts, meatier pigs.



Adding to farm income are many new uses for agricultural products. Scientific research has resulted in synthetic fibers from corn, paint from soy beans, garden hose from tur-

Talk About Results!

Continental Equity Life Insurance Co.
Calls Films Their "Finest Investment"

ONE MOTION PICTURE is worth a thousand actuarial tables, believes W. Hudson Dick, president of the Continental Equity Life Insurance Company of Alexandria, Louisiana. A unique sales program, keyed to a motion picture package, was begun by Mr. Dick's company early this year.

The problem faced by Continental Equity was this: One of the big sales points of the policy was directly related to the changing value of money. The salesmen found it difficult to explain this fluctuation to prospects, for it meant trying to condense the whole economic structure into a few words that were both interesting and understandable. Knowing that this was the salesman's biggest hurdle, and feeling that a motion picture was the answer, Mr. Dick turned to the Jamieson Film Company of Dallas for help in solving the problem.

Jamieson staff members, after researching the subject, discovered that two distinct messages were involved: One was the modern economic dilemma; the other was the story of Continental Equity's life insurance policy. It was decided that, for simplicity and clarity, the messages would be presented separately. This meant the production of two films.

Animation Helps to Explain Basic Economics

The first of the two pictures, *Dollars and Sense*, is fully animated and ten minutes in length.

With stylized characters and layouts, and simple language throughout, it traces the history of money from the Stone Age to the present. It points out that money is merely a representation of buying power, and therefore its value changes. The changes that affect fixed dollar savings are contrasted with the effects that work upon the value of variable stock investments, to point up the final conclusion of the film: That an investment program can achieve constant buying power, despite economic fluctuations, by balancing fixed savings with variable savings. Screenplay was written by Hugh Jamieson, Jr., Jerry Dickinson and Barbara Guild.

Second Film Outlines Features of Policy

The second part of Continental Equity's film package is a ten-minute live-action color film describing the insurance policy and the features which give it flexibility. Continental Equity salesmen are supplied with prints of both films, which they screen as a package for audiences ranging from two to two thousand.

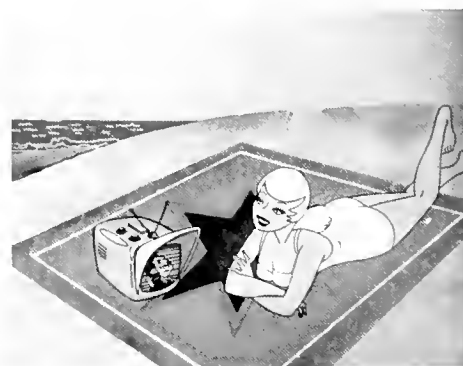
The results produced by this film package are such that Mr. Dick terms it "the finest investment this company has ever made." In a scant four months, his company's insurance in force has increased from \$3½ million to more than \$8 million. He attributes a large part of the increase directly to the better selling job accomplished through this effective film program.



By investment in industry, savings can grow in value, implementing our retirement needs . . .



Industry's technological research helps develop new products, to produce them more cheaply . . .



. . . thereby making profits and improving our standard of living, adding conveniences . . .



But depressions sometimes happen and our stocks lose in value . . . so (below) we have learned to combine our savings in both dollars and stocks.



"Dollars and Sense" notes that we work for money, but can't eat it, we eat what money buys



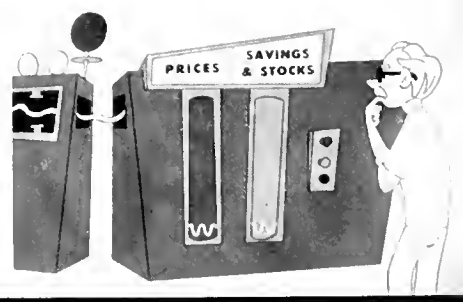
. . . and we save part of our money for the future . . . learn early to tuck a little away . . .



Twenty years ago, a retirement policy which would pay \$100 a month seemed a good thing . . .



But today, when retirement comes, it turns out to be (see below) not enough to make ends meet. How do we save for future retirement needs?





ON THE MOVE



ON WITH THE MOVIE

The Pageant projector's lifetime lubrication keeps your show on the go!

Ever had the pep and pattern of a movie presentation foiled by projector troubles?

Experts say improper oiling accounts for most projector breakdowns... most time out for maintenance. That's why the Kodascope Pageant 16mm Sound Projector is permanently lubricated at the factory.

Bypassing the commonest cause of failure assures you of control—preserves the polish that movies give your sales and training presentations.

Take your movies to your audience with the portable Pageant. Or keep your Pageant permanently set up. Either way, it keeps your show on the go.

AND THE PAGEANT ALSO GIVES YOU:

- 1. Smooth setups**—Reel arms *fold* easily into place; film path is printed on projector; drive belts are *attached*.
- 2. Sparkling pictures**—Kodak's unique Super-40 shutter automatically puts 40% more light on your screen when showing sound movies.
- 3. Natural sound**—Tone and volume controls team with baffled speaker and true-rated amplifier for clear, comfortable, natural sound.
- 4. Choice of three models**—One to match your movie needs and budget exactly.



EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME _____ TITLE _____
ORGANIZATION _____
STREET _____
CITY _____ STATE _____
(Zone)

Kodak
TRADE MARK

Advance Furnace Company
2300-18 East Douglas
Wichita 7, Kans.

Exhibiting: projector tables, easels,
book trucks

Personnel: Carl W. DeVore, Kenneth
B. Northcutt, Maclean Briggs

American Electronics, Inc.
655 W. Washington Blvd.
Los Angeles 15, Calif.

Exhibiting: American series AV 100
audio-visual tape recorders

Personnel: Jim Hervey, Eugene
Clears, John Tait

American Optical Company
Box A, Buffalo 15, N. Y.

Exhibiting: Educational projectors,
both opaque and slide

Personnel: Edward V. Finnegan,
John P. Baker, John P. Britton

Ampex Corporation
934 Charter St.
Redwood City, Calif.

Exhibiting: Ampex models A-122
stereophonic reproducer/recorder
along with A-692 speaker/amplifier.
Ampex model 350-C, Ampex model
601-P

Personnel: Robert G. Fuller, Charles
Adams, C. Arthur Foy

Arel Incorporated
4916 Shaw Ave.
St. Louis 10, Mo.

Exhibiting: cameras, editors, tape
recorder and photo accessories

Personnel: A. Lipsitz, Jack Freeman,
A. L. Korhel

Audio-Master Corp.
17 East 45th St.
New York 17, N. Y.

Exhibiting: record and transcription
players, comb. record player and
slidefilm projector, tape recorders,
recording tape, background music
service

Personnel: Herbert Rosen

B&K Manufacturing Co.
3726 N. Southport
Chicago 13, Ill.

Exhibiting: flying spot scanner, auto-
matic flying spot scanner, closed
circuit television transmitters

Personnel: R. M. Karet, John S.
Margolin, Carl Korn, Wm. Gross-
man, Sheldon Schak, Jos. Rigor, Jack
Alschuler, Harris Asher, Vic Bernin

Bausch & Lomb Optical Co.
635 St. Paul St.
Rochester 2, N. Y.

Exhibiting: Baloptical projector, mi-
cro-projector, school microscopes

Personnel: A. E. Fischer, M. Seelinger,
E. Lindbloom, James Mead, Ray
Littlefield, T. Mitchell

Bell & Howell Company
7100 McCormick
Chicago 45, Ill.

Exhibiting: Filmosound Specialist,TM
Filmosound 302, IAN, "Specialist"
tape recorders, "Specialist" projector
projectors, 16mm cameras, slide projectors

Personnel: Bob Kreiman, George

Advance Guide to Exhibitors at the Audio-Visual Trade Show

HOTEL MORRISON • CHICAGO, ILLINOIS • JULY 20-23, 1957

Myles, Chuck Musson, Al Zacharias,
Jim Graven, Connie Gray

Charles Beseler Company
219 S. 18th St.
East Orange, N. J.

Exhibiting: still picture projectors;
Vu-Lyte, Vu-Graph, prepared trans-
parencies, "do it yourself Vu-Graph
materials"

Personnel: M. F. Myers, W. E.
Schwanhausser, J. J. Kuscher, R. H.
Yankie, M. Breyer, A. Eccles

Bioscope Manufacturing Co.
Box 1492, Tulsa, Okla.

Exhibiting: microprojectors

Personnel: D. W. Hodges

**Broadcasting & Film Commission,
National Council of Churches**
220 Fifth Avenue
New York 1, N. Y.

Exhibiting: religious motion pictures

Personnel: J. Margaret Carter,
Arthur W. Rhinow

Busch Film & Equipment Co.
214 S. Hamilton St.
Saginaw, Mich.

Exhibiting: Cinesalesman continuous
projectors, Cineeducator daylight pro-
jector & allied products

Personnel: Edwin Busch, Bill Hearn

Califone Corporation
1041 N. Sycamore Ave.
Hollywood 38, Calif.

Exhibiting: phonographs, transcrip-
tion players, complete sound systems

Personnel: Robt. G. Metzner, Geri
Langsner

Cathedral Films, Inc.
140 N. Hollywood Way
Burbank, Calif.

Exhibiting: religious films and film-
strips

Personnel: Cliff Howeroft, Grace
Colson, Don Bauter, Dr. James K.
Friedrich, Ben Odell, Robert Zulch

Church-Craft Pictures, Inc.
3312 Lindell Blvd.
St. Louis 3, Mo.

Exhibiting: filmstrips, slides, film-
strip-record albums, motion pic-
tures, helps-for-the-month

Personnel: Paul G. Kiehl, Erich H.
Kiehl, Cecil E. Monteith

Jack C. Coffey Company
710 Seventeenth St.
North Chicago, Ill.

Exhibiting: filing systems and cabi-
nets for filmstrips, 2x2 slides, sound
slidefilms and records, stereo slides,
filmstrip wall-files, filmstrip table-
files, mobile projector stands, mobile
projector stands and cabinets

Personnel: Jack C. Coffey, E. J. Mc-
Gookin, Jack Beres

Geo. W. Colburn Laboratory, Inc.
164 N. Wacker Dr.
Chicago 6, Ill.

Exhibiting: material showing the
various laboratory services available
to producers of motion pictures,
slides and filmstrips

Personnel: Robert S. Throop, Jr.,
John E. Colburn, Henry Ushijima,
R. Robert Luce, Clyde Ruppert,
Rene Mathieu, Mathias Herman,
Gerald Sevenberg

Colonial Plastics Company
3 S. 12th St., Richmond, Va.

Exhibiting: vinyl plastic classroom
darkening draperies

Personnel: Carl E. Lindenmayer,
Mrs. Carl E. Lindenmayer

Columbia Record Sales Corp.
799-7th Ave., New York 19, N. Y.
Exhibiting: records and phonographs
Personnel: Marian Tilin

**Commercial Picture Equipment,
Inc.**

1800 W. Columbia Ave.
Chicago 26, Ill.

Exhibiting: new automatic Fast-
Fold screens with Rock Lock; new
Fast-Fold chart & presentation
stand; new model Roll-A-Lock tab-
les; new Fast-Fold projection stand

Personnel: Don P. Smith, Margaret
Ott, A. J. Bradford, John M. Stogin-
ski, Herbert Lange, Virginia Cumber

Compco Corporation
2251 W. St. Paul Ave.
Chicago 47, Ill.

Exhibiting: reels & cans, editing
equipment, Triad stereo projector,
Airedated slide mounts

Personnel: Paul H. Kreft, Harry
Ellis, S. J. Zagel

Concordia Films
3558 S. Jefferson Ave.
St. Louis 18, Mo.

Exhibiting: religious motion pictures
and filmstrips

Personnel: Vic Growcock, Jim
Thompson, Ken Webster

Corcon, Inc.
1168-6th Ave.
New York 36, N. Y.

Exhibiting: Agendascope

Personnel: Charles Corn, J. Connell

Coronet Instructional Films
65 E. South Water St.
Chicago 1, Ill.

Exhibiting: 16mm educational mo-
tion pictures in color or black and
white

Personnel: E. N. Nelsen, E. C. Dent,
L. H. Homan, J. P. Field and all re-
gional and direct representatives

Curriculum Materials Corp.
17 East 48th St.
New York, N. Y.

Exhibiting: Curriculum full color
filmstrips, Mastercraft draperies,
concert quality baffles

Personnel: E. E. "Jack" Carter,
Herschel Smith, Herb Elkins, Lora
Cook, Carl Kunz, Hugh Carrigg

Da-Lite Screen Company, Inc.
2711 N. Pulaski Rd.
Chicago 39, Ill.

Exhibiting: projection screens

Personnel: E. Hamm, C. C. Cooley,
Joe Cerny, Murray Merson, Dave
Mulerone, Bud Gardner, Bob May-
brier, Norm Oakley

Davco Publishing Company
153 W. Huron St.
Chicago 10, Ill.

Exhibiting: Filmstrip series "Full
Color Picture Story of America"

Personnel: Dave Pinchot, Donald
Moskowitz, Roy Pinchot

Davidson Corporation
29 Ryerson St.
Brooklyn 5, N. Y.

Exhibiting: Prototype—photo compos-
ing device

Personnel: R. Doone, R. Cairns, R.
L. Swanson, M. Brodsky

DuKane Corporation
St. Charles, Ill.

Exhibiting: sound slidefilm projec-
tion equipment

Personnel: Howard V. Turner, Al
Huneeke, Robert Larson, Roland
Buss, Joost Koenig, Milli Haas

**E. I. du Pont
de Nemours & Co., Inc.**
10th & Markets Sts.
Wilmington 98, Dela.

Exhibiting: Tontine curtain & drape-
ry

Personnel: J. C. Renaud, F. H. Rich-
ards, A. W. Rubard, R. C. Wood

Eastman Kodak Company
Apparatus & Optical Division
400 Plymouth Ave. N.
Rochester 4, N. Y.

Exhibiting: 16mm motion picture
equipment and 35mm slide and film-
strip equipment

Personnel: W. S. Allen

**Educational Developmental
Laboratories, Inc.**
75 Prospect St.
Huntington, N. Y.

Exhibiting: controlled reading pro-
gram; controlled reader and tach-X
tachistoscope, related filmstrip libra-
ries

Personnel: Stanford E. Taylor,
James L. Pettee, Helen Frackenpohl

EMC Recordings Corp.
806 E. 7th St.
St. Paul, Minn.

Exhibiting: EMC recorded tapes,
tape playback machines

Personnel: Richard Carlson, Larry
Lueck

Eye Gate House, Inc.

2716—11st Ave.

Long Island City 1, N. Y.

Exhibiting: educational and religious filmstrips—sound and silent

Personnel: Alfred E. Devereaux, Robert F. Newman

Family Films, Inc.5823 Santa Monica Blvd.
Hollywood 38, Calif.

Exhibiting: religious motion picture films

Personnel: Chas. Wayne, Melvin Hersh, Sam Hersh, Donald R. Lantz, Miss George Allen, William Kruse, Gussie Kruse, Stan Hersh, Martin Hersh, Blanche Moud, Pierre Couderc, Miss Betty Hurd, Allen Wallace, Roy Luby, Martin Mooney

Fibo-Beeldonderwijs

Post Box 139, Zeist, Holland

Exhibiting: educational and religious filmstrips

Personnel: T. S. Van Den Nieuwendyk, Elise C. Verhagen

Florman & Babb, Inc.68 West 45th St.
New York 36, N. Y.

Exhibiting: F&B film repair and splicing block, Magic Mylar tape, general motion picture equipment

Personnel: Arthur Florman, Sylvia Florman, Herman Roth

Genarco, Inc.9704 Sutphin Blvd.
Jamaica 35, N. Y.

Exhibiting: Genarco 3,000 watt slide projectors

Personnel: J. P. Latil, Mrs. J. Latil, Orrin Millie

**General Electric Company
Photolamp Division**

Nela Park, Cleveland 12, Ohio

Exhibiting: projection lamps for audio-visual applications

Personnel: D. R. Pritchard

Hamilton Electronics Corp.2726 W. Pratt Ave.
Chicago 45, Ill.

Exhibiting: transcription and record players, public address equipment, Transistor phono, Transistor microphone mixer, Transistor amplifier unit

Personnel: Ray Kostecki, W. A. Hamilton, L. H. Hamilton, C. L. Helgren

**The Jam Handy
Organization, Inc.**2821 E. Grand Blvd.
Detroit 11, Mich.

Exhibiting: educational filmstrips and sound slidefilms

Personnel: Burton S. Hayer, Edwin O. Dix, Walter Eichenberger, V. C. Doering

The Harward Co., Inc.1216 Chicago Ave.
Evanston, Ill.

Exhibiting: automatic film inspection equipment, portable sound projectors, automatic splicers, film library equipment

Personnel: R. F. Menary, R. Grunwald

Hunter Douglas Aluminum Corp.405 Lexington Ave.
New York 17, N. Y.

Exhibiting: modern light-control blinds for training classrooms, lecture halls, etc.

International Film Bureau, Inc.57 E. Jackson Blvd.
Chicago 4, Ill.

Exhibiting: Foster rewind

Personnel: Wesley Greene

LaBelle Sales Corp.510 S. Worthington
Oconomowoc, Wis.

Exhibiting: Maestro I, Maestro II, one-piece slide-sound combination, LaBelle E.M.C. Communicator tape player

Personnel: Robert Rumpel, Wes Summerfield, D. Hale Darnold, Drayton Church

Letterguide Co.P. O. Box 99
Lincoln 9, Nebr.

Exhibiting: Letterguide precision lettering equipment, locking T-squares and boards

Personnel: Boyd R. Waddle

Levolor Lorentzen, Inc.391 West Broadway
New York 12, N. Y.

Exhibiting: a-v venetian blinds, motorized and manually operated

Personnel: A. W. Sittig, C. J. Dalton, George King, H. J. MacPherson, G. Montag

Lightmaster Screen Co.Bldg. 57, 12270 Montague St.
Pacoima, Calif.

Exhibiting: Lightmaster projection screens

Personnel: Robert P. Haskin, John M. Knight

**O. J. McClure
Talking Pictures**1115 W. Washington Blvd.
Chicago 7, Ill.

Exhibiting: sound slide-film machines, record players and public address equipment.

Personnel: O. J. McClure, Mrs. L. W. LaCoste, Robert LaCoste, Harold Caesar

**McGraw-Hill—
Young America Films, Inc.**18 E. 41st St.
New York 17, N. Y.

Exhibiting: educational sound motion pictures and filmstrips, including YAF productions and "You Are There" film series

Personnel: Fred T. Powney, Godfrey

M. Elliott, James Dunlap, Norman Franzen, William Frazer, James Brewster

Miller Manufacturing Company3310 E. Roxboro Rd., N.E.
Atlanta 5, Ga.

Exhibiting: Miller self-adjusting projector tables

Personnel: Lee W. Miller, Regina Miller

Mobile-TronicsWestover Rd.
Morrisville, Pa.

Exhibiting: Mobile record equipment

Personnel: Conrad A. Baldwin, Elizabeth C. Baldwin

**Moody Bible Institute
Film Department**820 N. LaSalle St.
Chicago 10, Ill.

Exhibiting: new series Bible background filmstrips, Bible story films and filmstrips

Personnel: Paul Schwepker, Don Campbell, Hedley J. Parker, Leonard Skibitzke, Percy Bagge, Eva Parker

Neumade Products Corp.250 W. 57th St.
New York 19, N. Y.

Exhibiting: film library and classroom equipment consisting of film, filmstrip and slide storage facilities, projection tables, editing aids, film cleaners, new electronic splicer

Personnel: Lee E. Jones, Robert Hempel, Oscar Neu, Lew Grofsik

Newcomb Audio Products Co.6824 Lexington Ave.
Hollywood 38, Calif.

Exhibiting: transcription player/p.a. systems, portable phonographs, classroom radios

Personnel: Robert Newcomb, N. W. Hillstrom, Lee W. Maynard, Gerald Ellis

**North American Phillips
Company, Inc.**100 East 42nd St.
New York 17, N. Y.

Exhibiting: tape recorder

Personnel: H. H. Hanlon, Jim Garrity

**Ozalid Division
General Aniline Corp.**Johnson City
New York

Exhibiting: materials and equipment for preparing projectable transparencies from opaque or translucent originals

Personnel: Allan Finstad

The Pentron Corporation777 S. Tripp Ave.
Chicago 24, Ill.

Exhibiting: tape recorders, tape players, magazine load and conventional spindle type, recorded tapes and components

Personnel: Irving Rossman, Hope Borowski, Paul Leopold, Harvey Kline, Robert Lipsky

Plastic Products, Inc.1822 E. Franklin St.
Richmond, Va.

Exhibiting: plastic vinyl light control draperies

Personnel: Robert L. Withers, Sr., C. L. Truesdale, R. L. Withers, Jr.

Polacoat, Inc.9750 Conklin Road
Cincinnati 42, Ohio

Exhibiting: Lenscreen viewing lenses in various models

Personnel: L. M. Heath, John F. Dreyer, Mrs. L. M. Heath

Polaroid Corp.730 Main St.
Cambridge 39, Mass.

Exhibiting: the Polaroid transparency system which produces finished slides right in the camera

Personnel: Kemon P. Taschioglou, H. Bainbridge, S. Calderwood, L. Chubb, Miss R. Finch, Miss A. Rodgers

Projection Optics Company, Inc.330 Lyell Ave.
Rochester 6, N. Y.

Exhibiting: Transpaque audio-visual aid projector, Anamorphic lenses

Personnel: Fred E. Aufhauser

Pyramid Enterprises3815 Trimble Road
Nashville 12, Tenn.

Exhibiting: continuously variable speed tape recorder; record player developed for classroom use

Personnel: John J. Hanson

Radiant Lamp Corporation300 Jelliff Ave.
Newark 8, N. J.

Exhibiting: Radiant projection and exciter lamps

Personnel: Carl L. Krueger, Charles P. Goetz

Radiant Manufacturing Corp.2627 W. Roosevelt Rd.
Chicago 8, Ill.

Exhibiting: Radiant screens and new Du-All Classroom and Educator screen lines

Personnel: H. Y. Feldman, H. E. Eller, A. Wertheimer, W. Bucher, S. Kaplan, V. Schultz, H. Wilson, T. Coorlim, S. Jacob, R. Mantz, G. Koch, F. Kishlingbury

Radio Corporation of America

Camden, N. J.

Exhibiting: 16mm motion picture equipment

Personnel: T. G. Christensen, V. J. Platt

Conditions of Admission to the NAVA Trade Show

★ Users of audio-visual media who are members of constituent groups meeting during the NAVA Convention (EFLA, IAVA, etc.) will register for admission badges thru their organizations. On Tuesday, July 23, a special "Customer's Day" will be inaugurated and other business

and educational a-v users may obtain special passes (good that day only) from their supplier-exhibitors. Check the exhibitors' list for contacts. Only NAVA dealer members may register for Trade Show and meetings and non-member dealers may not use Customer Day passes.

(CONTINUED ON PAGE 60)

THE GREATEST

CAMERAS, 35MM

Mitchell Highspeed camera, near new	\$3950.00
Mitchell Single-System w RCA galvanometer and all RCA recording equipment, rebuilt to new standards	4950.00
Askania w 3 mags—All Metal, late	695.00
Mitchell 35mm camera, single-lens turret plate	750.00
Bell & Howell 2709 Professional Studio Camera, less movement	950.00
Bell & Howell 2709 Professional Studio Camera, Unit 1 movement, like new	1985.00
Bell & Howell 2709 w/rackover, near new	2450.00
Acme Animation camera (Producers Service), less movement	750.00
Acme Animation camera (Producers Service), w/new movement	1550.00
Cinephone camera, complete w/3 magazines, 4 lenses, thru-lens finder, focusing tube, matte box and sunshade, electric motor and case	485.00
Cineflex, w three lenses, electric motor, thru-lens finder, ten 200' magazines, two cases	385.00
DeVry 35mm, w/lens, spring motor	125.00
Cunningham w pilot pin movement, magazine, 3 Baltar lenses, motor, finder, etc. (cost \$7000.00)	695.00
Jerome 3 lens turret 200' cap. cine or time lapse	95.00
Universal Model C, 3 lens turret, w/mag.	125.00
Akeley w/6 magazines and gyro-tripod	275.00
Wall Single-System, complete w/galvanometer and all RCA recording equipment, completely rebuilt	3950.00
Underwater Eyemo (cost \$4400.00)	675.00

CAMERAS, 16MM

Maurer, 0-5, excellent, w/2 0-1 magazines, 12-volt DC motor and two carrying cases	\$2450.00
Berndt-Maurer, excellent, w/3 magazines, 2 motors (12 and 110 volt), matte box, viewfinder, 2 cases	1450.00
Eastman Cine Special I w/lens and 100' chamber	295.00
Eastman Cine Special II w/lens and 100' chamber	495.00
Mitchell 16mm, good condition, w/accessories	2850.00
B&H 70G Super Speed Film	395.00
EK 16mm elec. single frame F/anim. or time study	145.00
EK high speed, 3500 pix per sec.	975.00
Filmo 70 DA w/3 lenses	225.00
Zeiss Movikon (worth \$500.00)	175.00
Kodak Royal Magazine, 1.9 Ektar, like new	125.00

MAGAZINES, 35MM

Mitchell 400' x 35mm	\$ 60.00
Mitchell 400' x 35mm bipack	185.00
Mitchell 1000' x 35mm	115.00
Bell & Howell 200' x 35mm	85.00
Bell & Howell 400' x 35mm, new	45.00
Bell & Howell 400' x 35mm bipack	145.00
Bell & Howell 1000' x 35mm, new	95.00
Eclair Camerette 100' x 35mm	85.00
Wall 400' x 35mm, new	45.00
Wall 1000' x 35mm, new	95.00
Akeley 200' x 35mm	14.50
Arriflex 200' x 35mm	95.00
Cameraflex, 200' x 35mm	48.50
Cineflex 200' x 35mm	19.50

MAGAZINES, 16MM

Eclair Camerette 16mm x 400'	\$ 185.00
Cine-Special 16mm x 100'	125.00
Cine-Special 16mm x 200'	325.00
Bell & Howell 16mm x 400', new	145.00
Maurer 16mm x 400'	155.00

CAMERA MOTORS, 35MM & 16MM

Mitchell, 110-V, AC-DC variable	\$ 335.00
Mitchell, 110-V, high speed	335.00
Mitchell, 110-V, F/16mm high speed	295.00
Mitchell, 12-V, DC variable	335.00
Mitchell, 24-V, DC variable	335.00
Mitchell, 110-V, AC-DC interlock w/door	335.00
Eyemo, 6-V, 12-V or 24-V, DC. Specify Eyemo, 110-V, AC	55.00
Mitchell, 12-V, w/case (Camera Equip. Co.)	95.00
Cine-Special motors 12-V & 24-V	295.00
Cineflex or Cameraflex, 12-V or 24-V	85.00
Cineflex or Cameraflex spring motors	38.50
Maurer Animation motors	29.50
B&H 2709, Prof. Studio Camera motors	295.00
Akeley 12-V & 24-V	350.00
Acme Animation motor, 110-V	85.00
Wall 12-V & 24-V	295.00
Wall 110-V Synchronous	125.00
B&H Studio camera motor (Fearless)	295.00

TRIPODS, HEADS & DOLLYS

Houston gyro-tripod and head; late version of Akeley	\$ 485.00
Camera Equipment Co. TV heads, new	285.00
Akeley gyro-tripod & head	375.00
Mitchell 35mm w/comb. gear; friction head	325.00
Mitchell baby tripod, new	49.50
Mitchell baby tripod	32.50
Pro Jr tripod & head (Camera Equip. Co.)	115.00
Pr. Jr Hi Hats, new (Camera Equip. Co.)	12.50
Akeley Gyro Bowl Hi Hats	49.50
B&H 16mm Prof. tripod & head	85.00
Hoefler ball head F. Mitchell	165.00
DeBrie dolly, heavy duty (\$1200.00 value)	250.00
DeBrie tripod	165.00
Akeley gyro-tripod F/pancake	85.00
Akeley Gearhead tripod w head	185.00
Akeley baby standard tripod, less head	45.00
Akeley baby gyro-tripod, less head	85.00
Seltzman tripod dolly, Model 500MBT	65.00
Houston TRH tripod w/head	175.00
DeBrie tripod w/comb. gear & friction head	275.00

CAMERA ACCESSORIES

Mitchell erect-image viewfinders	\$135.00
Mitchell erect-image finders w/adj. mattes	245.00
Mitchell combination matte box and sunshade	185.00
Mitchell enlarging adapters, new	47.50
Mitchell variable diffusers, new	98.50
Auricon EF-20 viewfinders	165.00
Polaroid variable filter, 3" dia.	10.00
Heated covers, GE, F/Mitchell, etc.	125.00
Wall Comb. matte box & sunshade	185.00

MOVEMENTS

Cunningham movements, new	\$ 185.00
B&H hi speed movements	375.00
B&H silenced movements (Fearless)	575.00
Large stock new Mitchell 35mm and 16mm movements at bargain prices	

SOUND RECORDING EQUIPMENT

Blue Seal 35mm recorder, galvo type, w/2 mike preamps, Var area. Needs servicing	\$ 395.00
Auricon 16mm recorder, galvanometer type	285.00
Auricon power supplies	125.00
Auricon Cinevoice amplifier w/case	135.00
Carter converter 12-V to 110-V	75.00
Auricon AT-80, 16mm recorders	275.00
Auricon NR-22 amplifiers	125.00
Auricon NR-24 amplifiers	165.00

BACKGROUND PROJECTOR

Teague rear-proj. w/B&H movement, pedestal, high intensity arc, etc. (\$12,500.00 value)	\$3800.00
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LIGHTING EQUIPMENT

Frezzo-Lites w/case, charger, reflector, bracket, Publ. hi-intensity lites for news, TV	\$ 75.00
Bardwell studio stand. HD. Holds 3 lights, extends 15', w/casters, floor pins (cost \$184.00)	29.50
Studio light, 22" reflector, adj. stand; cables, scrims, case, set of 2 lights	59.50
Olson Croco, 2000-W incand. 18" spot, less lens	28.50
Cinelite, portable, hi-intens. flood for TV, news, new	275.00
Dormitzer, portable, hi-intens. flood for TV, news, new	275.00

PROJECTORS, 16MM & 35MM

Simplex-Acme 35mm sound, arcs or incand.	\$ 375.00
Simplex 35mm arc sound proj., SP	495.00
Ampro 16mm sounds, Strong arc and stand	425.00
Ampro 16mm sounds	189.50
Bell & Howell 16mm Filmosounds	195.00
Victor 16mm sounds	148.50
RCA 16mm sounds, 25 watt amplifier	179.50

Many other 16 & 35 projectors in stock. Please advise your needs.

PROJECTOR ARC LAMPS

Peerless Magnarcs, hi-intens, 75 amp	\$ 225.00
Strong or Simplex hi-intens, 40 amp	175.00
Sterling Superex hi-intens, 50 amp	135.00

LABORATORY EQUIPMENT

Neumade film cleaning machines, elec. (specify 16 or 35)	\$ 185.00
Cinex (Cinema Arts) 16mm polishing machine	350.00
Cinex (Cinema Arts) 35mm polishing machine	350.00
Cold vaults f/raw stock, w/compr. & motor, new	185.00
Film dryer, 8' minute, w/2 H.P. refrig. unit, new	325.00
He nfeld sensitester, like new	495.00
Art Reeves sensitester	275.00
Stineman 16 or 35 x 200' collapsible drying racks, new	12.50
Morse M-30 16 or 35 x 50' dryer	19.50

FILM PROCESSING MACHINES

DeBrie Aiglone 35mm, needs complete overhaul and some parts	\$ 250.00
Morse G-3 8mm, 16mm or 35mm x 100' daylight tank	25.25
Camera Equip. Co. test strip developer, adapts to Mitch. or B&H Mags	59.50
Houston AN-KIA 16mm	1495.00
Houston K-1A (similar to model 11) 16mm, like new	1295.00
Houston 16mm color machine, color, pos, neg, reversal	5950.00
Houston 35mm developer. Speeds to 90' minute	6500.00
Stineman developing outfits, 200' capacity	97.50
Houston 16mm pos. or neg. machine, all stainless steel, like new	695.00
Micro Record 16 & 35 elec. daylight machine	165.00
Patco 16 & 35 elec. machine	175.00
Patco 16, 35 & 70 machine, water driven	175.00
Stineman 70mm processing (Also see Laboratory Equip. heading)	175.00

PRINTERS

Arri 35mm late (list \$9000.00), w/punch tape light control, like new	\$7950.00
Arri Optical reduction printer, 35mm to 16mm	1250.00
Hernfeld 16mm printer, new	950.00
Hernfeld 35mm printer, new	950.00
Schustik 35mm printer	750.00
Stineman 35mm printers, electrically driven	85.00
Houston 16mm printer, new	595.00

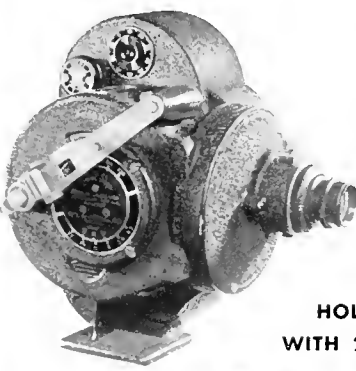
For editing equipment, Movielas, reels, cans, cases, animation stands, etc., see our ad on page 48.

HOLLYWOOD CAMERA CO. 10611 Chandler Blvd. North Hollywood, California

BARGAINS in studio history!

BELL & HOWELL 35 MM EYEMO CAMERAS

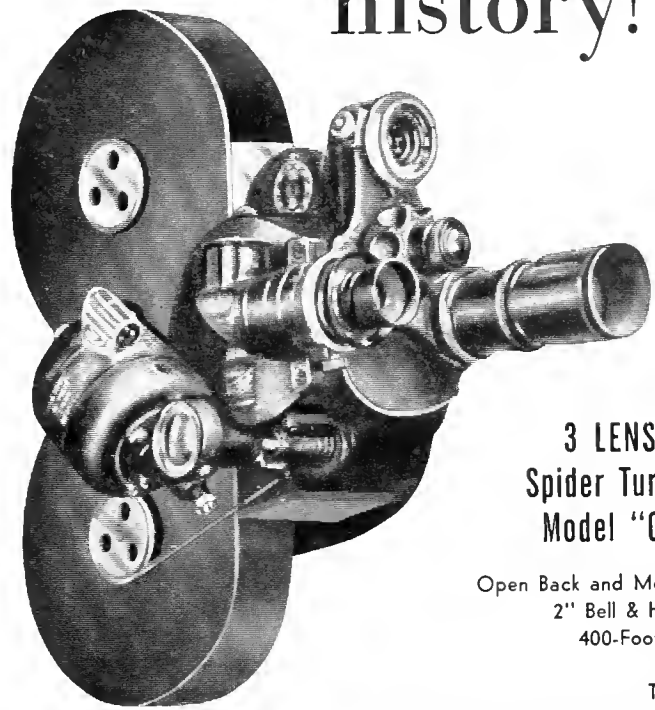
SINGLE LENS Model "K"



The camera all professional newsreel photographers depend on for perfect results! Rugged, sturdy, durable, the leader of the industry. Extremely versatile. Speeds 8, 16, 24 frames per second. Comes with straight tube viewer and footage counter. Designed for quick, easy interchange of lenses. 100-foot film capacity.

HOLLYCAM PRICE, COMPLETE WITH 2" BELL & HOWELL LENS

List Price **99⁵⁰**
Over \$500



3 LENS Spider Turret Model "Q"

Open Back and Motor Mount
2" Bell & Howell Lens
400-Foot Magazine
Drive Belt
Tube Finder
\$75 Titrting and ID Unit with Backlighted Screen and Lens (Inserts in Lens Mount)

List Value Nearly \$1600
WITH ABOVE ACCESSORIES, HOLLYCAM PRICE

\$295.

The famous Bell & Howell Eyemo "Q" camera professional newsreel photographers rely on to record history. Rugged, sturdy, versatile, the leader of the industry. Extremely durable. Speeds of 8, 12, 16, 24, 32, 48 frames per second. Footage counter. Film capacity: 100' daylight load or 400' w magazine. Camera can be easily handheld for pictures at a moment's notice. With accessories, the famous "Q" produces results comparable to a fully-equipped studio camera. For lenses, motors and prismatic focusers, see optional accessories list.

Also available at comorable bargain prices: single lens Eyemos, compact turret Eyemos, and a huge variety of lenses, including Kinars, Miltars, Baltars, Bell & Howells, Cookes, etc. from the world's largest inventory of professional cine cameras and equipment. Write to us about any cine equipment you need. We have it in stock at lowest prices.

Following Items FREE with above Camera only.

FREE	: Bell & Howell Quick-wind attachment with each camera purchased. \$150 value.
FREE	: Fitted carrying case with provision for camera, lenses, film, filters, titler, etc. \$50 value.
FREE	: Titrting or ID unit, inserts in lens mount, with lens, backlight screen. \$75 value.

● Optional Accessories

1" Bell & Howell wide-angle lens, \$66 value	\$19.50
6" Bell & Howell telephoto lens, \$80 value	22.95
10" Bell & Howell telephoto lens, \$170 value	44.50
Heevy duty Bell & Howell Eyemo tripod, \$200 value, new	89.50
Eyemo handle and leather strap, \$6 value	1.65
35mm x 100' daylight load Super XX film	1.75
Filter for any of above lenses, \$8 value	2.25
Sunshade for any of above lenses, \$4.60 value	1.95
Fitted carrying case with room for camera, motor, lenses, film, filters, sunshades, handle, etc. \$79 value	19.95
Critical thru-the-lens prismatic focuser as illustrated, installed	48.75
Camera alignment gauge, list price \$75. Our price	29.95
Camera mount—pan, tilt and lock—for installation in car window or aircraft. Gov't cost, \$185. Our price	12.95
New Eyemo motor with power cable, list \$142.00	55.00

TERMS: All shipments FOB our warehouse. Net cash w/ order or 25% deposit, balance on delivery. No open accounts, please. **SATISFACTION GUARANTEED**—All equipment may be returned within 5 days for refund or credit.

Most materials offered are from U. S. Gov't excess stocks. All equipment not listed as new or reconditioned is used. All in serviceable condition.

HOLLYWOOD CAMERA CO. 10611 Chandler Blvd. North Hollywood, California



**BAY STATE
FILM
PRODUCTIONS**
Incorporated

NEW PRODUCTIONS FOR—
State of Connecticut—
Employment Security Div.
Trans-Sonics, Inc.
Sylvania Electric Products, Inc.
Miniature Precision
Bearings, Inc.
United States Navy

*QUALITY . . . and dollar for dollar value
are New England Traditions—*



BAY STATE FILM PRODUCTIONS, INC.
SPRINGFIELD • BOSTON, MASSACHUSETTS

Ward's Yearbook Calls Film "Ambassador of Good Will"

* "Automotive Ambassador of Good Will" is the title compliment paid the industrial film in an illustrated report featured in the newly-published 19th edition of Ward's AUTOMOTIVE YEARBOOK.

Keying the auto industry's use of motion pictures to the film medium's use by all of industry, the article surveys activities of major auto companies and other organizations involved in the automotive film effort.

40 Million See Auto Films

The article reports that in 1956, the two largest auto manufacturers, General Motors Corporation and Ford Motor Company, screened their 16mm films before a total audience of more than 40 million persons, exclusive of television. Ford's world-wide spectators totaled 24,267,455, with 351,276 film showings; nearly 16,000,000 persons saw General Motors' films, played 312,000 times in 1956, the article notes.

Sampling film title lists, the article describes the promotional approach, television coverage and distribution operations of Ford, General Motors, Chrysler Corporation, American Motors, and the Autom-

bile Manufacturers Association. Use of the "ready-made" film in training and an analysis of "tailor-made" film sponsorship costs are included in the Yearbook story.

Called "Subtle Sales Weapon"

In a tribute to the medium, the Yearbook says:

"The industrial film is truly a subtle sales weapon. It is sensitive and sensible and wins followers and admirers for a business firm in a very low-pressure manner.

"For America's automotive manufacturers the 16mm motion picture is a public relations expert; it is a transmitter of production information to sales and dealer groups; it is a stenographer that accurately records and files away engineering and manufacturing information; it is an instructor for employee indoctrination and training; it is a promoter with an unlimited store of ideas and wit.

"Above all, it is a purveyor of good will.

Facts Aimed at Specific Groups

"Goal of any industrial film is dissemination of specific information to a specific audience. If the message motivates that audience toward the particular end originally intended, the film may be termed a success."

THE GREATEST BARGAINS in studio history!

(Continued from page 47)

Hollywood Camera:

EDITING EQUIPMENT

(Also see section titled "Moviolas")

Neumade stripping flanges, non-magn.	\$ 3.75
Synchronizers, Moviola SYB, 2—35mm sprockets	95.00
Synchronizers, Moviola SYD, 4—35mm sprockets	145.00
Bell & Howell, 16mm comb. viewer, projector	185.00
Griswold splicer, 35mm R-2	16.50
Neumade measure machine, 35mm, M-37-S, single hub, new	29.50
Film cutting table, Neumade	40.00
35mm Neumade Everwear, rewinds, (pair — 1 dummy, 1 gear)	13.50
35mm Neumade bench type rewinds, (pair — 1 dummy, 1 gear)	11.25
35mm Neumade dynamic rewinds, geared, w/ brake; each	14.00
Griswold splicer, 35mm "T", new	26.50
Moviola differential rewinds	85.00
Neumade 35mm film waxers, new	24.50
Storage racks, collapsible, capacity 100 ea. 35mm reels	49.50

16MM FILM

50' EK Mag. Super XX Rev. w/proc.	3 for \$6.25
50' EK Mag. Super XX Reversal	3 for 4.10
50' EK Super XX Negative	3 for 1.95
50' EK Mag. Plus X Reversal	3 for 4.10
100' EK Linagraph Pan	.95
200' Kodak Plus X Negative	2.50
400' EK Super XX Negative	3.95
1600' No. 3 Eastman Leader	7.00
EMPTY 50' Mags, U-Reload	10 for 4.10

35MM FILM

100' Dupont Superior I	3 for \$4.75
100' Kodak Background X	Each 1.40
100' Kodak Super XX	Each 1.75
100' Ansco Supreme	Each 1.40
200' EK Background X	Each 1.95
200' Dupont Superior III	Each 2.45
200' EK Plus X	Each 2.50
400' Ansco Color Indoor	Each 43.45
400' Dupont Superior I	Each 4.95
400' Ansco Color Tungsten Reversal	Each 48.95
1000' Sound Recording, Kodak	Each 9.00
1000' Background X, Kodak	Each 9.85
1000' Kodak Plus X or Super XX	Each 13.50
1000' Dupont Superior I, II or III	12.50
1000' EK Fine Grain Duplicating Neg.	19.00

LENSES

Extremely large inventory of Bell & Howell, Mitchell, Wall, Cine Special, Arriflex, etc. Lenses of all types.

CARRYING CASES

Cases for all Mitchell, Bell & Howell, and most other professional 35mm and 16mm cameras and equipment.

MOVIOLAS

Moviola UCS, 35mm pic head & 35mm sound	\$ 545.00
Moviola UDS, 35mm pic head, 35mm sound	675.00
Moviola UKS, 35mm pic head, 16mm sound	475.00
Moviola UDPVCS, 35mm preview	1250.00
Moviola ULPVCS, 16mm preview	1250.00
Moviola model D, 35mm	189.50
Moviola model D, new orig. factory boxes	239.50

REELS, CANS, FILM CASES

Please advise requirements, giving quantity and sizes.	
Metal shipping cases, Goldberg and Neumade	50% off list
All sizes of 16mm and 35mm Fibertilt shipping cases	50% off list
35mm reels and cans	50% off list
Reel or can 16mm x 400' used	\$.50
Reel or can 16mm x 800' used	1.30
Reel or can 16mm x 1200' used	1.45
Reel or can 16mm x 1600' used	1.65
Shipping case 16mm x 800'	.98
Shipping case 16mm x 1600'	1.98
Shipping case 35mm x 800' (steel)	1.45

ANIMATION STANDS

National Cine Equipment animation stands, (list \$16,000.00)	\$3500.00
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MISCELLANEOUS

Amer. Cinematographer Handbooks 1/2 price	\$ 2.50
SEI light meter (list \$170.00)	125.00
Mole-Richardson mike perambulators	275.00
Janette converters 12-V DC—110-V AC	85.00

Most materials offered are from U. S. Gov't excess stocks. All equipment not listed as new or reconditioned is used. All in serviceable condition.

HOLLYWOOD CAMERA CO.

10611 Chandler Blvd.
North Hollywood, California

Does Your Slide Projector Give You Pictures — THIS SIZE OR THIS SIZE?



You probably are restricted to this small size because you are using an incandescent projector. Consequently, you are also restricting the size of your audience because of the small picture.

If your pictures are big like this (3 times as large and possessing the same picture brilliance as the picture on the right), you must be using a Strong Universal Arc Slide Projector. Your audience can be as large as you wish, several thousand if desired, and everyone viewing the picture is given a feeling of "participation" in the scene. The picture possesses fine details ordinarily lost in small screen projection.

Are Your Pictures — LIKE THIS OR THIS?



CLEAR & FULL OF DETAIL

You must be using a Strong Universal Arc Slide Projector. Then you have sufficient illumination to project pictures even when it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

DARK & FLAT

You are probably restricted by the use of an incandescent projector.



If you are concerned with sales conferences, illustrated lectures, technical meetings, conventions or slide projectors in schools, churches or hotels, you should get the details on the Strong Universal Arc Slide Projector. It projects 3-1/4" x 4" and 2" x 2" slides and plugs into any 110-volt A.C. outlet.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturers of Projection Lighting Equipment"

39 CITY PARK AVENUE

TOLEDO 1, OHIO

Please send free literature and prices on the Universal High Intensity Arc Slide Projector.

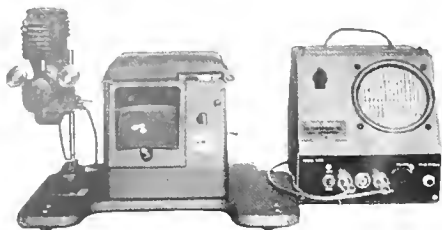
I would like a demonstration.

NAME _____

STREET _____

CITY & STATE _____

OUR EXPERIENCE IS YOUR KEY TO SERVICE & DEPENDABILITY



CAMART DUAL SOUND READER

- 16 or 35mm single and double systems—optical or magnetic sound track
- Synchronized to any picture viewer
- Right to left or left to right operation
- 16 or 35mm Magnetic Model **\$185.00**
- 16 or 35mm Optical Model **\$195.00**

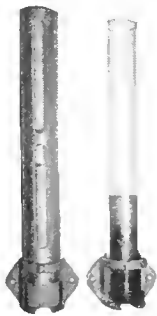


CAMART CAR TOP CLAMPS

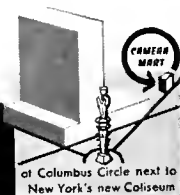
Insure a steady support for your newsreel camera when atop a station wagon or car platform. Heavy bronze construction. Weatherproof. Set of three **\$28.00**

CAMART CORE DISPENSER

Simply attach the dispenser to your wall for keeping plastic lab cores handy at all times.



- | | |
|-------------------|----------------|
| Plastic-Clear Vue | |
| 16" | \$12.50 |
| Aluminum | |
| 16" | \$ 9.50 |
| 24" | 11.50 |
| 36" | 14.50 |



BUSINESS SCREEN EXECUTIVE

James Kingery Elected as a Bell & Howell Vice-President



James D. Kingery . . . heads electronic products group

♦ James D. Kingery has been elected as a vice-president of Bell & Howell Company, Chicago, according to Charles H. Percy, president.

In his newly created office, Kingery assumes group responsibility for two divisions of the company—the electronic products and the professional equipment and instrument divisions.

Kingery joined Bell & Howell in October, 1955 and has been assistant to William E. Roberts, executive vice-president, since July, 1956. Formerly he was vice-president, general manager and a director of Shurbit Products, Inc., Waukegan, an automotive ignition parts manufacturing firm.

His earlier experience includes three years as co-owner of a management consultant firm, Kingery & Garrett in Chicago; five years with Teletype Corporation and three years with Moser Paper Company.

Fred Frink to Manage Van Praag Detroit Office

♦ Heading up Detroit offices for Van Praag Productions as new general manager of that sales branch is former all-American end Fred R. Frink. For the past 10 years president of his own film company in Florida, he has an unusual background in film media.

He produced official films for the Orange Bowl games and American Legion conventions and is a graduate of the University of Illinois.

DuPont Consolidates Boston, New York Photo Sales Offices

★ The Boston and New York districts of the DuPont Photo Products Department have been consolidated. The consolidation follows the transfer of Donaldson B. Hurd from managership of the Boston district to his post as supervisor of the newly announced DuPont photopolymer printing plate development program.

The DuPont New York district is managed by J. H. Kurtz, Jr. Except for Hurd's departure, the Boston office field staff under William J. Cannon, sales supervisor, remains unchanged. Hurd will be a member of the Photo Products sales service section, headed by Frederick B. Astley.

Jack Lemmon, Joseph Morton, New Wilding TV Managers

♦ Two managerial additions to the TV Division of Wilding Picture Productions, Inc., have been announced by Russ Raycroft, division director.

Jack Lemmon has been stationed in New York City as Eastern manager of Wilding TV Sales. Joseph Morton has been named Midwest manager of TV Sales with headquarters at Wilding's home office and studio-laboratory in Chicago.

Lemmon formerly was executive vice-president of ATV Film Productions, Inc. Morton previously was with Kling Film Enterprises and Young and Rubicam.

the CAMERA MART inc.
1845 BROADWAY (at 60th St.) NEW YORK 23 • PLaza 7-6977 • Cable: CameraMart



film associates inc.

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since 1937

OUR TWENTIETH YEAR

Phone: Walnut 2164

16 mm

LARGEST ☆ MOST COMPLETE STUDIOS & LABORATORY IN THE TRI-STATE AREA

- ☆ FILM PROCESSING—Negative, Positive, Reversal
 - ☆ DAILY SERVICE
 - ☆ COLOR—B&W Duplicates
 - ☆ Optical Effects
 - ☆ Color Masters
- PEERLESS FILM TREATMENT

TWO LARGE SOUND STAGES • 1,000 AMPS. • OUR OWN BUILDING

COMPLETE ANIMATION SERVICE ☆ OXBERRY STAND ☆ ART DEPARTMENT ☆ HOT PRESS TITLES ☆ FINEST RECORDING AND RE-RECORDING FACILITIES ☆ MUSIC LIBRARY ☆ PORTABLE KINESCOPE UNIT ☆ SERVICES WITH SPECIALISTS FOR ANY PHASE OF YOUR MOTION PICTURE PRODUCTION
REQUEST OUR PICTORIAL BROCHURE AND PRICE LIST

General Electric Uses 3-D to Prime Dealers for Hi-Fi

★ Visual color and depth is used to emphasize the full tonal shades of high-fidelity sound in a new three-dimensional filmstrip produced for General Electric's current sales push in the hi-fi field.

As General Electric began its big hi-fi effort, the task of promoting the new phonographic models went to G. E.'s Specialty Electronic Component Department at Auburn, New York, headed by Vince Mastropaul.

The assignment, says Mastropaul, was to "take our own pitch on hi-fi, re-write it and create something original and provocative, which would excite our salesmen, dealers and distributors."

Whatever was created for this assignment had to be completed in two weeks so it could appear at the company's hi-fi sales meeting at the Chicago Parts Show—May 18. The promotion force figured a filmstrip was the suitable medium for this particular trick. They shopped around for a fresh approach. Visual Communications, a new organization in New York City, was selected for the job.

Discussing the problem and solution of the hi-fi promotion, Mastropaul said:

"High fidelity is basically aesthetic. People buy hi-fi sets because they want reproduction of authentic sound. The main difference be-

tween ordinary sound reproduction and hi-fi is the feeling of depth that you get with the latter. We wanted to express this concept in our sales presentation.

"We wanted to get across the idea that hi-fi is something artistic, something with a meaning that people feel deeply. And we wanted to excite our sales personnel, who are used to selling components and basic equipment, with the fact that this was different. They would be selling high quality reproduction of sound at a modest price.

"With the filmstrip Visual Communications produced for us, we have the beauty of the art and the illusion of depth through the photography, plus the synchronized musical background. This gives the whole thing an extra dimension and makes it exceedingly appropriate for our particular purpose."

According to Charles Donnelly, advertising manager of the department, G. E.'s filmstrip was one of the hits of the trade show. Judging from comments received, the filmstrip apparently touched off the very type of enthusiastic response desired.

The 15-minute filmstrip, *Viva La Difference*, features a dialog between G. E.'s "Doctor Hi-Fi" and a character who doesn't dig high fidelity. "Doctor Hi-Fi" is patterned after Fred Beguin of General Electric's hi-fi department at Syracuse. Beguin is an authority in the high fidelity field.

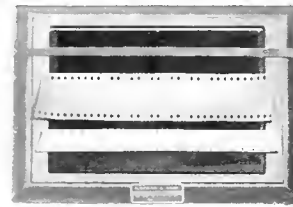
"A Moon Is Born" Depicts Earth Satellite Launching

★ *A Moon Is Born*, a 4-minute motion picture report on the firing of the Vanguard rocket from which will be ejected the first earth satellite, is being sponsored by International Business Machines Corp.

The film, which is an animated visualization of the launching of a satellite, will be made available in color and black and white prints. The news-film's script and storyboard were cleared by the U.S. Naval Research Laboratory, the Department of Defense, the National Academy of Science and other interested government agencies. Producer of the picture is Transfilm, Incorporated, New York City.

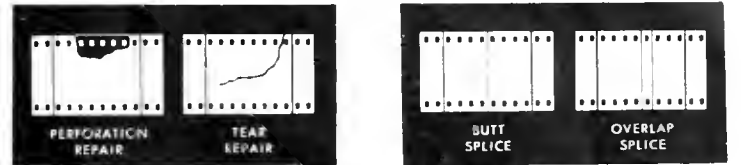
International Business Machines Corporation makes the electronic computer which will be used to figure each new orbit of the 18,000-mile-an-hour "moon" in time to alert ground stations next in line. Such quick computations are necessary because the satellite flashes around the world every 90 minutes.

F & B SERVING AMERICA'S F & B
NEW F & B FILM REPAIR & SPLICING BLOCK



SAVE YOUR TORN, BADLY DAMAGED, GOUGED, SLIDEFILMS AND MOVIE FILMS, REPAIR AND REPLACE TORN OR MISSING SPROCKET HOLES —They can now be repaired, speedily, efficiently, economically and PERMANENTLY—by using the F & B Film Repair and Splicing Block in conjunction with the Magic Mylar Transparent Splicing Tape **\$19.95**

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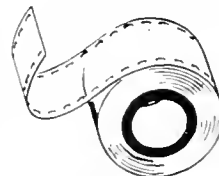
Also, the block is used for strengthening conventional lap splices—and to make butt splices. The upper channel comprises a complete splicing block for 1/4" magnetic recording tape.

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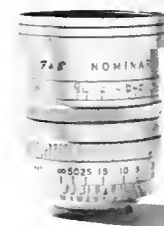
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WRITE FOR BROCHURE

Castles in Spain Prove Real in Pan American Airways Film

★ Severe and dazzling in a burning blue sky, Spain abides in fierce reality, a castle-mountain holding aloft the fantastic castles which a passionate, proud and artistic people made come true. A land of uncompromising definitions, where life and death and dancing are accomplished with a clarity and fervor at which the sentimental gasp, Spain continues to captivate and provoke philosophers and seekers of the unknown.

Travel Via Pan American

With its gradual restoration to the western power plan, the popularity of its flamenco stars and the homage paid by American literary and theatrical personalities, Spain's status is changing from a place to dream about to a place to go. Pan American World Airways, which provides quick rides to Spain, is putting more dreamers in touch with this tourist actuality by way of *Castles and Castanets*, a new 28-minute motion picture.

Viewers find themselves inside Spain's castles and they see Spanish dancing danced in Spain. They see the Balearic Islands, the mountains of Granada, the streets of Seville at carnival time, the religious pageants in Malaga. They visit a mountain-top monastery at Montserrat. They see the coves of Costa Brava. They see Madrid.

They go to the bull ring. And they see the preparatory world of the ring—the grazing lands where the bulls are raised, the schools where ring tactics are taught and the auction places where buyers seek the best of the stock for the arena.

Distributed on 2 Rental Bases

Castles and Castanets was produced for Pan American World Airways by Henry Strauss & Co., Inc. It will be distributed to clubs, business groups, lodges and other organizations through Ideal Pictures, Inc. Arrangements for showing the film can be made through the airline's offices.

* * *

"The Corporal Story" Reports on Guided Missile Development

◆ *The Corporal Story*, a motion picture on a new Army guided missile, recently was made available to television stations via Association Films, Inc.

The rocket-powered projectile was developed by The Firestone Tire and Rubber Company. The surface-to-surface missile is capable of traveling at several times the speed of sound. The film depicts the Corporal's development and test-firing and notes its significance.

What's New in Sponsored Pictures



These colorful dancers in Barcelona grace PAA's 'Castles and Castanets.'

Masonite Uses 19-Minute Film to Promote Remodeling Sales

★ *The Big Addition*, a 19-minute color motion picture, has been put to work as a three-ply sales tool by Masonite Corporation, Chicago. More than 20 prints of the film are in circulation through Masonite's eight division offices across the United States. The prints are being shown to acquaint lumber dealers, builders and consumers with the variety of uses for Masonite panel products in remodeling and home construction.

In demonstrating Masonite products to dealers and consumers, *The Big Addition* employs the customer-enlightenment technique:

The Johnsons live in a housing development several years old. They have outgrown their home. They need a recreation room to take the load off the living room and a garage where Bill can have a workshop. They consult a lumber dealer for ideas and information on building products. The dealer shows them a number of product displays — Masonite Shadowvent, Panelgroove, Ridgegroove, Underlayment, Panelwood, Leatherwood, Peg-Board, Seadrift, Duolux and Marlite.

At the dealer showroom, Mary Johnson picks up a booklet which tells of the Masonite manufacturing process. The film visits a Ukiah, California plant to show this process.

The lumber dealer takes the Johnsons to a housing development where Masonite products are used as siding material. Bill and Mary choose Shadowvent for the exterior of their garage because it matches the siding on their home.

As the garage is built, the application of Shadowvent siding is shown in detail—the ease and speed with which the aluminum mounting strip is used to apply the siding, the use of the joint fastener link and wedge and metal interlocking corners. The making of the garage interior with its Masonite-formed workshop and storage areas is shown. The Johnsons' basement is transformed into a Paris sidewalk cafe—with Masonite products.

The Big Addition was produced for Masonite Corporation by Reid H. Ray Film Industries, Inc., Chicago, under the direction of Clarence Sutton, Masonite's sales promotion manager and Ralph Zuccarello, his assistant. Zuccarello reports that the film proved very popular in the first weeks of its availability to salesmen.

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Two-ply visual sales package

Diamond Match Introduces Barbecue Kit With Films

Sponsor: The Diamond Match Company.

Title: *Self-Starting Charcoal Briquets*, 5 min., color, produced by Sound Masters, Inc.

★ The barbecue season is with us again. Time for Dad to get out the grill, sharpen his knives, and try to get more charcoal in the grate than he does on himself. Nothing like a good charcoal fire to stir up gustatory delights.

Of course, they aren't easy to start, and sometimes Dad will use so much charcoal that when the fire is going, he's got enough to barbecue a moose.

Messy, but it was worth it. But wait—this film says—that was *last* year. There's good news for cook-out fans now with Diamond Match's self-starting charcoal briquet package that not only has just the right

amount of charcoal to cook a big meal without waste, but is completely sealed and 100% self-starting. Just light a match, have a beer, and the charcoal grill is ready for cooking.

Diamond Match is using this film for merchandising with dealers, but it was also made, as a package, and at the same time, in TV commercial segments, via Benton & Bowles, Inc.

Bell System Promotes Hotel-Motel Phone Calls

Sponsor: American Telephone & Telegraph Co.

Title: *The Hotel-Motel Sales Story*, 60 min., b. w. produced by QED Productions.

★ There are 30,000 hotels in the country, and 56,000 motels—2,500,000 guest rooms. If every one of those rooms had a telephone, and if they averaged 5c worth of calls a night—that would be \$45,625,000 worth of business for the telephone companies.

A business target like that is something to aim for, and the Bell System companies are doing it this spring with a series of sales meetings held coast-to-coast to boost their share of hotel-motel business. The aim is to put a phone in every room, and the method is to convince hotel-motel owners that telephones mean better service for their customers and added profits for themselves.

After considering various methods of road-showing, closed-circuit TV, etc., Bell System chose to put a complete meeting on film, an hour long, and hold 55 simultaneous meetings for salesmen in convenient locations throughout the country.

QED Productions shot the film, comprising about 18 minutes of material prepared by Cellomatic, and the rest live action scenes of the Bell System sales chiefs. As an aid to quick takes, the company officials were prompted by a Q-TV device which permitted them to speak directly to the camera. Some of the Cellomatic semi-animation is accompanied by original music sung by the popular quartet, the Honey-dreamers.



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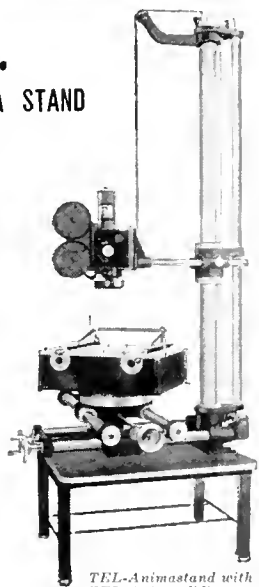
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Campbell Films, Saxton's River, Vermont
Holland-Wegman Productions, Buffalo, N. Y.

Sandia Corporation, Albuquerque, N. M.
Telefacts, Inc., New York, N. Y.
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Light Touch Gives Dealers Fall Tips for Prestone Sales

★ A 6-minute motion picture, *You Oughta Drain Your Auto in the Autumn*, has been sponsored by Prestone Division of National Carbon Company.

In a light musical treatment, the color film tootles the value of draining an auto's cooling system in the fall of the year.

The comedy presents its new angle on the use of anti-freeze for the benefit of Prestone dealers and their employees. Since most motorists presumably know that they should drain their radiators in the springtime to get rid of the anti-freeze and clean the system, this film is meant to promote another draining in the fall—before antifreeze is added for the winter.

You Oughta Drain Your Auto in the Autumn was produced by John Sutherland Productions, Inc. ☐

* * *

Western Auto Dealers Learn Sales Approach from Slidefilm

★ *A New Approach to Wizard Sales*, a color slidefilm, is teaching Western Auto dealers how to sell the 1957 line of Wizard Refrigerators, a new Western Auto product.

The slidefilm has been seen by more than 4,000 dealers and owners of Western Auto Associate Stores. According to reports received at the sponsor's Kansas City headquarters, the film is helping dealers to gain more knowledge about their new product and how to sell it than has been gained from any other introductory medium.

A New Approach to Wizard Sales combines cartoons and regular photography to take dealers behind the scenes in the planning and production of the 1957 refrigerator line and to show them a sales approach based on the product's new features.

Produced by Cal Dunn Studios, Chicago, the film was planned by Joseph G. Betzer and directed by Cal Dunn. Scenes were shot in Minneapolis and St. Cloud, Minnesota and Chicago. Robert B. Caldwell, promotion manager, supervised the film for Western Auto. ☐

* * *

Solar Poultry Houses Shown in Libbey-Owens-Ford Film

★ Clucking agreeably at modern farm improvements, Madam Hen basks productively in her solar poultry house and thinks no more of the old coop—stead, dark, cold and dead and gone forever.

Solar poultry houses are the subject of *A Place in the Sun*, a new color motion picture sponsored by Libbey-Owens-Ford Glass Company.

What's New in Business Pictures



Winning dealer and employee attention with its informal, musical treatment on fall Prestone change-over sales is a new six-minute motion picture sponsored by that division of the National Carbon Co. (story at left)



"... And, let's write for another copy of that Centron brochure. The sales manager wants to borrow mine . . . said now he knew how to solve that sales problem . . . within the budget, too!

Better make it two copies. Our public relations people mentioned they have a situation requiring film that could use some good, creative attention—And, with their demand for quality . . . at realistic cost . . . I imagine Centron has just what they're looking for, too."

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Household Finance Filmstrip Shows How to Shop Wisely

★ *Your Money's Worth in Shopping*, a new silent 35mm color filmstrip, has been released by the Money Management Institute of Household Finance Corporation. A companion film to the booklet, "Money Management, Your Shopping Dollar," this visual is for use in civic and consumer groups, clubs, adult education classes, high schools and colleges.

Accompanied by a script to be read as the pictures are shown, the filmstrip outlines ways to achieve personal and family goals with the practice of good shopping techniques. Guidance is offered on the planning of purchases, the preparation of shopping lists, the choice of high quality products. The consumer is advised on how to decide when and where to shop and how to pay for purchases. The consumer's part in a democratic society is emphasized.

Your Money's Worth in Shopping is available to groups on free loan for one week. Reservations should be made at least one month in advance. The booklet, "Money Management, Your Shopping Dollar," is available for 10 cents to cover postage and handling costs. Either or both may be obtained from the Money Management Institute of Household Finance Corporation, Prudential Plaza, Chicago 1.

* * *

Ricoh Camera Sponsors Film on Photographic Techniques

★ A 12½-minute color motion picture on the subject of photography is being sponsored by Ricoh Camera as part of the firm's national public relations program.

Prepared to show the do's and don'ts of amateur picture taking, the new film features the Japanese-made Super Ricohflex and Ricoh 35mm cameras to illustrate simple photographic techniques in reflex and 35mm photography. Problems encountered under various lighting conditions and with the use of flash are covered.

Writer, director and producer of the film is Vernon Delston, Radio-TV director of Kameny Associates, New York City advertising-public relations agency handling the Ricoh account. Delston has produced several films for Kameny, including a documentary entitled, *New Japan Makes a Camera*. He was one of two Americans whose scripts were chosen to represent the United States in a recent World Festival held in Japan. ☐

Colonial Craftsmen Shown in Williamsburg Filmstrip

* How the 18th Century craftsman earned his bread is portrayed in *The Craftsman in Colonial Virginia*, a new color filmstrip released by Colonial Williamsburg.

First in a series on *Making a Living in 18th Century America*, the filmstrip is being sponsored by Colonial Williamsburg as part of its educational program. Other filmstrips in the series will be *Farming in Colonial Virginia*, *Professional Men of Colonial Virginia*, *Trade in Colonial Virginia*, and *The Citizen-Soldier in Colonial Days*.

The colonial craftsman was both manufacturer and retailer. His way of livelihood is reflected in the activities of a Williamsburg bootmaker, his apprentice sons and other town craftsmen—as delineated in the filmstrip's 44 frames.

The trades of wigmaker, cabinetmaker, cooper, house carpenter, miller, bricklayer, blacksmith, silversmith and gunsmith are shown. Craftsmen are seen at work on the farms and plantations and in tiny urban shops using the hand tools and methods of 200 years ago.

Colonial Williamsburg's expanded filmstrip program will incorporate two other series dealing with political life and everyday life in colonial America. *Independence in the Making* has been completed and others

in the political series will include *The Planter Statesmen*, *The Young Washington*, *The Young Jefferson* and *The Virginia Declaration of Rights*. *Cooking in Colonial Days* is the first of the everyday-life series, which will cover town and country life. These subjects will be photographed in color in authentic settings in and around Williamsburg.

* * *

Casing Manufacturer Sponsors Food Films for Drive-In Use

* A color motion picture which combines live and animated photography to sell hot dogs and other food products at drive-in theatres is being made available to meat packers by Tee-Pak, Inc., Chicago.

Tee-Pak manufactures cellulose casings and other packaging materials for meat and food products.

The film has been prepared for showing in July — "National Hot Dog Month." Running approximately 65 seconds, the picture features a little boy and an animated hot dog. It has a music background and is lip-synchronized.

Three different tag-on endings are available for the film. Two of the endings are 8-second trailers in which the refreshment stand operator can add his identification. The other ending features the National Hot Dog Month symbol. The film can be adapted to include individual packer identification. It also can be edited and color corrected for television use.

Tee-Pak is making the film available to packers at \$13.00 per (35mm) print.

* * *

Oil Heat Institute Film Extols Fuel for Homes

Sponsor: Oil Heat Institute of America.

Title: *Housewarming Party*, 14½ min., color, produced by Dynamic Films, Inc. Supervised by Film Counselors, Inc.

* On their toes to the root-like progression of pipelines leading from the natural gas fields of Texas, the purveyors of fuel oil and oil furnaces are stepping up their promotion to convince homeowners that no heat is as convenient as oil heat.

Part of this promotion is the film, *Housewarming Party*, which is a general exposition of such oil heat virtues as its cleanliness, convenience, economy and safety.

The association is distributing the film through its member companies.

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AMA's "Even For One"

(CONTINUED FROM PAGE 37)

truth, the sense of guilt and fear that the boy's mother has created. He is able to make some suggestions and begin help that he hopes will result in a better relationship between Dickie and his mother. He is able to give Dickie Wilson a chance to grow up unhindered by the psychological problems that are his mother's.

It is, in a sense, a vignette. A small incident made large by the people involved. And yet, within the framework of its drama, the film reveals the doctor in the varied roles that he must play in his relations with his patients and the community.

Seen by Nearly Two Million

With *Even For One* in circulation but two months, Sterling-Movies U.S.A., the distributor, has obtained 70 telecasts for the film, reaching a conservatively estimated audience of 1,764,000 people. Among the major markets in which the film has been telecast are New York City (W.R.C.A.-TV), Denver, New Orleans, Albany, Cincinnati, Bridgeport, Chicago, Syracuse, Pittsburgh, Houston and Milwaukee.

It is estimated that the film will be telecast more than 300 times before the end of 1957, reaching an audience estimated at over 10 million people. The film will be given a network showing over some 90 ABC stations this summer. Sterling reports that the production quality of the film that won the Golden Reel Award has been lauded highly by TV station film directors.

PR Director Cites the Problem

Leo Brown has this to say about the film.

"We were charged with the responsibility of promoting a public education campaign on the value of diagnostic and medical treatment as well as to highlight the importance of judgment, sympathy and understanding in the practice of medicine. Appreciating the difficulties involved in transmitting these 'attitudes,' the film medium was selected as the focal promotion.

"Many script conferences were necessary to capture just the right approach and then to drive home the punch line from the Oath of Hippocrates: 'I will follow that method of treatment which according to my ability and judgment, I consider best for my patients.'

"From the public and professional response, we are convinced that our original purpose has been fulfilled in *Even For One*."

Even For One opens up a whole



Above: American Medical Association's new film "Even For One" shows doctor in his community role. Dr. Austin checks Mike's recovery progress.



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new method of institutional promotion for organizations such as the American Medical Association. It shows a carefully considered and intelligent approach to motion pictures on behalf of the client who carefully set his goals and the audience reaction that was desired and then worked closely with his producer to find the best method of attaining it.

Again, the stereotyped film, promotional or otherwise, has been avoided and a highly effective screen document effected to the credit of client and producer alike.

* * *

"Treasure for Your Table" Shows Craftsmen at Work

★ Is there still room in the mass production age for skilled craftsmen? Yes, there is, says a new industrial documentary motion picture, *Treasure for Your Table*, being made available on free loan by United World Films, Inc.

Treasure for Your Table, a 27-minute color film, supports its assertion that many true artisans are required in this era by depicting scenes of the manufacture of silver, china and glassware. According to the film, the skill and artistry of today's craftsmen are enhanced by modern scientific controls in manufacture.

Traditions That Build Quality

Sterling silverware made in the tradition of the early American silversmiths of New England is seen in production, with glimpses of the designing and hand-finishing of dies for the table pieces known as Towle silver. In Trenton, New Jersey, the making of Lenox china is pictured from the hand-forming of the clay on potters' wheels to the finishing of hand-decorated pieces. China used in the White House has been produced here since the time of Woodrow Wilson. Tableware for many of the embassies originated here.

Tiffin glassware is pictured in the making—from the mixing of silica sand and other ingredients for the melting furnaces to the blowing of delicate shapes which require the fine skill of glass-blowers: jobs that cannot be duplicated by any machine. Hand-finishing and the cutting of decorative designs, the final steps in the making of glassware are recorded. The picture shows examples of attractive table settings using the silver, china and glassware that has been seen in production.

How to Borrow This Picture

For information regarding the loan of *Treasure for Your Table* write to United World Films, Inc., (Free Film Dept.), 542 South Dearborn St., Chicago 5.



A classroom teacher without music training demonstrates use of simulated piano keyboard (story of film below).

Keyboard Shown as Visual Aid in Film on Music Instruction

★ Use of the piano keyboard as a visual aid in teaching the fundamentals of music to grade school students is illustrated in a new 20 minute, black and white motion picture produced by Teachers College, Columbia University in collaboration with the American Music Conference.

Keyboard Experiences in Classroom Music is designed for use by pre-service and in-service elementary teachers, music consultants, curriculum consultants and school administrators, parent and other groups. The film is available for rental through educational film libraries or through Teachers College.

Besides showing the nature of keyboard experience and procedures and materials involved, the film demonstrates that the classroom teacher, with or without piano proficiency, can use the piano as an instructional resource rather than as an accompaniment instrument only. The film indicates the value of daily experience with music in the classroom in preference to a music period scheduled in another room.

Photographed in a third-grade classroom, the film shows the use of simulated, silent keyboards to enable all members of the class to use sight and touch as well as hearing while they acquire experience in simple harmony, rhythm and music reading. Effective techniques for the organization of "music time" in

the elementary school day is demonstrated and the film relates keyboard experience to the total music program of the school.

In the first sequence, the children and teacher use the keyboard in singing a familiar song which then is transposed to a different key. In other sequences, the keyboard is used with the piano, autoharp and bells to accompany a dance song; as an aid in learning a new song, and, in combination with other instruments, to help create a rhythm for an Indian dance.

Technical direction of *Keyboard Experiences in Classroom Music* was by Professor Robert L. Pace of Teachers College, assisted by Professor Daniel S. Hooley of the music department of Georgia State College. A guide booklet supplied with the film suggests discussion topics and methods of presenting the film most effectively to the various groups for which it is designed.

In addition to being available for rental, prints of the film may be purchased from Teachers College or the American Music Conference, 332 South Michigan Ave., Chicago, for \$75 each.

* * *

U. S. Productions at Work on Three Sponsored Pictures

★ United States Productions has begun production on three new films, for various clients, to be released later in the year.

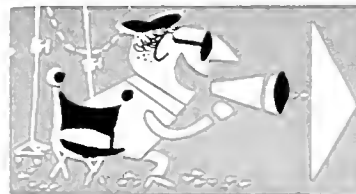
Holiday Magazine has signed for a sales promotion film to run 20 minutes, in color, and featuring a new animation technique developed by Rene Bras.

Phelps Dodge Copper Products will sponsor a 30-minute color film dealing with its new tube mill in New Brunswick, New Jersey.

Health services available to New York citizens will be the subject of a half-hour film being produced for the New York State Department of Health.



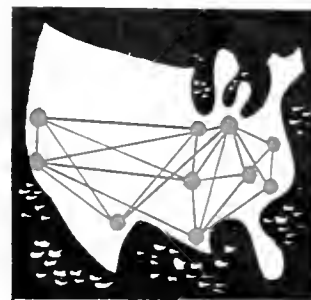
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John H. Tobin

Industrial V.P. at Sound Masters

♦ John H. Tobin has been appointed vice president in charge of industrial films at Sound Masters, Inc.

Mr. Tobin has been a producer-director with the New York production firm for several years.

* * *

Jack Rowles Joins Creative Staff of MPO Productions, N. Y.

♦ Burton J. "Jack" Rowles has joined the creative staff of MPO Productions, Inc.

Rowles has been active as a writer-director-producer in motion pictures and television since 1946. He won a Sylvania Award certificate in 1956 for co-authoring *The Long Way Home*, a tv play voted the most outstanding human interest program of the year. He also is co-author of the feature film *That Night*, due for release in June.

He entered the motion picture field in 1946 to write (for Transfilm, Inc.) the Ford Motor Company's *Americans At Home* series, including *Men of Gloucester*, *Pueblo Boy* and *Southern Highlanders*. Other credits include *Make Way for Youth*, for the National Social Welfare Assembly; *Wheel Sense and Partnership of Faith*, for Studebaker Corporation; *Peewee*, for the U.S. State Department; *TV A Town*, for the U.S. Army Reorientation Branch; *Fishing in Alaska* and *Hunting in Alaska*, for Nash Motors; *Tarheel Wildlife*, for North Carolina Wildlife Resources Commission; *Decision for Chemistry* and *The Key to Soil Structure*, for Monsanto Chemical Company; *Telegram for America*, for Western Union; *What Makes a City Great*, for Greater New York Fund; *People, Profits and You*, for the American Newspaper Publishers Association; and *The Man in the Doorway*, for American Cyanamid Company.

Rowles recently wrote an article for the SATURDAY EVENING POST on the lives of three small-animal veterinarians in his home town of Cos Cob, Connecticut.

People who make Pictures

Nils Asther Named Special Rep for Louis Kellman Productions

♦ Nils Asther, long-time Hollywood actor, has joined the staff of Louis W. Kellman Productions as special representative. The company plans to use Asther as coordinator between industrial and theatrical markets in a campaign to bring added dramatic feeling to Kellman films.

Asther began his career in Swedish films, changing to the stage with the Swedish Royal Theatre before coming to America in 1927. He left Hollywood in 1947, and since that time has been active in television (Robert Montgomery, Studio One, etc.) and in legitimate theatre here and abroad. Recently returned from actor-director assignments in Spain, Asther plans to continue directing.

Quigley to Fairbanks Sales

♦ Vernon J. Quigley, formerly with Collier's magazine, has joined the industrial staff of Jerry Fairbanks Productions, California. Quigley will specialize in industrial films and television spot sales throughout the midwest and will have his headquarters in Chicago.

* * *

Cellomatic Names Sales Chief

♦ Francis C. McCall has been appointed vice-president in charge of sales for Cellomatic Corporation, television production and sales meetings specialists. McCall will make his headquarters in Cellomatic's New York offices. Previously he was general manager of Public Service Television, Inc., Miami, Florida.



John E. Parrott

Parrott Heads Merchandising at Wilding-Henderson, Inc.

♦ John E. Parrott has been appointed to the newly-created post of director of merchandising and sales promotion programs of Wilding-Henderson, Inc., Detroit, national sales promotion and training organization, according to Lang S. Thompson, president. The new position was established to expand and expedite the company's program planning and merchandising activities, Thompson said.

Previously, Parrott was with the Ford Motor Company. During the last six years, he served in various executive capacities in the sales department of the Ford Division, most recently as car sales promotion manager.

* * *

Law Heads Sales for Lawrence

★ Robert Lawrence Productions, Inc. has appointed Martin Low to the post of vice president in charge of sales.

In this capacity, Mr. Low will coordinate the activities of the company's main headquarters with its branches and affiliates: Grantray-Lawrence Animation, Inc.; Loucks & Norling Studios, Inc.; and Pinfitt-Lawrence Productions, Inc. Mr. Low will also act as liaison between the producer's operations and advertising agencies.

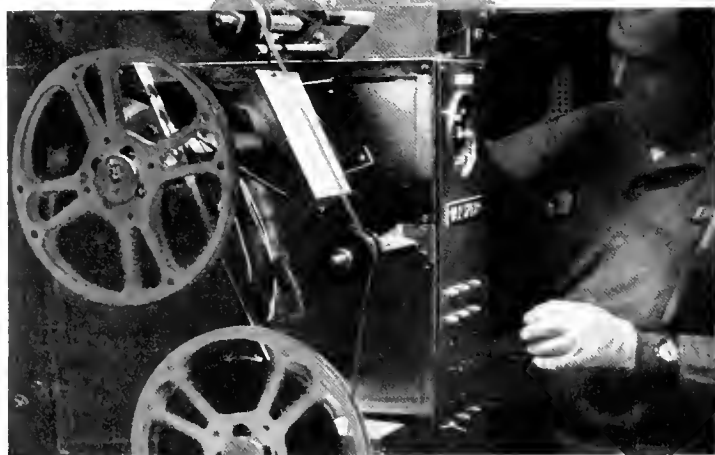
The appointment follows a series of expansion moves designed to offer one-stop film service under a single corporate roof.

* * *

Directs Filmack TV Sales

♦ Appointment of Ted Liss as director of creative television sales has been announced by Filmack Studios, Chicago. Liss has experience in television production and advertising. As a CBS-TV staffer, he created, directed and produced shows and commercials in Chicago and St. Louis. More recently, he has worked as an agency writer and producer on such accounts as Helene Curtis and Bulko Gas.

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John Holmes Is Sales Manager at Roger Wade Productions

◆ John E. Holmes has been appointed sales manager of Roger Wade Productions, Inc.

Holmes formerly was vice-president in charge of sales of the Auto-



John E. Holmes

matic Projection Corporation and a district sales manager of Viewlex, Inc. He was with NBC for 15 years in recording, radio and television. □

Charles Hundt Named Producer at Theodore Productions, Inc.

◆ Charles J. Hundt has joined Theodore Productions, Inc., New York, as executive producer.

Mr. Hundt has been associated with several film companies and has produced over 100 industrial films in the past years. He will make his headquarters at the 730 Fifth Avenue office of Theodore Productions.

At the same time, Rex Marshall, president of the company, announced the appointment of Joseph Manduke as production manager. Mr. Manduke has recently been associated with Jack Berch Productions and with Sarra, Inc. □

Mihan, Eddy Join Wilding Editorial Staff at Cleveland

◆ Addition of Robert G. Mihan to the sales staff and Junius Eddy to the editorial staff of the Cleveland Sales District of Wilding Picture Productions, Inc., has been announced by Dean Coffin, district manager.

Mihan is known in Cleveland for his work in sales consultation and the development of sales and service training programs. He will call on Ohio firms and help develop visual programs as an aid to better communications and improvement of professional selling techniques.

Eddy, former theatre director and television writer, is the author of a civil defense play which appeared on Kraft Theatre recently. He also was playwright-in-residence and director of dramatic production at the Karamu Theatre, and was associate professor of dramatics at Baylor University in Waco, Texas. □

Three Exec Appointments Announced by Fred A. Niles

◆ Three executive appointments have been announced by Fred A. Niles, president of Fred A. Niles Productions, Inc., of Chicago and Hollywood. Louis Kravitz has been appointed vice-president in charge of sales. Thomas R. Ryan has been appointed vice-president in charge of production. James Magee has been named creative director.

Kravitz will head the Niles sales staff in Chicago. He has been with the studio for one year. Previously, he was associated with Lewis and Martin Films, Inc., and Filmack Studios, both of Chicago. Ryan has been production manager. □

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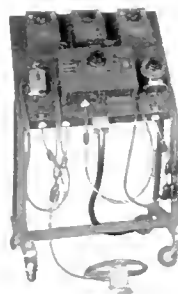
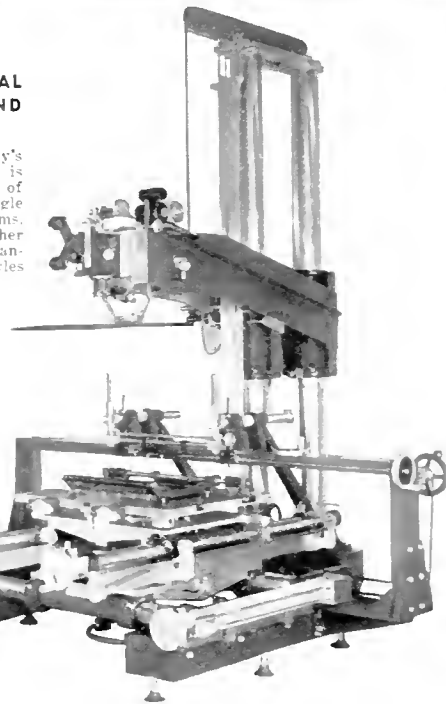
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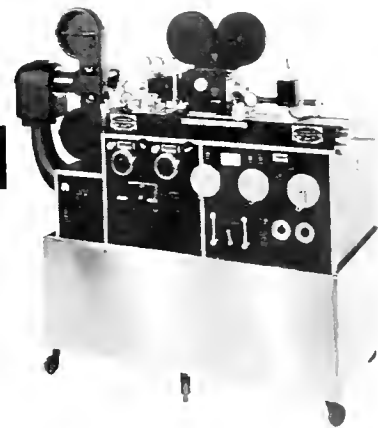
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Technical Service, Inc.
30865 Five Mile Rd.
Livonia, Mich.

Exhibiting: TSI DeVrylite, Duolite, Suitcase and Moviematic 16mm sound motion picture projectors
Personnel: Paul E. Ruedemann, Geo. G. Collins, E. H. Lerchen, Howard Tennant

Television Associates of Indiana, Inc.
E. Barker Ave.

Lakeland, Michigan City, Ind.
Exhibiting: continuous film magazines, tape magazines and projectors; rear projector daylight screens
Personnel: W. C. Eddy, Jr.

Television Equipment Co.
161 E. Grand Ave.
Chicago 11, Ill.

Exhibiting: Diamond power closed circuit television, ColorTran lighting, Kinevox sound equipment, Auricon cameras, Arriflex cameras, film editing equipment
Personnel: Jack Behrend, Fred Voss, M. A. Behrend, Sam Stone

Transvision, Inc.
460 North Ave.
New Rochelle, N. Y.

Exhibiting: TV classroom receiver, complete TV closed circuit system, teaching aids in electronics
Personnel: Herbert Suesholtz, Elmer Andrews, Terry Milicia, Joseph Grossi

Rapid Film Technique, Inc.

3702—27th St.

Long Island City 1, N. Y.

Exhibiting: films treated with Rapid-weld process for removing scratches
Personnel: Jack Bernard, H. Lloyd, J. Gober, Syd Dash, M. Bernard

Reeves Equipment Corp.

10 East 52nd St.

New York 22, N. Y.

Exhibiting: Tandberg tape recorders, Tandberg speaker systems
Personnel: Don Civitillo, R. R. Shaw

Reeves Soundcraft Corp.

10 East 52nd St.

New York 22, N. Y.

Exhibiting: Soundcraft magnetic recording tapes
Personnel: T. J. Dempsey, G. P. Bassett

Sarkes Tarzian, Inc.

E. Hillside Dr.

Bloomington, Ind.

Exhibiting: 1000 watt 50 slide automatic slide projector
Personnel: B. Presti

Wm. Schuessler

361 W. Superior St.

Chicago 10, Ill.

Exhibiting: motion picture film shipping cases
Personnel: H. Schuessler

Smith System Manufacturing Co.
212 Ontario St. S. E.
Minneapolis 14, Minn.

Exhibiting: portable Shado screen, complete A-V Library file, combination portable cabinet and projection table
Personnel: H. E. Hyland, L. J. Pederson

Society for Visual Education, Inc., Ampra Audio-Visual Division of S.V.E.

1345 Diversey Pkwy.

Chicago 14, Ill.

Exhibiting: filmstrip and slide proj., sound slidefilm proj., micro proj., filmstrips, 2x2 slides and accessories; 16mm sound proj., tape recorders and accessories
Personnel: John C. Kennan, R. J. Kohl, Walter Johnson, James S. Brown, Peter Anderson, Elgin Wollman, Edward Skipper, Don Parson, James McEntee, C. V. Wejman

Spindler & Sauppe

2201 Beverly Blvd.

Los Angeles 57, Calif.

Exhibiting: continuous automatic 2x2 and 2 1/4 x 2 1/4 slide projection equipment
Personnel: George A. Sauppe, Norman A. Sauppe

Squibb-Taylor, Inc.

1213 S. Akard

Dallas, Tex.

Exhibiting: Taylor spotlight opaque projector and accessories
Personnel: Cliff Squibb, Jody Damron

Standard Projector & Equipment Co., Inc.

7106 Touhy Ave.

Chicago 31, Ill.

Exhibiting: complete line of projectors for filmstrips & 2x2 slides, filmstrip previewers, beaded & silver screens
Personnel: Pat J. Kilday

The Strong Electric Corporation

87 City Park Ave.

Toledo 1, Ohio

Exhibiting: Trouperette spotlight, Universal arc slide projector
Personnel: A. J. Hatch

Sylvania Electric Products, Inc.

1740 Broadway

New York 19, N. Y.

Exhibiting: projection and photo-flash lamps
Personnel: Richard B. Martenson, Chas. Massman, Ruth I. Munder

Note: details on admission to the NAVA Trade Show are given on page 45.

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New York 29, N. Y.

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Personnel: Murray Goodman, James Franey, John Desmond, Art Hahn, Frank Mannarelli, A. Karpinski, Richard Hanisch, Lou Chiecki, Leo Guelpha

Universal Screen Co.
530 Main St.
Clinton, Mass.

Exhibiting: a lenticular projection screen

Personnel: E. F. Johnson, W. T. Snyder, Drayton Church

V-M Corporation
Park & Fourth
Benton Harbor, Mich.

Exhibiting: tape recorders, tape decks, manual players, changers, speakers

Personnel: C. S. Stevens, G. R. Miller, Joe Searfuss, Jim Fitzsimmons, M. B. Cain, Bob Fissell

Vertical Blinds Corp. of Amer.
1936 Pontius Ave.
Los Angeles 25, Calif.

Exhibiting: vertical venetian darkening blinds

Personnel: Oscar Lee

Victor Animatograph Corp.
P. O. Box 112
Plainville, Conn.

Exhibiting: Victor 16mm sound motion picture projectors, silent 16, Magnesound, Magnascope, 1600 arc, Vidoscope anamorphic lens, splicers, editors and viewers; Victor mobile projector stand

Personnel: K. Spelletich, Jr., S. G. Rose, Morris Schwartz, H. O. Jones, A. J. McClelland, Hy Schwartz, W. E. Kellogg, Jack Stine, Al Brangwynne, Warren White, Jack Lewis, Mort Goldberg

Victorlite Industries, Inc.
4117 W. Jefferson Blvd.
Los Angeles, Calif.

Exhibiting: Visnalcast daylight overhead projectors and materials

Personnel: James J. Fitzsimmons, Robert J. Brady, Ralph W. Siegel

Viewlex, Inc.
3501 Queens Blvd.
Long Island City 1, N. Y.

Exhibiting: filmstrip, slide & filmstrip, soundslide projectors

Personnel: M. R. Abrams, Ben Peirez, Bill Dwinell, Russ Yankie

Wallach & Associates, Inc.
1589 Addison Rd.
Cleveland 3, Ohio

Exhibiting: storage equipment for tapes, discs and films; accessories

Personnel: Charles D. Wallach, Arthur Wallach, Mrs. Arthur Wallach, C. Larry Oliver, Albert Tengler

Webcor, Inc.
5610 W. Bloomingdale Ave.
Chicago 31, Ill.

Exhibiting: tape recorders, high fidelity fonographs

Personnel: Chas. W. Markham, H. R. Letzter, C. Dwyer, L. Burdick, M. Jensen, Geo. Hincker, Geo. Simkowski

Westinghouse Electric Corp. Lamp Division
1 MacArthur Ave.
Bloomfield, N. J.

Exhibiting: new projection lamps, including demonstrations of Focus-Lok based Blue Top projection lamps, and Xenon (short-arc) projection lamps

Personnel: W. R. Wilson, M. S. Sancier, R. L. Allen, R. D. Reynolds

Wheelit Sales Company
2223 Albion St.
Toledo 6, Ohio

Exhibiting: projector tables, transportation carts and photographers' carts

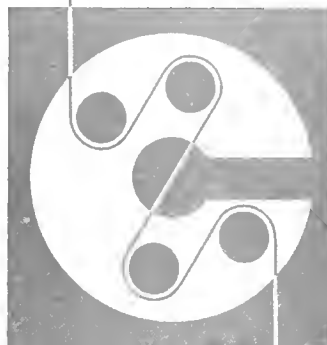
Personnel: J. K. Campbell, George H. Gruber, Clara Gruber, Emily Campbell

World Wide Pictures
P. O. Box 2567
Hollywood 28, Calif.

Exhibiting: religious motion pictures and sound filmstrips

Personnel: Brunson Motley, Dick Ross, Dave Barr

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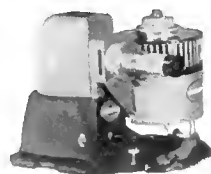
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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Cinekad Mike Boom Features Internal Directional Control

◆ A new collapsible, portable microphone boom, Model "Miracle," has been announced by Cinekad Engineering Company, New York City. Designed for motion picture and television use, the new boom features an internal directional mike control which affords a full 360-degree turn of the instrument.

The "Miracle" boom extends to a maximum length of 13 feet and is strutted to support the heaviest microphones. The unit's five-foot stand has three 1-inch rubber-tired wheels and can be elevated to a

height of 10 feet. Total weight of stand and boom is 43 pounds (counter weight included).

Additional information on the "Miracle" mike boom can be obtained by writing Cinekad Engineering Company, 763 Tenth Ave., New York City, New York.

* * *

Robavision, Tape Record Unit Projects Sound Slidefilms

★ Robavision, a new automatic tape recorded sound slidefilm projection unit, has been introduced by Oakton Engineering Corporation, Skokie, Illinois. The unit is self-contained

with a built-in screen. It can be set to cut off automatically at the end of a film or it can repeat itself continuously.

Though Robovision can be utilized in many situations which call for slidefilm presentation, it appears to be especially suited to sales activities. Compact and easily operated, the unit could be used in sales training, as a sales-man's visual aid, or as a continuous sales display.

The heart of Robovision is its Robotape device. Robotape is a patented automated tape player that



Here's the new Robovision self-contained sound slidefilm unit.

features subsonic action signals. As the announcer describes the slides, the inaudible tape signals advance the film. Robotape is manufactured by Oakton Engineering Corporation.

Both tape and film are in continuous loops, so there are no records to cue, no films to rewind. Robovision carries 110 slide pictures, 9x12", in black white or color. Tape cartridges can carry up to one hour of recorded sound.

The unit can be placed virtually anywhere for viewing convenience. The operator pulls out the cord, coupled to an internal automatic rewind reel, plugs it in and pushes the starting button. Picture brilliance eliminates the necessity for turning out lights or pulling shades.

Complete flexibility of Robovision may be achieved through use of one or more auxiliary loudspeakers acting as a public address system, or through one or more telephone-type handsets for private listening.

Standard, single frame, strip-film proportioned photographs (3 units high x 4 units wide) can be shot by any local photographer in black and white or color. These, plus script, are all Oakton Engineering needs to supply a ready-to-operate Robovision package. Or any sound slidefilm studio can do the job.

Robovision has a 9x12" Polacoat Lenscreen, a 300-watt, fan-cooled projection lamp, a 1 1/2" focal



Above: the Victor Mixer Magnesound unit makes possible magnetic film recording and playback on all Victor 16mm optical sound projectors (story below).

Victor Mixer Magnesound Units in Production at Kalart Plant

★ Victor Animatograph Corporation, now affiliated with The Kalart Company of Plainville, Connecticut, has announced that its Mixer Magnesound units are being produced in Kalart's plant.

The Victor Magnesound Mixer is an attachment which facilitates magnetic film recording and playback on all Victor 16mm optical sound projectors, making it possible to record voice and music simultaneously. Separate microphone and phonograph volume controls provide versatility of volume selection—bringing up music with voice fade-under or voice with music fade-under.

Magnesound recordings will last the life of the film or they can be erased and recorded on the same film track. Major components of the Mixer Magnesound include a magnetic sound drum incorporating separate record-playback and erase heads, a mike and an amplifier.

The Mixer Magnesound drum is interchangeable with the Victor Projector's optical sound drum and is connected to the magnetic amplifier. The Mixer Magnesound amplifier is, in turn, interconnected with the projector amplifier. In use, magnetic stripped single or double perforated film is placed over the usual threading route, and the projector is operated in the usual manner. Recording and playback are accomplished as the film runs through the projector.

Mixer Magnesound does its job on 100 mil magnetic stripped film, and on optical sound film with a 50 mil magnetic half-tr. k. or 25 mil magnetic stripped double perforated silent film. Recording can be made at either 16 (silent speed) or 24 (sound speed) frames per second.

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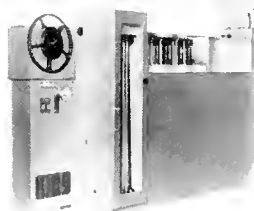
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length lens, a built-in speaker with external speaker jack and a 21x21 x11" case. The unit weighs 30 lbs. It has a carrying handle, a retractable line cord, and a receptacle for remote start and or remote film advance.



Pictured above are the Pathe 16mm camera and accessories.

Versatile Accessory Line Is Offered With Pathe Cameras

A new line of accessories is offered buyers of the Pathe 16mm camera by Royal Photo Distributors. Said to offer the commercial filmer versatile professional equipment at reasonable cost, the new items include a 6-volt variable speed motor, operating on batteries, an AC unit and battery charger, a tachometer, matte box and a trigger release with shoulder brace.

Pathe 16mm accessories also include time-lapse equipment, synchronous motor, bellows for close-up work and for the use of still camera lenses and microscope adapters. For further details, check your local camera dealer or write to Royal Photo Distributors, 78 W. 47th Street, New York 36, N. Y.

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Burke and James, Inc. Issues '57 Photo Equipment Catalog

The new, revised 59th annual Burke and James Photo Equipment Catalog now is available to professional and amateur photographers. The Burke and James catalog (No. 157M) contains 104 illustrated pages giving details on some 2,000 photo units—including equipment used in industrial and scientific work. Information is provided on lenses ranging from 1/4-inch to 72 inches.

The B & J Catalog may be obtained without charge from Burke and James, Inc., 321 S. Wabash Ave., Chicago 4.

Cinema Research Corp. Moves to Larger Hollywood Quarters

Cinema Research Corporation, optical and special effects firm, has moved to larger quarters at 716 N. La Brea Ave., Hollywood 33. The new location provides several thousand additional square feet of space for current and future expansion and a commodious parking lot.

According to Hal Scheib, president of Cinema Research, the facilities make possible a new screening room, studio space for motion picture insert photography and more area for the printing, editing and other departments of the firm. Additional printers are on order for delivery later in the year.

Caldwell Handling Dage Units

Caldwell A-V Equipment Co., Ltd., Toronto, Ontario, Canada, has been appointed to handle Canadian sales for the Dage TV Division of Thompson Products. The Dage Division manufactures camera and studio equipment. Caldwell's production division may purchase some of the Dage equipment immediately for their own use.

Buyer's Guide to Audio-Visual Equipment Coming

The 1957-58 Annual Buyer's Guide to Audio-Visual Projection Equipment and Accessories will be a featured part of the next issue of BUSINESS SCREEN. Complete details on all types of motion and slide projectors, screens, film handling, storage and shipping accessories will be included.

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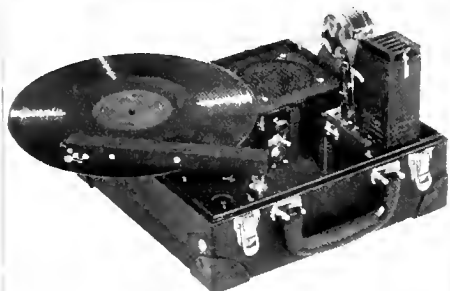
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MEDICAL EDUCATION TO AID MANKIND

15 Countries Send Films to Int'l Medical Film Exhibition

AMERICAN doctors were afforded a rare glimpse of medical techniques behind the Iron Curtain at the first International Medical Exhibition held in New York, June 3-7.

Two films recently produced in Czechoslovakia were among the 45 medical motion pictures that were shown to physicians attending the American Medical Association's 106th annual meeting.

The medical film exhibition, presented by the AMA with the cooperation of Johnson & Johnson, surgical dressing manufacturers, featured motion pictures showing advances in diagnosis,



Mexico was represented (l. to r.) by Drs. Rafael Munoz Kapelman, Pozos Labardini, Ismael Ugalde Nieto, Andres Straffon Osorno, pictured with Dr. John Henderson, medical director, Johnson & Johnson, exhibition sponsor (3rd from left) and Mr. Ralph Creer, host for the showings.

treatment and research as developed and practiced in 15 foreign countries.

The AMA is now making the films available for showing in this country by medical schools and professional societies.

At the opening luncheon, Dr. Dwight Murray, president of the AMA, said that physicians are now only beginning to realize the value of the camera as a teaching tool.

"Medical scientists," he stated, "should recognize this potential and apply themselves to developing exploitation of this truly magnificent art, to the end that medical men all over the world may begin sharing new discoveries and developments rapidly, efficiently and completely."

According to Ralph Creer, director of motion pictures and medical television for the AMA, "The two Czechoslovakian films shown were exceedingly well done from the technical point of view. The surgeons who reviewed the films here were quite complimentary insofar as the surgical procedures were concerned.

"Medical and surgical films," he continued, "speak an international language. A good motion picture on the diagnosis and management of peptic ulcer, or on the subject of shock would be just as acceptable and useful in London, Paris, Hong Kong, New York or Teheran."

One Czechoslovakian film, produced by Dr. Jaroslav Prochazka of Prague, shows the surgical removal of a human lung infected by can-



A.M.A. President Dr. Murray greets Dr. Ismael Ugalde Nieto of the University of Mexico.

cer. The other is a study of intracranial aneurysms, by Dr. Rudolph Malec, of Prague.

The entry of these and the other films into the United States was facilitated by authorities in Washington who waived import duties normally imposed on foreign medical motion pictures.

Some of the problems of the international exchange of motion pictures were explored at a symposium held during the course of the AMA proceedings. The discussion was cued to preliminary remarks by Dr. Henk Nieuwenhuize, director of the International Rehabilitation Film Library, and Wilbert Pearson, chief of the attestation and review staff, motion picture service, U.S. Information Agency.

Below: Dr. Jose Allperin of Argentina receives certificate from AMA's Dr. Alphonse McMahon.



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Canadian Film Awards Go to People Who Serve Medium

★ Film producers and trailblazers rather than film productions were honored by the 9th annual Canadian Film Awards presentation, held at a luncheon of the Association of Motion Picture Producers and Laboratories of Canada, June 15, in the King Edward Hotel, Toronto.

For the 1957 competition, the Canadian Film Awards Management Committee suspended the regular judging of film subjects to acclaim persons, organizations and projects for distinguished contributions to Canadian film making.

Citations Read by W. R. Carroll

The citations were read by W. R. Carroll, past-president of the Canadian Association for Adult Education. Chairman of the presentation was Charles Topshee, chairman of the Awards Management Committee and executive director of the Canadian Film Institute.

Judges for the award selections were J. R. Kidd, director of the Canadian Association for Adult Education, Walter B. Herbert, director of the Canada Foundation, Miss Helen Wilson of the Ottawa Film Society, John Robbins, editor of Encyclopaedia Canadiana, and Charles Topshee.

Crawleys Cited for Contribution

Citations and award certificates were presented to:

Associated Screen News Limited, of Montreal, for its initiative in developing a program of training young personnel to meet the demands of Canada's growing film industry:

Crawley Films Limited, Ottawa, in recognition of the company's outstanding international production program in the field of educational films:

Frank Radford Crawley and Ju-

dith Crawley, of Crawley Films Limited, for their unique contribution as a team to Canada's film making art and industry:

Lew Parry, a pioneer in motion picture production in Western Canada, for his leadership in the development of a Canadian film industry:

Roy Tash, a pioneer cameraman, for his more than a quarter of a century of photographing and editing Canadian newsreels in the only sustained project of theatrical film making in Canada:

John Grierson, first commissioner of the National Film Board, in recognition of his unique contribution to Canada's film making art and industry.

Honor Film Board Executive

Donald Mulholland, honored for his encouragement of creative Canadian film production during his years as director of production at the National Film Board:

H. P. Brown, E. Fred Holliday and James R. Pollock, jointly cited for their pioneer work and continued devotion to the development of Canadian films in education:

Reverend Anson C. Moorhouse, who spearheaded the production center for films and filmstrips for the United Church of Canada:

Yorkton Film Council, in recognition of its outstanding International Film Festival which demonstrates the contribution of the film council movement in Canada. ☐

Associated Screen News Execs

★ Promotion of R. Pitt-Taylor to the position of television production manager has been announced by Associated Screen News Limited, Montreal, Quebec, Canada. Bill Wilcox has been named art director, replacing Jack Dunham who recently resigned from the company. ☐

Caldwell Installs New DeBrie Printer

★ A new optical reduction stop printer, designed by Andre DeBrie of Paris, Inc., has been installed in the Toronto laboratory of S. W. Caldwell, Limited.

The printer handles a variety of work for Canadian labs, agencies and producers. It reduces 35mm color or black and white film to 16mm color or black and white, simultaneously. It also makes color inter-negatives. ☐

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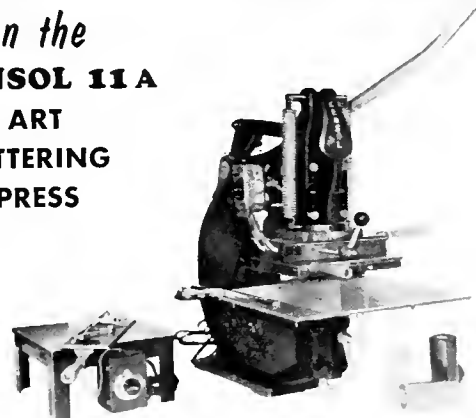
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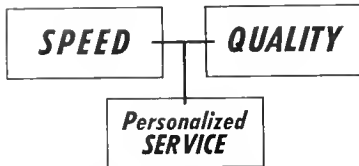
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RIGHT OFF THE REEL:

(CONTINUED FROM PAGE TWENTY-EIGHT)

these useful ground rules were laid out. O. H. Coelln, publisher of BUSINESS SCREEN again served as liaison between the Films Committee and producers. ☐

Public Libraries Report 609,355 Showings to Audience of 27 Million During Year

★ The Audio-Visual Committee of the American Library Association, disclosing the results of its first survey on the use of films in public libraries throughout the United States has revealed that 609,355 films were shown to 27,590,679 people during the past year. The report was made during the meeting of the Committee at the 76th Annual Conference of the ALA held in Kansas City, Mo., on Monday, June 24.

The statistics list 236 libraries now giving film service either through independent collections, as members of film cooperatives, or a combination of both. The libraries listed serve a total population of 40,463,315 people. ☐

These Personalities Make Film News:

★ At presstime, news of the appointment of Leon S. Rhodes as vice-president of Loucks & Norling Studios, Inc., was confirmed. Mr. Rhodes, who joined the company in 1942 and was production manager, succeeds the late John A. Norling, a founder of the company who passed away last month.

★ Establishment of a separate motion picture unit for Autonetics, a division of North American Aviation, Inc., and appointment of Jay E. Gordon as its supervisor have been announced by Applications Manager David G. Soergel. Prior to assuming his new position, Gordon supervised motion picture operations of the company's former Missile and Control Equipment organization and was a motion picture producer with the U.S. Naval Photographic Center, prior to joining North American.

★ Wilbur T. Blume, producer of the 1956 Academy Award-winning film *The Face of Lincoln*, has resigned from the faculty of the University of Southern California to join the executive staff of the Princeton Film Center, Inc. He has been named west coast vice-president, with headquarters at 1456 North Bronson Avenue in Paramount's Sunset Studio building.

Add These Items to Your A-V Calendar:

★ Following the July 20-23 meetings of the Educational Film Library Association and of the National Audio-Visual Association and its Trade Show in Chicago at the Hotel Morrison, these dates will interest audio-visual industry members:

On August 27-30, the Biological Photographers Association will hold its annual symposium at Rochester, Minn. On September 4-10, the International Audio-Visual Workshop of the National Council of Churches will be held, as usual, at the Green Lake, Wisconsin site. ☐

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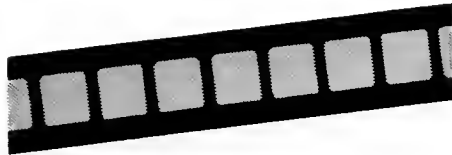


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Above: presiding at luncheon ceremonies honoring Sidney Solow's 25th year at Consolidated Film Industries is Sid Rogell, executive production manager of 20th Century Fox Studios, at lectern.

Associates Honor Sid Solow on His 25th Anniversary at Consolidated Lab

★ Sid Solow, vice-president and general manager of Consolidated Film Industries, was honored by friends and film industry associates for his 25th anniversary with the company, June 6, at a luncheon in the Hollywood Roosevelt Hotel.

Greetings on behalf of CFI's parent organization, Republic Pictures Corporation, were extended by Republic Studios' vice-president Jack Baker who presented a gold watch to Solow as a commemorative gift from Herbert J. Yates, president of the company.

After accepting the gift, Solow presented another watch to Ted Hirsch, CFI laboratory superintendent and a close friend of Solow's for several years.

Ernest E. Debs, Los Angeles councilman, presented the guest of honor with a scroll on behalf of the city council. Debs read the scroll's inscription which thanked Solow for his leadership in the film industry, outstanding civic accomplishment and extensive charity work.

Lee Zhitte of Billboard Magazine presented a plaque to CFI for winning all first place awards in Billboard's Sixth Annual TV Film Industry Survey. Accepting the award on behalf of his laboratory, Solow observed that CFI has won all first place honors in every laboratory category for three consecutive years.

"What will we do for an encore?" asked Solow.

* * *

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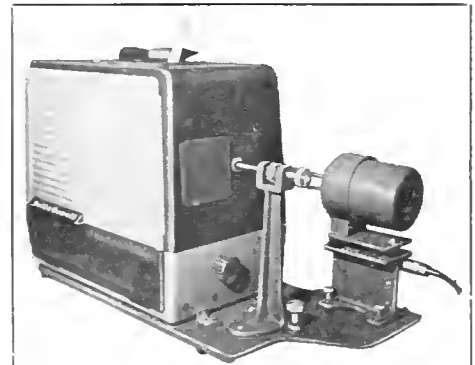


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Stanley Projection Company, 1117 Bolton Ave., Alexandria.
Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
Delta Visual Service, Inc., 815 Poydras St., New Orleans 12.
Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

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Southern Visual Films, 687 Shrine Bldg., Memphis.
Tennessee Visual Education Service, 416 A. Broad St., Nashville.

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Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
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Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.
S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.
Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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(CONTINUED FROM PAGE THIRTY-SIX)
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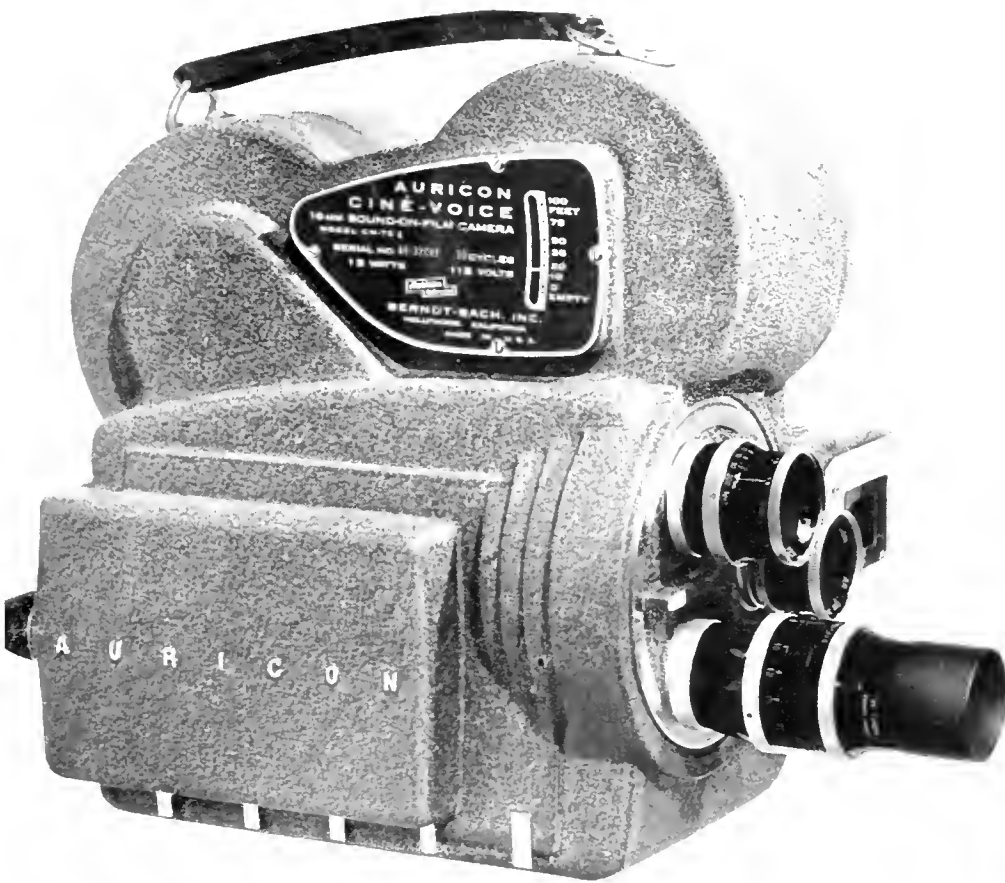
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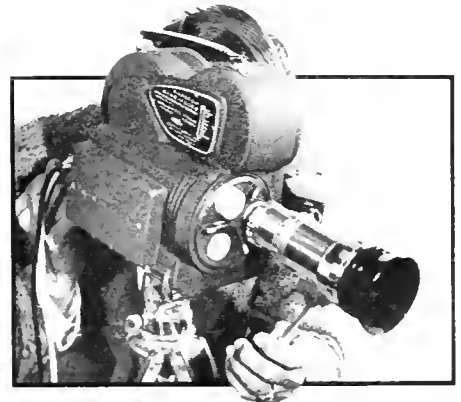
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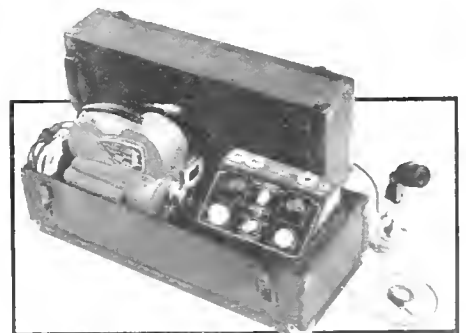


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including professional "Cine-Voice II" Optical Sound-On-Film Camera with Single-Lens-Mount, High Fidelity Microphone, Amplifier, Headphones, all batteries and tubes, professional heavy-duty fibre Carrying Case, and Instruction Book. Camera uses "C-Mount" lens (not furnished) same as most 16mm Cameras.

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"For technical skill and artistic excellence," *The Sound and the Story*, which entertains as it informs, is selected as outstanding among sponsored motion pictures.

RCA Victor chose The Jam Handy Organization to picture this drama of technology wedded to art . . . from the actual performance of Tchaikovsky's immortal *Romeo and Juliet* to the delivery of the record to you.

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Visualizations

Presentations

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NEW YORK, 19

HOLMES 2-21
HOLMES 2-28

TRINITY 5-2450
DETROIT, 11

ZENITH 01-43
PITTSBURGH

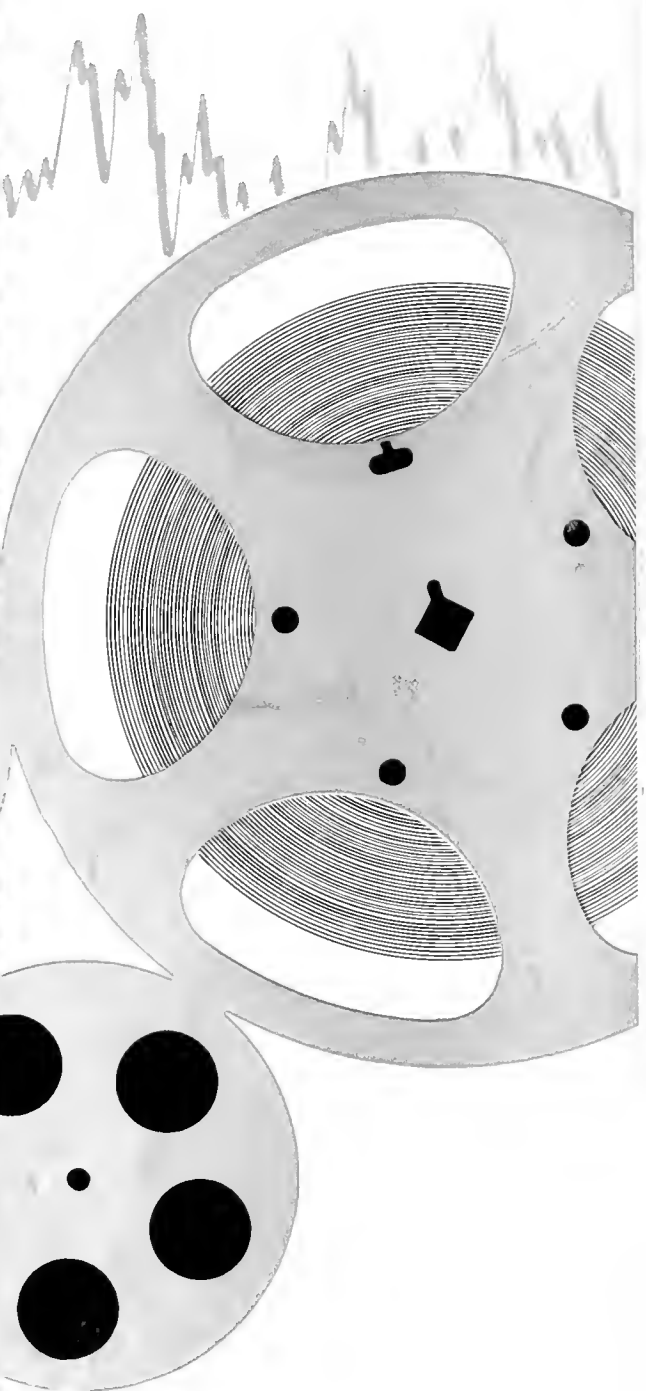
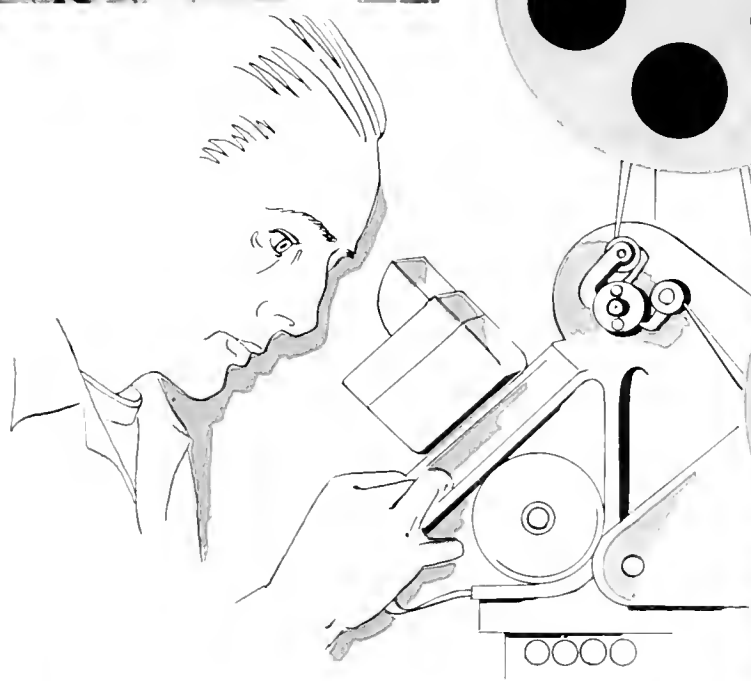
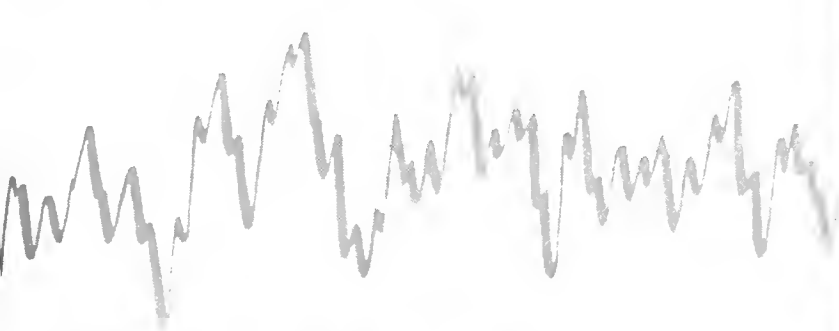
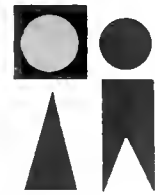
ENTERPRISE 6-289
DAYTON

STATE 2-6757
CHICAGO, 1

BUSINESS SCREEN

MAGAZINE · NO. 5 · 1957

MRB



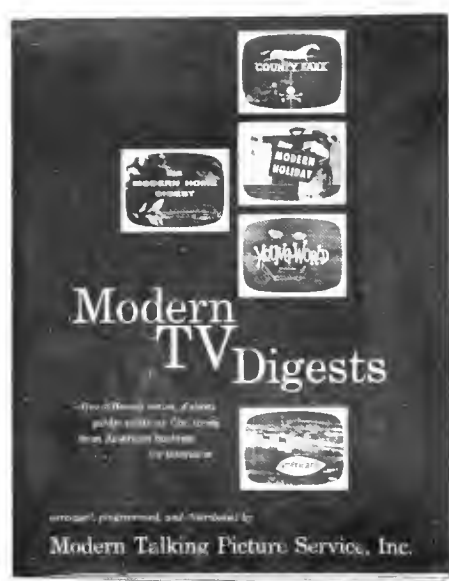
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LOS ANGELES 612 S. Flower Street, Los Angeles 17, Cal. MADison 9-2121

PITTSBURGH 210 Grant Street, Pittsburgh 19, Pa. GRant 1-9118

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**AMERICAN
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**BALLANTINE
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CARAVEL PRODUCEES

THE 60 IMPORTANT SECONDS
THAT ADD UP TO
A GOOD 1 MINUTE SPOT

**HIT PARADE
CIGARETTES**

NABISCO

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THESE ARE JUST A FEW OF OUR RECENT CLIENTS!



Our advertiser and agency list of TV clients includes some of the top names in the business. They choose Caravel because they know that they can be certain of quality TV spots (live or animation) ...delivered on time and in line with their budget.

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730 Fifth Ave., New York 19, N. Y. CI 7-6110

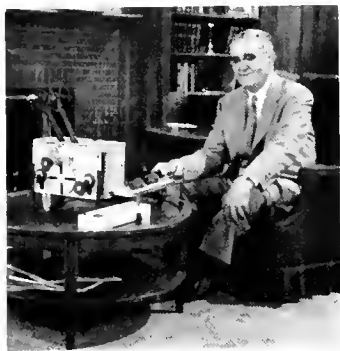
PRODUCING BUSINESS FILMS FOR AMERICA'S LEADING ADVERTISERS FOR 37 YEARS



CAMERA EYE

Future of the Film Council Decision for A-V Leadership

★ Barely surviving its present financial crisis, bereft of the generous grants by the Ford Foundation, the Film Council of America's future is in the hands of audio-visual leaders. The FCA Board adopted this course of action at its recent Chicago session and by early fall a meeting of the heads of all a-v groups is to be called by the Executive Committee. Meanwhile, through sale of physical assets and a stringent economy program, past obligations are being met to clear the road for a constructive future course. Let us hope it meets success. ㊟



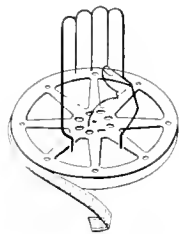
Standard Oil's Wes Nunn and his "Better Mousetrap"

Wes Nunn's 'Better Mousetrap' Paints Moral in Media Values

★ Standard Oil of Indiana is one of our favorite sponsors (films, that is) and one of its latest and comparatively modest efforts is a thought-provoking re-make of a sound slidefilm, discussing the economic value of advertising and aptly titled *The Man Who Built a Better Mousetrap*.

In this Kling motion picture version, ad manager Wesley L. Nunn is making some excellent sense, showing that today's advertising dollar is for the most part well-spent and that it makes a mighty big total. We agree with the Editors of *ADVERTISING AGE* who found it "technically excellent and educationally effective" in their recent endorsement.

Let's add one post-script, if we may. When films like Alcoa's *Unfinished Rainbows*; Weyerhaeuser's *Green Harvest* and others too numerous to mention reach and hold consumer audiences for less than one cent per viewer, including all costs of production and distribution, we suggest that nationally-distributed pr and advertising films are also worth comparing as valuable media and worth thinking about! ㊟



BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

Preview of Contents

Exhibit Techniques at the Chicagoland Fair.....	10
Let's Look at Safety by Nancy Blitzen.....	18
Concepts for Communication by D. G. Treichler.....	31
W. T. Grant Trains to Match Growth.....	33
Sales Training: Meet the "Stars of Selling".....	34
Media Film: Report From the Home Country.....	35
Science & Technology in New Pictures.....	36
Keystone Wire's 30th Year in Pictures.....	38
Human Relations: <i>The Antidote: Arbitration</i>	39
C. G. Conn "Sells" Youth on Music Values.....	40
Investment Companies' New Theatrical Short.....	41
Slidefilms for Europe's Salesmen.....	41
The National Audio-Visual Convention.....	42
The "Great Teacher" Films by Allen Chase.....	41
Pictorial Review: Texaco's Weather Picture.....	47
What's New in Sponsored Pictures: Review.....	48
Men Who Make Pictures: Staff Appointments.....	50
The National Directory of Visual Dealers.....	62

Office of Publication: 7064 Sheridan Road, Chicago 26

IN NEW YORK CITY

Robert Seymour, Jr., Eastern Manager: 489 Fifth Ave.
Riverside 9-0215 • Murray Hill 2-2492

IN HOLLYWOOD

Edmund Kerr, Western Manager, 104 So. Carondelet
Telephone: DUmkirk 7-2281

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CAMERA EYE

Who Will Sponsor a "Great" Film in the Months Ahead?

★ The stage is set, as never before, for some leader in industry (or labor or government) to sponsor a truly "great" picture. There never was a greater audience, via millions of homes on tv, in the enthusiasm of theatre-owners for sponsored short subjects, and among tens of thousands of influential group audiences for a big picture.

Will such a film bring answers to some of the perplexities that haunt our people: will it offer sobering answers to the wave of selfishness which is the real root of today's inflationary spiral; will it show the true place of the labor movement in American life, as Sam Gompers once envisioned it?

Who will serve the waiting audiences of millions in the most powerful assemblage of sight/sound outlets that ever existed in the history of communication? ㊟

* * *

We Have Lost a Friend and Our Industry a Real Leader

★ The untimely passing on July 9 of Lang S. Thompson, executive vice-president of Wilding Picture Productions, Inc. is a great loss, both to those of us who miss a true friend and to the industry which he served so tirelessly during the years since he joined the Wilding organization as an account executive in Detroit just nine years ago.

Lang gave of himself without stint in his recent efforts toward film industry organization; he enjoyed a meteoric rise to active management at Wilding and as president of Wilding-Heuderson, Inc. We can take inspiration from his unselfish dedication as we labor at the many tasks which lie before us. —OHC

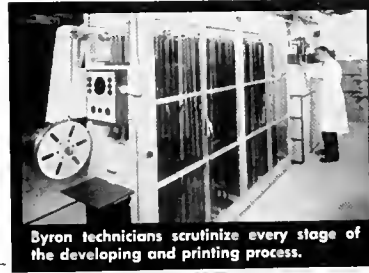
Lang S. Thompson



Better Color
Lower Cost Prints
Complete Color Control
Protects Original Footage

byron

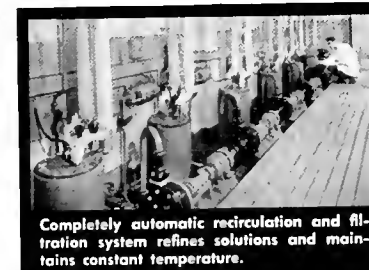
16mm Color Prints
on EK positive stock
through an
intermediate
negative
from 16mm
color originals



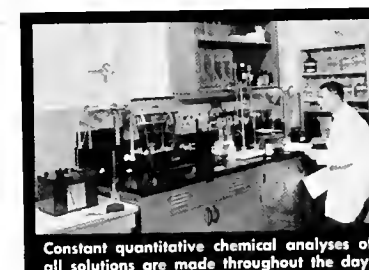
Byron technicians scrutinize every stage of the developing and printing process.



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Constant quantitative chemical analyses of all solutions are made throughout the day.

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NEW! *A color material that gives you the ultimate in carry-through of every subtle tone and gradation in the original scene.*

ANSCOCHROME PROFESSIONAL CAMERA FILM TYPE 242

TECHNICAL DATA—ANSCOCHROME PROFESSIONAL CAMERA FILM TYPE 242

General Characteristics	Low contrast 16mm tungsten color original film designed for optimum quality in the final release prints
Exposure	11-10 Tungsten 11-5 Daylight (with No. 83 filter) 200K illumination
Available Lengths	100, 200, 400 and 1,000 feet. Latent image foot-numbered

Now you can profit from Ansco's years of intensive research dedicated to produce the finest possible 16mm low contrast originals with the best possible print-through characteristics.

Balanced for tungsten—the new ANSCOCHROME PROFESSIONAL CAMERA FILM TYPE 242 captures a full scale image that is designed to yield final release prints of unparalleled brilliance, color saturation and flesh tones on 16mm Ansco Type 238 Color Duplicating Film.

Types 242 and 238, when used together, form a combination that provides "that Anscochrome look"—color saturation, balance, and uniformity—in the final release print. Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.

Ansco ... the finest compliment you can pay your skill

John Sutherland Productions
invites investigation of its record
of accomplishment in the field of
film communications. A report
on the Sutherland organization
will be sent business executives
on request.



John Sutherland Productions, Incorporated

LOS ANGELES
201 North Occidental Boulevard
Los Angeles 26, California DUUnkirk 8-5121

NEW YORK
33 East 48th Street
New York 17, New York PLaza 5-1875

Picture-Minded?

... looking for the best in film studio and laboratory services? Refer to the advertisements of these companies —

FILM PRODUCERS

Audio Productions, Inc.....	Page 15
Bay State Film Productions, Inc.....	49
Beeland-Wood Films, Inc.....	63
Calvin Company, Inc., The.....	16
Caravel Films, Inc.....	1
Cate and McGlone.....	24
Centron Corporation.....	46
Condor Films, Inc.....	56
Creative Art Studios, Inc.....	59
Depicto Films.....	61
Douglas Productions.....	51
Empire Photosound, Inc.....	60
Film Associates of Michigan, Inc....	55
Film Graphics, Inc.....	53
Filmfax Productions.....	55
Handy, Jam, Organization, Inc., The	4th Cover
Holland-Wegman Productions.....	59
Jamieson Film Company.....	26
Kling Film Productions.....	10
Murphy, Owen, Productions.....	12
Parthenon Pictures.....	20
Rocket Pictures, Inc.....	28
Strauss, Henry, & Co., Inc.....	19
Sutherland, John, Productions, Inc...	5
Television Graphics, Inc.....	53
Venard Organization, The.....	54
Wilding Picture Productions, Inc....	7

FILM LABORATORIES

(and production service companies)

Byron Laboratory.....	3
Calvin Company, Inc., The.....	16
Capital Film Laboratories, Inc....	27, 28
Colburn, Geo. W., Laboratory, Inc....	53
Color Reproduction Company.....	14
Consolidated Film Industries.....	11
Douglas Laboratories.....	51
Du/Art Film Labs, Inc.....	48
Escar Motion Picture Service.....	57
Holmes, Frank, Laboratories, Inc....	22
Lakeside Laboratory.....	24
Motion Picture Laboratories.....	61
Movielab Color Corporation...3rd Cover	
Precision Film Laboratories, Inc....	21
Producers Service.....	22

ART, TITLES & MUSIC

E. Hillsberg, Inc.....	26
Knight Studio.....	53
Knight Title Service.....	50
Mercer, Ray & Company.....	51
Videart.....	24
Audio-Master.....	61

FILM CARE & TREATMENT

Peerless Film Processing Corp.....	18
Rapid Film Technique.....	50

News in Focus

Close-Ups and Long-Shots of Events and Trends in Business This Month

Association of National Advertisers Cites Producer-Sponsor Responsibilities

★ The responsibilities of film producers and sponsors in all phases of non-theatrical film development—planning, script, production, prints and distribution—are clearly delineated in a new report published by the Association of National Advertisers. "Responsibilities of the Film Producer and Sponsor."

Prepared by a committee of experienced advertiser-sponsors under the chairmanship of Willis H. Pratt, Jr., Film Manager, American Telephone and Telegraph Company, with O. H. Coehn, editor and publisher of BUSINESS SCREEN, serving as liaison between the committee and leading film producers, the report provides a long-needed guide for both groups in reaching a clear mutual understanding about every aspect of non-theatrical film production.

Replaces the Original "Check List" Booklet

The report is an outgrowth of A.N.A.'s "Check List of Producer and Sponsor Responsibilities in the Production of Motion Pictures" which was issued in 1948 and revised in 1950. The Check List was widely hailed for its comprehensive and knowledgeable treatment of the subject about which little had been written previously. The expanded scope of the latest report assures it will prove even more useful both to the sophisticated advertiser-sponsor or producer as well as those taking the first plunge.

The report includes examples of a simple contract as well as a more complete written agreement. There is also an informative glossary of terms commonly used in film production.

Discusses "Progress Payments" to Studios

An example of an area which is clarified by the report: Advertisers accustomed to paying on delivery are often abashed to receive a bill before completion of a film. The report points out that it is a firmly established industry custom for sponsor to remit partial payments to producer at specified intervals during production to assist in meeting the high costs involved. A number of sample payment schedules commonly used are contained in the report.

This is but a brief sampling of the time and money saving details included in the report, preparation of which was under the direction of a sub-committee of the A.N.A. Audio-Visual Service Committee consisting of the following members in addition to Mr. Pratt: W. M. Bastable, Swift & Company; Agnew Fisher, formerly Trans World Airlines, Inc.; John Ford, General Motors Corporation; and Virgil L. Simpson, E. I. du Pont de Nemours & Co., Inc.

"Responsibilities of the Film Producer and Sponsor" is available to non-members of the Association for \$5.00 a single copy from Association of National Advertisers, 155 East 44th Street, New York 17, New York or from the BUSINESS SCREEN Bookshelf, Chicago 26, Ill.

Industrial Audio-Visual Association's Annual Fall Meeting in N. Y. Oct. 29-31

★ Theme of the annual fall meeting of members of the Industrial Audio-Visual Association, meeting at Manhattan's Beekman Tower Hotel next October 29-31 will be "Communications in Business Growth."

Don Pendas, of the Sales Education Department, Pfizer Laboratories, is program chairman in charge of arrangements, working closely with IAVA president Frank Rollins (E. I. Squibb & Sons); and Fred Beach, past-president, of Remington Rand, Inc.

Newsweek's "Spotlight on Business" Pays Tribute to Sponsored Film Media

★ The Editors of NEWSWEEK MAGAZINE, devoting several pages to a feature report "Enterprise on Celluloid" in the August 19 issue of that weekly, call national attention to the progress made within recent years by both producers and sponsors of business films.

"Business film makers have almost transformed America—and many places as remote as Arabia and Indonesia—into one vast movie lot," says the review. "Operation Research Corp. of Princeton, N. J., recently polled 100 major corporations and found that 82 per cent use motion pictures for external public relations, 72 per cent for employe safety training. Other uses: advertising and sales promotion (61 per cent); sales training (56 per cent); job training (51 per cent)." Thanks, NEWSWEEK!

159,000 Color TV Sets in Use, But Networks Face Big Fall Sales Task

★ According to recent industry reports, there are now upwards of 159,000 color television receivers in U. S. homes and business establishments. RCA and other industry leaders are girding themselves for a fall sales push in various metropolitan markets, hoping to move color one more notch forward. Meanwhile the nation's three TV networks have \$80 million of unsold evening air time on their hands in the current season. Soaring costs and increased media competition have made prospective sponsors hard to "close" with talent, time and production costs also adding their bit to the inflationary spiral.

Gov. Harriman Writes Foreword on Films

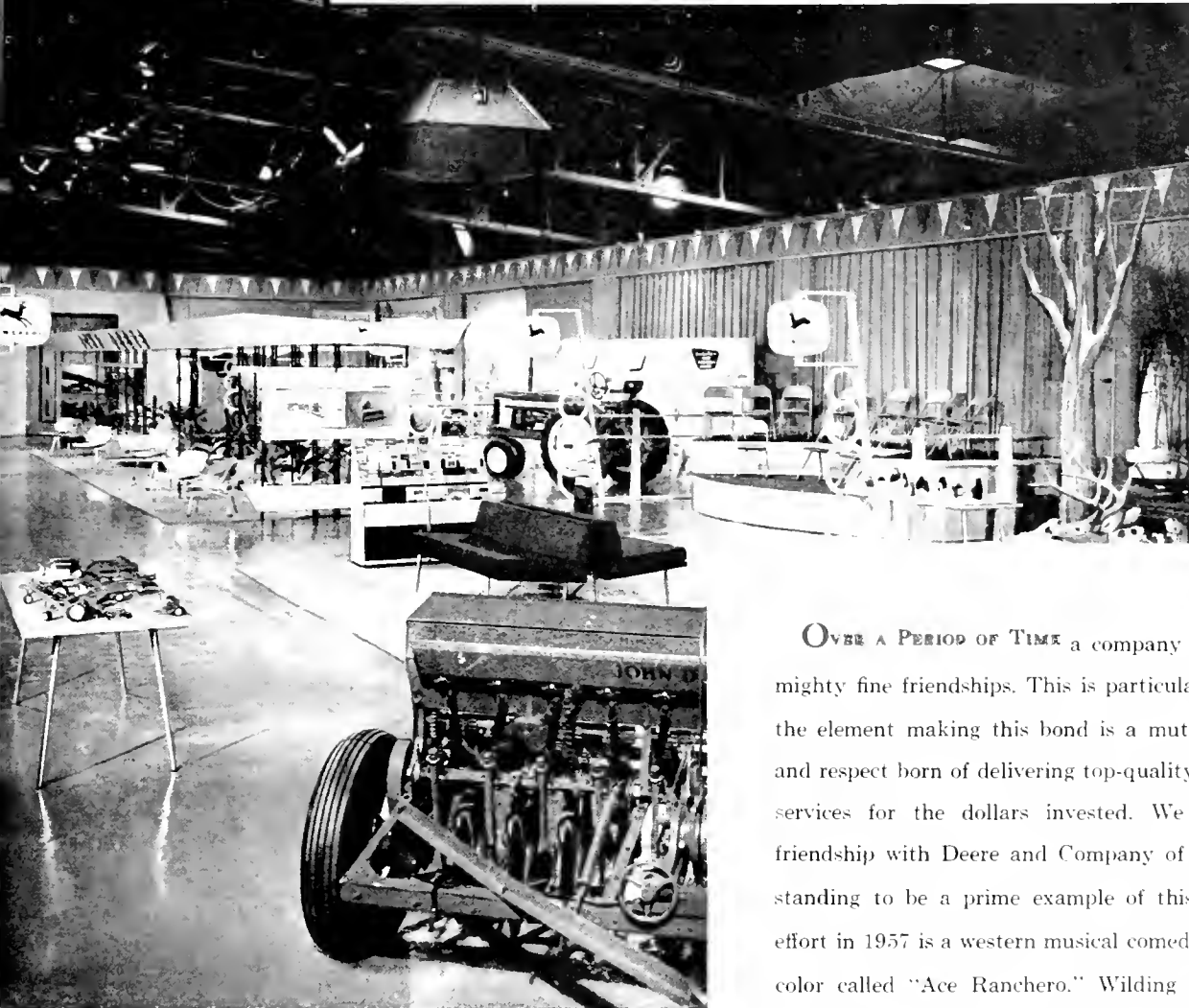
★ We liked the foreword to the 1957 edition of the State of New York's Department of Commerce film library catalogue, just issued. Written by Governor Averell Harriman as a preface to the listing of more than 500 motion picture titles available to groups within that state, are these lines:

"Films are an important aid in scores of learning institutions for school children studying our nation's history . . . for industries examining new manufacturing and sales techniques . . . for farmers adopting new methods . . . for housewives interested in new cooking or child care projects . . . or for civic groups launching new community projects."

"Motion pictures assist in giving us a clearer understanding of the world around us and document our way of life for posterity."

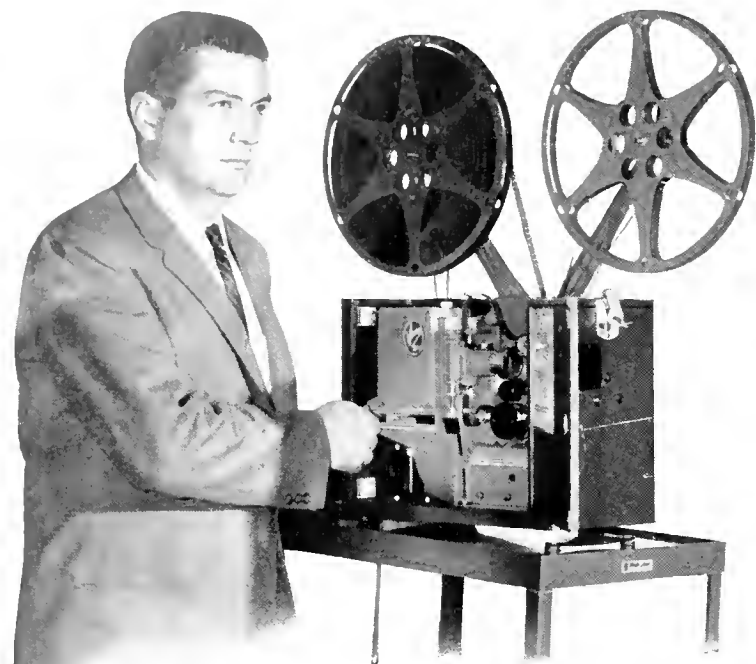
Thanks for real understanding, Governor Harriman.

OF SATISFYING SERVICE



OVER A PERIOD OF TIME a company develops some mighty fine friendships. This is particularly true when the element making this bond is a mutual confidence and respect born of delivering top-quality products and services for the dollars invested. We consider our friendship with Deere and Company of twenty years' standing to be a prime example of this. Our mutual effort in 1957 is a western musical comedy in Eastman-color called "Ace Ranchero." Wilding is exceedingly grateful for the continuing opportunity to serve the motion picture needs of this leading company in the farm implement field.

One of the benefits of having large sound stages is the ability to meet all challenges. Here, for example, is an exhibition hall which serves as the setting for a prologue to "Ace Ranchero." It is 175 feet long and was designed and built by Wilding people on a Wilding-owned stage.



When you flip the switch
VICTOR GUARDOMATIC SAFETY FILM TRIPS
go into action

With Victor's exclusive Guardomatic Safety Film Trips always on the job, your films are completely safe. Valuable films are safeguarded so your film budget can go toward building a finer film library, rather than buying replacement film. This Victor feature increases projector usage because it builds immediate operator confidence.

Check ALL these advantages of Victor 16mm Projectors:

1. Easy 1-2-3 threading and operation
2. Hi-Lite optical system for maximum screen brilliance
3. Sapphire-tipped shuttle for longer service
4. Lubrimatic Oil System with one-spot filling
5. Still picture, reverse, power rewind, and many others

Send for detailed literature today!

VICTOR *Animatograph Corporation*

DIVISION OF THE **KALART** COMPANY INC.
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Quality Motion Picture Equipment Since 1910



MAGNASCOPE V200
 Enlarges microscope specimens, projects them on screen or tabletop.



MOBILE PROJECTOR STAND
 Leave projector set up, always ready. Right projection height.



SILENT 16
 2000' reel capacity. Rheostat speed control. Remote control for forward-reverse.



1600 ARC PROJECTOR
 Meets the needs for professional showings for large audiences. Portable, and UL approved.

Oil Progress Film Sponsored by American Petroleum Institute

★ Reaching to outer space, to the ocean depths, into the past and behind the Iron Curtain, this year's Oil Progress Week motion picture will tell a story of oil men and oil companies with six film segments culled from the *Progress Parade* television series.

The film is sponsored by the American Petroleum Institute which includes an annual film production as part of its sponsorship of Oil Progress Week. The Institute also sponsors the *Progress Parade* tv show from which this year's motion picture is adapted.

Made for Oil Progress Week

To be used as a public relations tool during Oil Progress Week, the film is entitled, *A Story of People and Progress. Featuring John Daly*. Television star John Daly provides the narration.

In black and white, the film runs 26½ minutes. Its sequences include:

Service in Moscow—footage from behind the Iron Curtain showing Russian "service stations," in contrast to American units; *Energy on the Move*—portraying the pipe lines, tank cars, trucks and aircraft that make up American industry's system of transporting oil; *Power to the Stars*—depicting how the Vanguard satellite carrier will be fired into outer space. Narrating this film is Willy Ley, space travel authority.

Here Are Other Film Sequences

The other sequences are:

A Case for Glamour—presenting modern woman's "magic suitcase" of 2,400 petroleum-derived products which have helped to make her more beautiful; she learns as the camera takes her back to ancient times; *New Breed of Islanders*—the story of life aboard man-made islands of steel which stand on the ocean floor; *Lifeline to an Oyster*—showing how the oil industry proved itself a good neighbor by concerning itself with problems of the oyster industry.

Sixteen millimeter prints of *A Story of People and Progress* will be available for \$50.00 each. The API announced that no 35mm issues will be available this year. For information on securing the film, contact: Department of Information, American Petroleum Institute, 20 W. 50th Street, New York 20, N.Y.

★ Watch these pages next month for our *greatest* safety film story!



WBRE-TV newsteel crew in action, filming the fire which destroyed the Methodist Church in Kingston, Pa., in February, 1957. Use of Du Pont Rapid Reversal Film has made it possible for this station to speed the telecasting of local news events.

“We give our viewers the news as it’s made— thanks to Du Pont Rapid Reversal Film”

says Fritz Chamberlain, Staff Photographer, WBRE-TV, Wilkes-Barre, Pa.

WBRE-TV cut processing time for news film more than 85% by using Du Pont 930 and 931 Rapid Reversal Motion Picture Film. While it used to take an hour to develop, fix and dry 100 feet, it now takes only 3 minutes.

“During a recent fire,” says photographer Chamberlain, “only 30 minutes elapsed between the time footage was shot and the time home viewers saw the fire on their TV sets. We scored a ‘beat’ by getting the film on the air before any other station, and we received many favorable comments from viewers because we were showing the fire while it was actually in progress.”

WBRE-TV uses Du Pont film for all their programs and in servicing local school and college sports events. “We offer a 13-hour service to these schools,” says Mr. Chamberlain, “but by using Du Pont 930 and 931 we are able to return their film within 15 hours.

“By switching to Du Pont Rapid Reversal Films,” he concludes, “we now have much faster processing, combined with broad latitude that permits shooting under all lighting conditions. These films can be rated well above their assigned ASA ratings, give us improved sound, and they have eliminated the problem of switching

polarity we had when using a negative type film.”

FOR MORE INFORMATION about Du Pont Motion Picture Films for every TV use, ask the nearest Du Pont Sales Office, or write to Du Pont, Photo Products Dept., Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

SALES OFFICES

Atlanta 3, Georgia, 305 Peachtree Building
Boston 10, Mass., 110 Federal Street
Chicago 30, Ill., 4560 Touhy Ave., Lincolnwood
Cleveland 16, Ohio, 20950 Center Ridge Road
Dallas 7, Texas, 1628 Oak Lawn Avenue
Los Angeles 33, Calif., 7051 Santa Monica Blvd.
New York 11, N. Y., 248 West 13th Street
Phila., Pa., 303 E. Lancaster Ave., Wynwood
Export, Nemours Bldg., Wilmington 98, Delaware

DU PONT MOTION PICTURE FILM



Better Things for Better Living . . . through Chemistry

this chair is
occupied
by a
V.I.P.



A Kling client is a mature executive who knows best how to market his product. He sees in Kling an organization of creative and production services which knows best how to facilitate his job and complement his thinking. Our repeat client list of major national and regional advertisers gives testimony that a Kling Quality Film is top value for your motion picture dollar.

Motion pictures, slide films, live meetings.
Script and Production for any industry need.

KLING

*film
productions*

chicago: 1058 west washington blvd seeley 8-4181
hollywood: 1416 north la brea hollywood 3-2141

CHICAGOLAND FAIR PROVIDED MANY USEFUL EXAMPLES OF

Audio-Visual Exhibit Technique

CHICAGO, hammering out an astounding future, recently made use of a wide range of audio-visual techniques to show travelers and hometowners the city's opportunities and to advertise 513,000 jobs which Chicago's growth promises in the coming five years.

The city dramatized its huge employment offer at the Chicagoland Fair, held from June 29 to July 14 on Chicago's Navy Pier. Passing under a curtain of 1,100 flags, 613,290 persons toured the Fair's 11 acres of exhibits designed by Chicago-located industries eager to provide the jobs which the city's plans require, to share in the city's new growth and to advertise products and services.

City in Dynamic Growth Phase

Leading the nation in numerous industrial categories, and as a transportation hub, Chicago is rebuilding and retooling in a long-term civic improvement program. It is acquiring new skyscraper offices and apartments. It is digging new areas of future prosperity in the Calumet-Sag Channel and St. Lawrence Seaway projects — enterprises which can make Chicago a major world port.

If the metropolis makes good its expectations, by 1960 it will need more than 300,000 workers to replace retired workers and some 200,000 workers to step into new jobs. The city figures it possibly can draw about 100,000 workers from its own bailiwick. Planners estimate that more than 400,000 skilled and unskilled workers will have to be recruited from other regions.

250 "Visual Minded" Exhibitors

Though the Chicagoland Fair involved many national concerns and had world trade implications, it was a Chicago-market-minded exposition. It was relaxed, practical and to the point. Holiday moods were accommodated by daily and evening programs of entertainment but the Fair's impressive traffic filled four long exhibit lanes formed by 250 business, industrial and governmental demonstrations.

Light and sound opened the Fair; a cosmic proton particle from outer space started electronic carillon bells ringing—a signal that the Fair had begun. Photography was the pervasive language of the industrial exhibits and the Fair's promotional messages were sharpened by exten-

sive use of motion pictures, slides, integrated sight and sound devices, displays that talked and moved. Vivid color transparencies of many sizes and single-tint blowups formed the basic pictorial continuity in the exhibits with continuous movie and slide projectors frequently being used as crowd-stoppers and as explanatory segments.

Edison Film to Fashion Slides

Near one of the Fair's two main entrances, a large golden head of Thomas Edison turned above a McGraw Edison exhibit, which incorporated a number of Edison's early inventions and displays of modern McGraw Edison products. There were stills of Edison's early movie, *Fred Ott's Sneeze*, and a replica of the inventor's venerable Black Maria film studio. But in this silent display it seemed that Edison deferred to the many audio-visual newcomers which vied for attention along the exhibit midway.

Across the aisle, one of Chicago's big mail order houses, Sears Roebuck & Co., was staging a mechanical, multipanel Fall Fashion Show. Centering this fashion show were two large screens holding audience attention with fashion-image color slides projected from behind the scene.

Rear Projection Widely Applied

Rear-projection technique, highly functional for populous exhibit areas, was widely used at the Fair.

American Bosch Automotive Products utilized color and sound motion pictures projected in television-type cabinets to show the company's products in auto-test action. A tall color transparency depicted American Bosch electric motors. Lodged neatly in one corner of a research exhibit was a rear-projection motion picture box featuring Armour Company's sound and color film, *Research—Key to Progress*. A sign read: "You are cordially invited to view the film . . . now being shown inside this exhibit. It describes the operation of a large research organization in Chicago."

Sound Slides Show Architecture

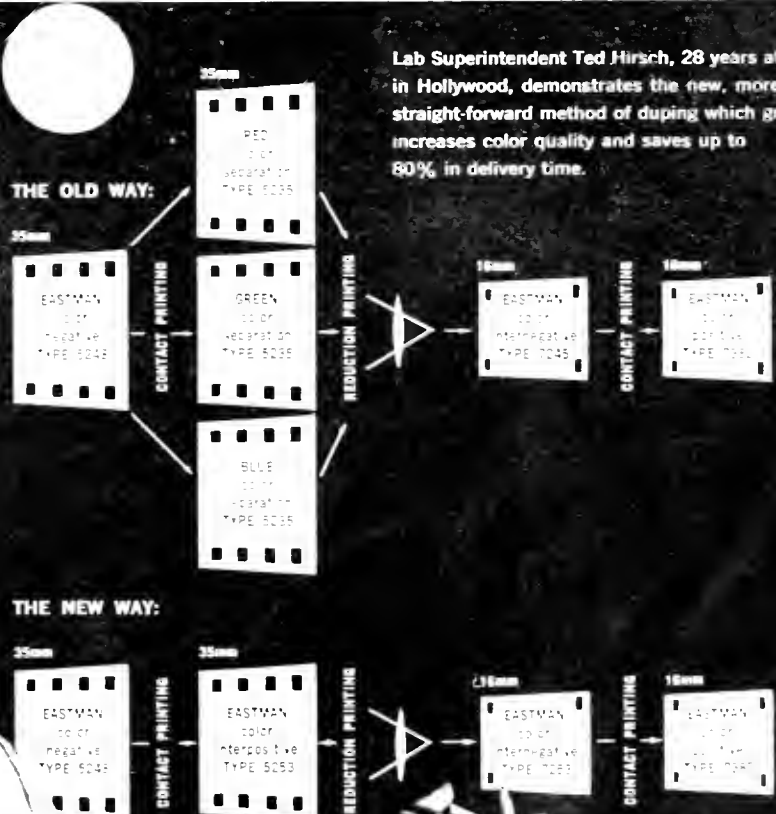
A rear-projection sound slide presentation in color told the American architecture story for the American Institute of Architects, the Building Construction Employers Assn., and the Producers Council. The audience rested on stylish, low-slung cushioned benches in a (CONTINUED ON PAGE 25)

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Lab Superintendent Ted Hirsch, 28 years at CFI in Hollywood, demonstrates the new, more straight-forward method of duping which greatly increases color quality and saves up to 80% in delivery time.

Note: When protection is desired over an indefinite number of years, black and white separations on type 5235 are still recommended.

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Name International Jury for Cannes Ad Film Festival

★ An international jury of 15 members has been selected to judge motion pictures entered in the fourth annual International Advertising Film Festival, to be held in Cannes, France, September 21-26.

Invitations to participate in the event have been issued from the festival office to hundreds of producers, advertisers and advertising agencies all over the world. A large entry of films and a record number of delegates are expected at the festival.

Widlund Represents the U. S.

Festival jurymen from the United States is Don E. Widlund, head of the Film Distribution Section of J. Walter Thompson Co., advertising agency, and director, International Advertising Association.

Other jurymen chosen for the festival include:

Willy Dewalheus, vice-president, Belgian Advertising Federation and president, Belgian Chamber of Technical and Advertising Firms; Leon R. Gills, managing director of S. A. Lintas, president, Advertising Com-

Festivals to Honor Ad Films

mission of the National Belgian Committee of the International Chamber of Commerce, and member of the International Advertising Committee of the International Chamber of Commerce.

Ad Notables from Europe

Henri Henault, honorary president, French Advertising Federation; Roger Mery, vice-president, French Union of Advertisers; Dr. Wilhelm Figges, president, Central Committee of Advertising of the German Federal Republic; Hubert Strauf, chairman, Examining Board of the Union of German Advertising Consultants and Executives.

From Great Britain, festival jurymen are—R. Bevan, immediate past chairman, Television, Cinema and Radio Sub-Committee, Institute of Practitioners in Advertising, and acting chairman, Advertising Advisory Committee, Independent Television Authority; Hubert Oughton, honorary treasurer, Advertising Association.

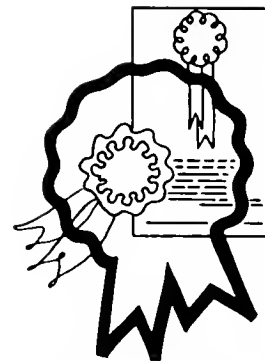
Other jurymen are: Count Metello

Rossi di Montelera, president, Italian Advertisers Union; Avvocato Michele Tufaroli-Luciano, president, Italian Association for the Entertainment Industry; T. P. Olesen, president, Film Section, National Danish Advertising Association; Don Mannel Perez Sainz-Pardo, director, Spanish Advertising Association and director, Hijos de Valeriano Perez, advertising agency; Adolf Wirz, president, Swiss Federation of Advertising Consultants.

President of Int'l Ad Union

Also on the festival jury is Monsieur Bertrand, president, International Union of the Advertisers Associations. Director of the festival is Peter E. Taylor, located at the festival administration office in London.

All inquiries regarding the festival should be directed to the Palais des Festivals, Cannes (A.M.), France. The International Advertising Film Festival is being conducted by International Screen Advertising Services, which inaugu-



rated the event, and the International Screen Publicity Association.

* * *

Cartoonists' Film Festival Slated for September 28

◆ Styles and techniques in animation utilized during the past year will be screened at the fifth annual Film Festival of the Screen Cartoonists Guild, to be held September 28 at the Ambassador Hotel in Los Angeles.

The festival will feature animated television commercials, business, educational and entertainment films. Studios in Italy, France, The United (CONTINUED ON PAGE 14)

One of America's Great Industrial Film Companies

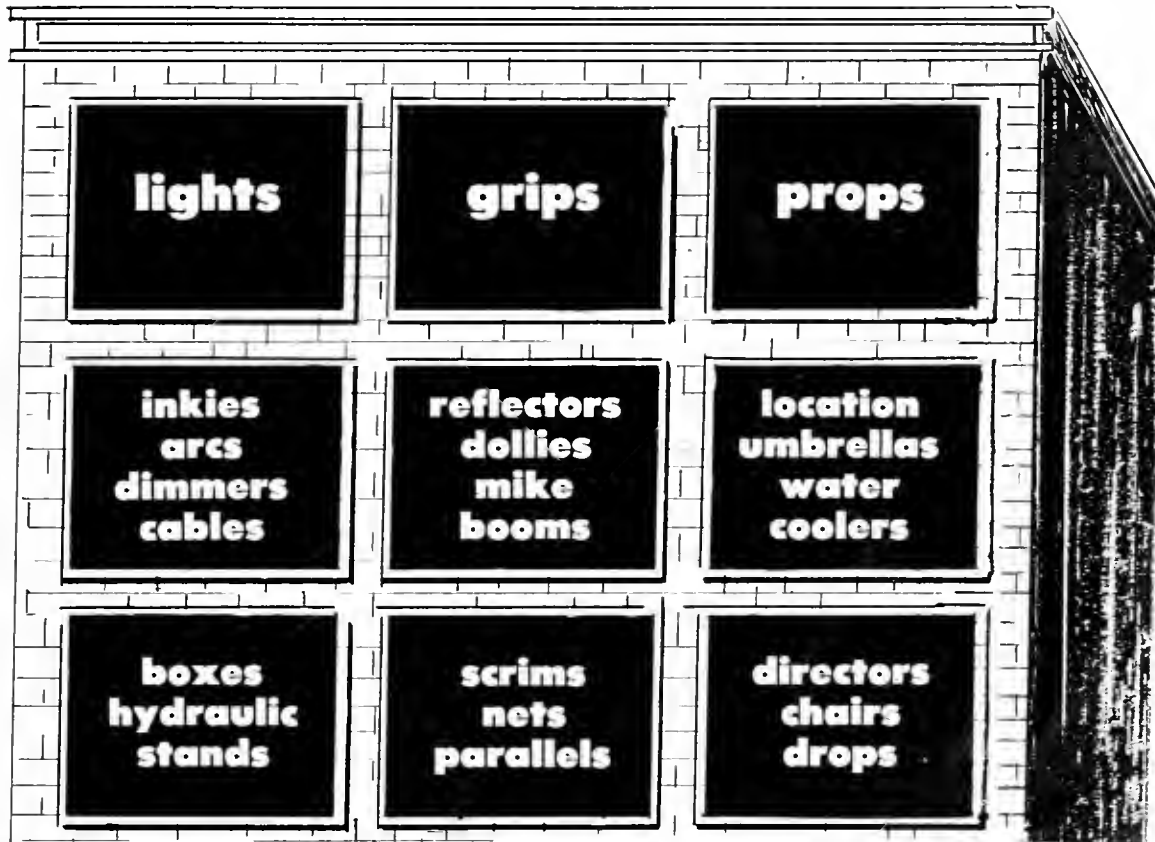
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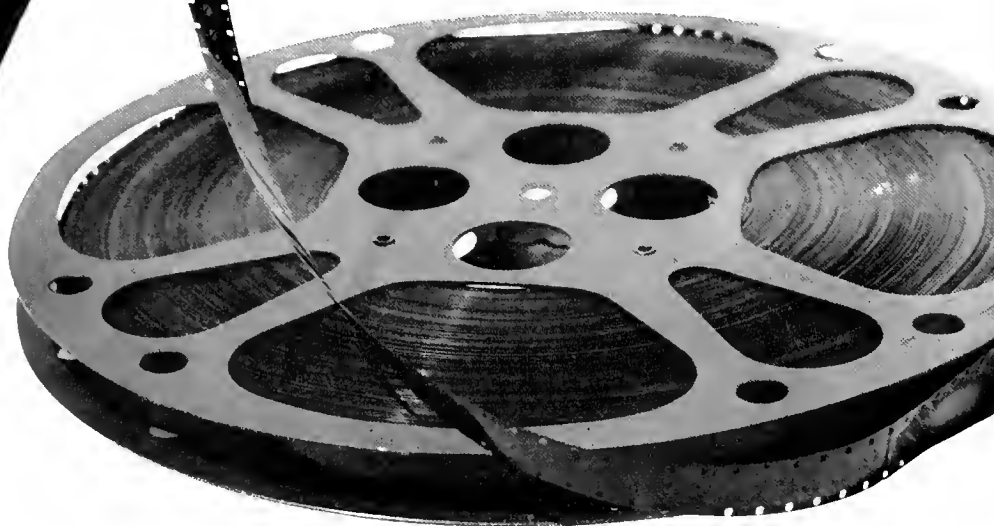
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Festivals Honor Films:

(CONTINUED FROM PAGE 12)

Kingdom, Mexico and Japan have been invited to send entries. No awards are given but each studio entering the festival receives a certificate of participation.

A "Festival Reel" will be screened throughout the United States at advertising clubs and art shows. Last year the festival's reel was road-shown on request after the festival attracted 3,500 persons.

Information concerning the availability of the festival reel can be obtained from the Screen Cartoonists Guild at 2700 N. Cahuenga Blvd., Hollywood 28, California. □

* * *

International Experimental Film Exhibit at Brussels in '58

★ An International Experimental Film Competition will be held in connection with the Universal and International Exhibition of Brussels on April 21-25, in 1958. This competition is open to all productions which reveal an attempt to explore new ways of cinematographic expression.

The competition is for all original creations which fall outside the category of commercial entertainment films. It is open to all types of production, 16mm or 35mm, silent or sound, b/w or color. Films may be of any length and those wishing to compete may enter any number of films providing they have been made since January 1, 1955.

Two grand prizes and six bronze medals will be awarded winners. The first prize of \$10,000 is being donated by Gevaert Photo-Producten N.V., parent company of the Gevaert Company of America, Inc. The second prize of \$5,000 is being contributed by the Motion Picture Society of Belgium.

A selection jury will screen all entries which are to take part in the final competition to eliminate any production which falls below the required standard of originality. (Incidentally, the brand of film used in the production is not a factor in judging.)

A competition jury made up of well-known personalities from the literature, art and film worlds will later award competition prizes. The decision of this jury will be made known on April 27, 1958.

Further information on the International Experimental Film Competition of Brussels may be obtained from the Gevaert Company of America, 321 West 51th Street, New York 19. □

Technical pictures don't have to be too technical. Technicians are also *people*. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.



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SIGHT & SOUND

Methods Films Featured at 21st Management Clinic
 ★ A "Work Simplification Film Festival" will be an attraction at the 21st Annual Time and Motion Study and Management Clinic of the Industrial Management Society, set for October 30-31 and November 1, at the Hotel Sherman in Chicago.

The film festival will feature scheduled showings of award-winning films from the Society's annual Methods Improvement Competition. The films to be shown demonstrate how work simplification results in significant reductions in effort, time and costs. The methods improvements shown were made on actual jobs in major American companies.

Clinic participants will join a new conference, "Executive Techniques for Industrial Engineering." This conference is a one-day workshop designed to search out answers to problems in three areas of industrial engineering's management phase. It is open to top echelon industrial engineers with executive responsibilities.

Regular Clinic sessions will feature leading experts from industry, labor and education in discussions

NEW FILM KEEPS RINGING THE BELL AT N. J. BELL



New Jersey Bell Telephone Company's motion picture manager, Jim Campbell, is answering more phone calls than a Broadway producer with a hit show these days. He's swamped with scheduling thousands of requests to show the Company's new Technicolor production "This Is New Jersey," produced by Owen Murphy Productions. Film had run up 6,700 booking requests within its first eight weeks of release.

of the latest trends in time study, work simplification, incentives, methods, production control, operations research, and plant layout. "Person-to-Person" quiz periods will follow each morning and afternoon.

Photo Scientists, Engineers to Convene September 9-13

★ Reports on science and engineering in the field of photography and related sciences will be presented at the 1957 annual conference of the Society of Photographic Scientists and Engineers, to be held at the Berkeley-Carret Hotel in Asbury Park, New Jersey, September 9-13.

Charles E. Ives of Kodak Research Laboratories, Rochester, New York, program chairman, said that papers so far received cover experimental and theoretical studies and practical design of instruments, apparatus, and systems.

Commercial and educational exhibits in conjunction with the conference will cover photographic materials, processes, instruments and equipment.

The conference will be conducted with the cooperation of the U.S. Army's Signal Engineering Laboratories. Conference co-chairmen are Arthur E. Neumer, Eastman Kodak Company, New York, and Carl Orlando, Fort Monmouth, New Jersey. Chairman of the exhibits is Ira R. Kohlman of Technicolor New York Corp., 533 West 57th Street, New York 19, New York.

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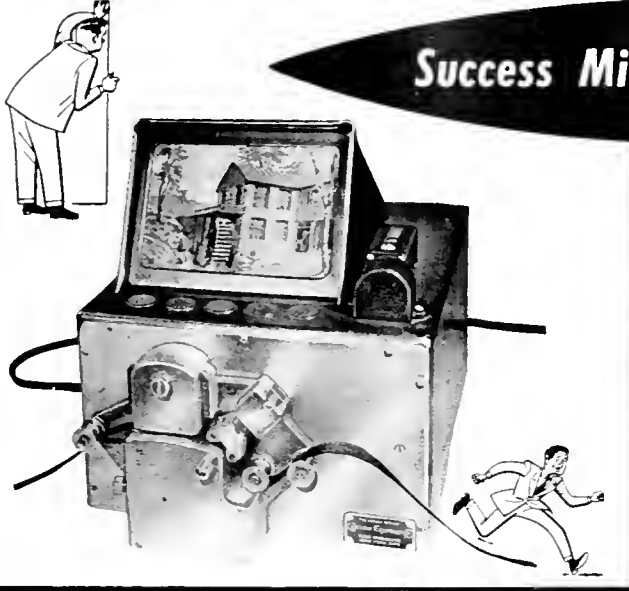
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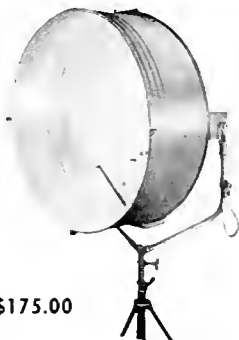


\$60.00 viewer only; additional **\$75.00** with sound reader; additional **\$150.00** built in sound reader. **16mm MODEL \$500.00**



\$276.50

39-COLORTRAN GROVERLITE "5000" SENIOR KIT contains two Senior Lights with Senior Converter, 2 stands of chromed steel with column supports, packed in 2 fibre cases. GR40-some, with Master Converter. We also handle the full line of Mole-Richardson & Bardwell McAllister lighting equipment. With Single Heavy Duty Case **\$284.00**



5000 Watt—**\$175.00**

CL13-CECO 5000 WATT CONE LIGHT. Shadowless, will flood a large area with soft light. Can be placed close to actors who are able to look directly into it without blinking. Complete with switch, 25 ft. cable and yoke.

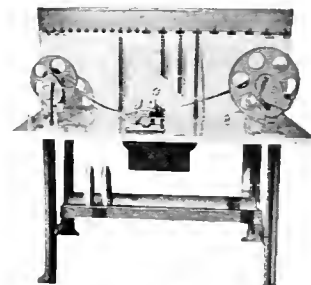
2000 Watt—**\$110.00** 750 Watt—**\$75.00**

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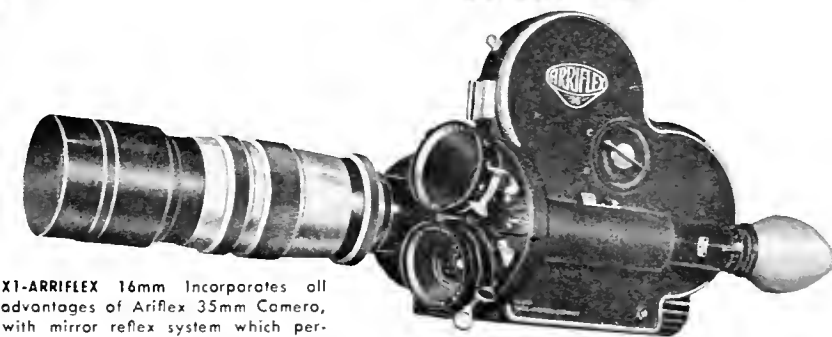
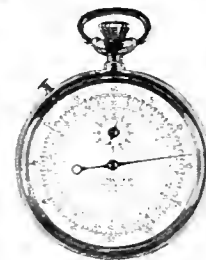
As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?

CUTTING AND EDITING TABLES are of heavy-gauge all-steel construction; black front extensions for all re-winds; channel slide drawers; baked enamel finish. Various models and sizes; with and without light box, drawer, and film clip rack.

3' x 5' x 34" with Formico top, underneath film reel rack; without drawer, film clip rack, or light box. **\$80.50**



SY45-CECO "FILMETER" STOP WATCH AND TIMER For 35 and 16mm cinematography. 1/5 second intervals. Black figures indicate film footage consumed for 35mm; blue figure for 16mm. Red figures indicate time consumed. Registers to 12 minutes. Time out for interrupted operation. Chrome finish, anti-magnetic. Available with slide release or pushbutton. **\$14.50** up

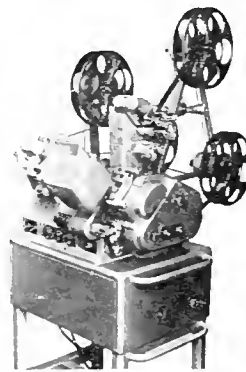
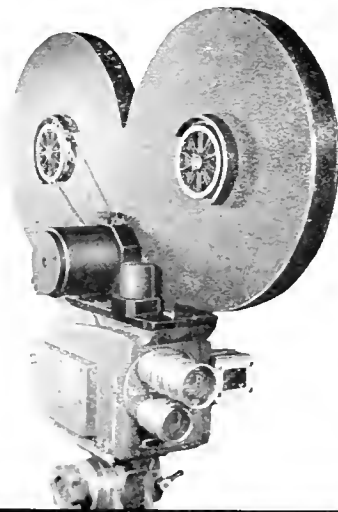


X1-ARRIFLEX 16mm Incorporates all advantages of Arriflex 35mm Camera, with mirror reflex system which permits viewing and focusing through taking lens while camera is in operation. Viewfinder shows clear, well-defined image correct parallax, uninverted and right—side-up; eyepiece has 10-power magnifier. 3-lens turret. Accepts 100-ft daylight loading spools; also accessory 400-ft magazines.

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\$450.00 conversion only

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EVERY ONCE IN A WHILE, an imaginary character is created who, because of appearance or action or both, becomes a reality to everyone. Jiminy Cricket, Walt Disney's conscience for Pinocchio, is an example of such a personality. With his top hat, an infectious grin, cutaway coat, and lively umbrella, he is a symbol of that curious mixture of devil-may-care gaiety and respectability which transcends barriers of language, nationality, and beliefs. He sings, dances, and moralizes his way into the hearts of the world.

Jiminy was retired, but he could not stay away long. As a permanent and well-loved member of the Disney menage, he was bound to show up again, and he did.

Featured in Five Films

He's back, this time as a teacher of safety, in a series of five films first shown on the Mickey Mouse Club television show and now released for non-commercial showings. He hasn't changed either. Complete to that inevitable umbrella, he once more sings, dances, and teaches—safety rules to the young from nine to ninety.

The films deal with everyday subjects: walking (*I'm No Fool As A Pedestrian*), using fire (*I'm No Fool With Fire*), riding a bicycle (*I'm No Fool On A Bicycle*), swimming (*I'm No Fool In Water*), and just having fun (*I'm No Fool Having Fun*). In each, Jiminy takes us back through the ages to see the development of the subject, both useful and dangerous. In the present, he compares the actions of a Common Ordinary Fool with YOU (the viewer). COF does everything he can to shorten his life, but YOU do "everything the right way which is the safe way" because YOU want to "live to be one hundred and three."

Painless but Memorable Lesson

Combine Jiminy's personality, the story, a happy, catchy tune, and learning becomes so painless it's hard to realize a lesson is being

Below: Jiminy Cricket points to model in "I'm No Fool On A Bicycle."



Let's LOOK at SAFETY

Reviewing Current Film Fare for Safety Education

by Nancy Blitzen, Staff Correspondent

taught, until afterwards when it's remembered.

Use these films for community showings, but also in industry. They can be the dessert in a heavy meal which is often the daily fare for employee training programs.

Each 8 minute, color film can be rented on a daily basis from Walt Disney dealers throughout the country. Association Films, Inc., 347 Madison Avenue, New York City is one. For information on the dealer nearest you, write Walt Disney Productions, 16mm Film Division, 2400 Alameda, Burbank, California.

One of the established problems facing the person responsible for

planning a film program is finding that "across the board" production. Something appealing to everyone and still presenting a specific idea, which in safety usually means "attitude." How often is the request heard, "I want a general attitude film, not showing any activities identified with specific occupations" and just as often is the answer, "There aren't any!"

Here Are Some Suggestions

Well, there are a few—very few. *Anyone At All*, an Encyclopaedia Britannica Film production, covers a broad field, including industry, traffic, farm, home, etc. Sinclair Oil Company's classic *Miracle In Pat-*



Above: this handsome little fellow is stirring thousands to safety ideas.

dise Valley, although intended for a farm audience, has such a wide appeal in theme that it has been used for all types of groups, whether or not the subject fits.

But, on the whole, the number of general films for any audience can be counted on the fingers of one hand.

Now See "Knowing's Not Enough"

Things aren't quite as black as they seem, however, because last year a new title was added. U. S. Steel's 28 minute, color film *Knowing's Not Enough* can, without stretching the point too much, be used for a general safety showing, although it is intended for the industrial-employee audience. The background is industrial, the idea universal.

Basically, the viewer is told that knowing hazards is not enough; they must be acted on. If they are ignored, knowledge of their presence won't keep accidents from happening. Reasons for ignoring known hazards are represented as four imps: IMPatience, IMPrudence, IMPulsiveness, and IMPunity. These are illustrated in the action of four men, each a prototype for one IMP. Scenes range from a sports car race track to a hospital room, from the home to the factory.

The Yellow Flag's a Symbol

There are even a few dream sequences in which a ghostly "yellow flag" warns the men away from hazardous situations they know but wouldn't recognize, preferring to take the chance that nothing would happen, this time!

The plot is entertaining, inspirational, and needs only a brief explanatory introduction to convert it from occupational to general interest. U. S. Steel makes prints available for loan and purchase. Their film library is at 525 William Penn Place, Pittsburgh, Pennsylvania. Wilding Picture Productions was the producer. This film is very pop-

(CONTINUED ON PAGE 20)

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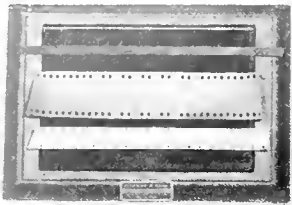


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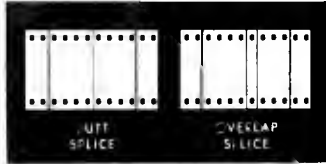
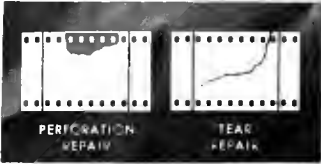
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HERE'S HOW TO REPAIR BAD TEARS & MISSING PERFORATIONS



The F & B Film Repair and Splicing Block provides a solid base registration of the sprocket holes so that the Mylar Splicing tape can be applied accurately on both sides of the film.

Also, the block is used for strengthening conventional lap splices—and to make butt splices.

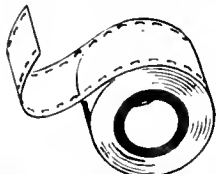
The upper channel comprises a complete splicing block for 1/4" magnetic recording tape.

The F & B Film Repair and Splicing Block is made of precision milled enodized aluminum. The block is completely non-magnetic. Magnetic—or magnastriped film may be repaired in perfect safety.

For schools, colleges, industry, government, film and slidefilm libraries, projection rooms for all users of film—the F & B Film Repair and Splicing Block is a prime necessity, made available by mass production at the unusually low price of

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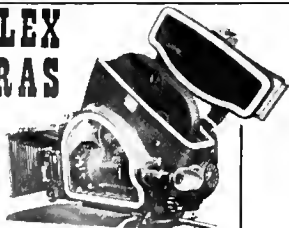
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Florman & Babb located in the heart of the Times Square area is one of the nation's leading distributors and manufacturers of quality motion picture equipment. If you need information on equipment call Florman & Babb first for fast, courteous service.

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 400 FT. \$4.00 1200 FT. \$7.50

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Look at Safety:

(CONTINUED FROM PAGE 18)
 ular, so a month's advance notice for loan prints is advisable.

* * *

Speaking of popular films, one of the heaviest booked productions of this year is a kinescope of a live TV show featured, last year, on the Alcoa Hour. Before prints were available, more than 400 requests were on hand with the three distributors, Aluminum Company of America (sponsor), the National Broadcasting Company (network), and Aetna Life Affiliated Companies, whose Drivotrainer was featured in the show. *No License To Kill*, a dramatic play about a Christmas weekend two-car smashup, features Victor Reisel as narrator and Hume Cronyn in a leading role. Reisel is the newsman blinded by acid during the investigations of the New York City Longshoremen's Union.

The story is made up of events leading up to the crash, its effect on the people involved, the deaths and tragedy, police action and finally, tracking down and catching the person responsible for the accident.

The complete, hour-long show, including commercials, is available on a loan basis from Alcoa, NBC, and Aetna. Considering the demand and backlog of orders, it is possible that regular prints will be made of the kinescope and offered for purchase by the sponsor, but so far none are known to be available. It is hoped that they will be soon, as many organizations are trying to purchase them rather than wait it out for loan prints.

If you are willing to gamble on a loan booking in the next six months, contact the Aluminum Company of America, Public Relations Dept., Alcoa Building, Pittsburgh, Pennsylvania; the National Broadcasting Company, Film Library, New York City; or Aetna Life Affiliated Companies, Public Education Dept., Hartford 15, Connecticut—and the best of luck to you!

* * *

Selection of the Month

Traffic Action Program—one 13 minute black & white film narrated by Leon Ames and seven color shorts detailing specific points in a program for communities to use in controlling traffic accidents and deaths. Sponsored and distributed by The President's Committee for Traffic Safety, General Services Building, Washington 25, D. C. Produced by Apex Film Corporation; Film Counselors, Inc., and Creative Arts Studios.

PARTHENON PICTURES
-Hollywood-

Documentary films for business

NEW RELEASE

"HAIL THE HEARTY"—Enough of the right foods for everybody—a century of progress in mass nutrition. Written and directed by George Stoney. Color; 28 min. THE BORDEN COMPANY, Distributor Sterling-Movies U.S.A.

CURRENT & CHOICE

- "OUTSIDE THAT ENVELOPE"**
 Conn. Gen. Life Ins. Co. (Distributor, Modern)
- "A HOTEL IS BORN"**
 Hilton Hotels (Sterling)
- "THE NEXT TEN"**
 Kaiser Aluminum (Modern)
- "ELSIE & CO."**—To build scattered employees into unity by showing them the whole company. The Borden Company (Sterling)
- "TOOLS OF TELEPHONY"**
 Western Electric Co. (Bell Co's.)
- "THE LIFETIME LOOK"**
 Conn. Gen. Life (Modern)
- "MAN WITH A THOUSAND HANDS"**
 Int'l Harvester Co. (Modern)
- "TWO CHEERS FOR CHARLIE"**
 Salesman training, strong-sell. United-Mutual of Omaha (Sterling)

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Herbert Millington, business-film writer and producer; has library of Parthenon prints, will travel. 138 West End Ave., Ridgewood, N.J. Gilbert 5-5383.

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"TO A SPONSOR CONTEMPLATING HIS FIRST FILM," by Cap Palmer; 12 mimeo pages; general, not a Parthenon sales piece. Free on letterhead request, including other producers.

TO EASTERN PRODUCERS

Parthenon will service-produce your sequences which require Hollywood finish or resources, or rent our stage and/or production people for short-term shooting.

Parthenon makes only films for business, no TV.

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BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. *Wotta performer.*

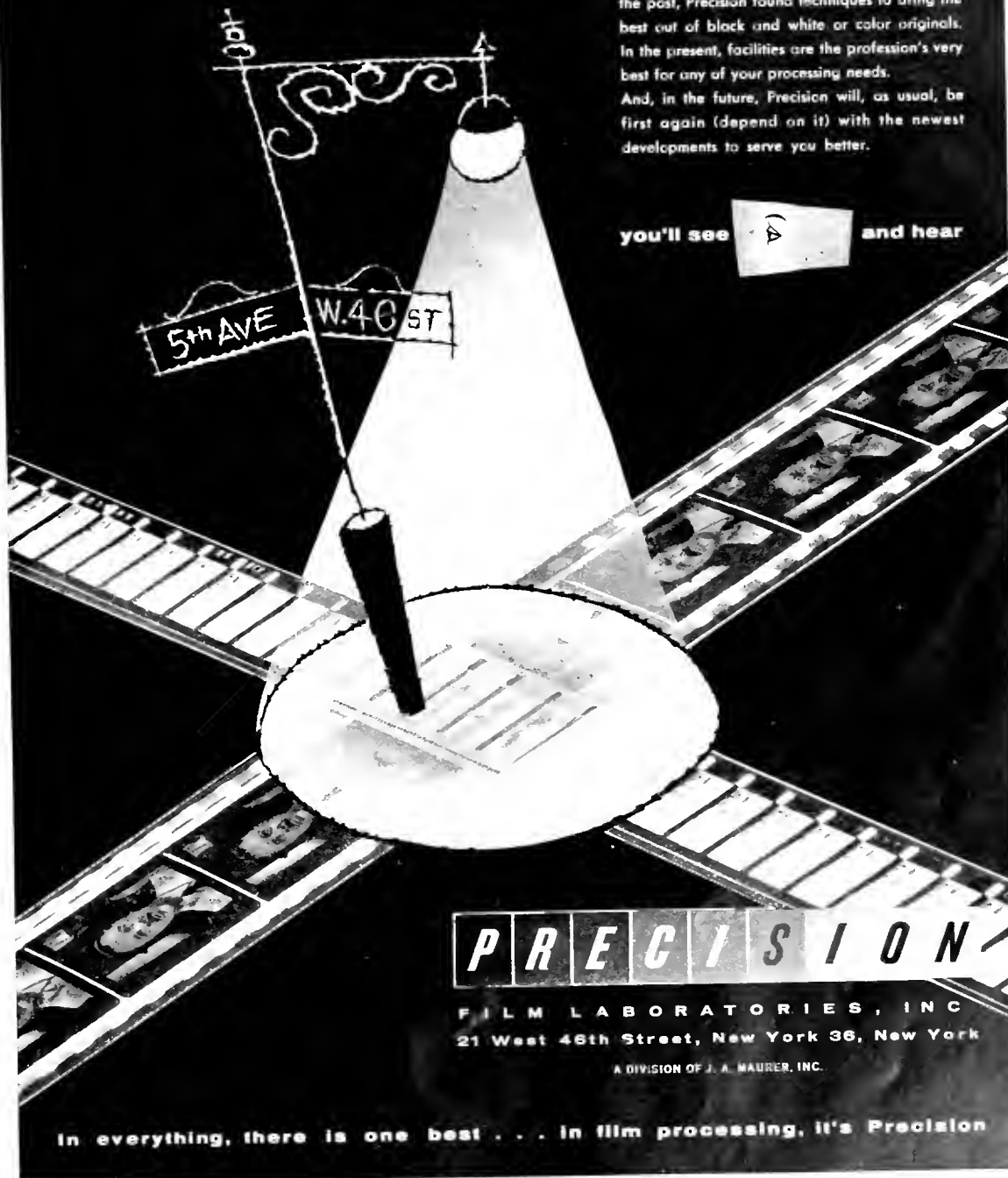
Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

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Eastman Kodak Reports Sales Gain in First Half of 1957

★ Eastman Kodak Company sales and earnings for the first half of 1957 (24-week period ending June 16) were better than for any corresponding period, the company reports.

Consolidated sales of the company's United States establishments for the period amounted to \$347,977,709, an increase of 7 per cent over the \$325,110,431 in the corresponding period of 1956. Net earnings after taxes amounted to \$40,221,346, a 3.8 per cent increase over the \$38,753,316 earned in the first half a year ago. The best previous first half for sales and earnings was in 1956.

Sales of photographic products in total were higher than in the first half of 1956. Though professional sheet film, x-ray film and color roll film sales advanced, professional motion picture film sales were lower. Sales of photographic items to the government increased but sales of special military products continued lower.

The combined business of Kodak's associated companies in other countries was larger than for any corresponding first half. Dividends received from these companies amounted to \$3,099,161, compared with \$2,332,478 received in the first half of 1956.



Morris Schwartz; Sam Rose; Hy Schwartz

Rose Named Victor Chairman; Hy Schwartz Becomes President

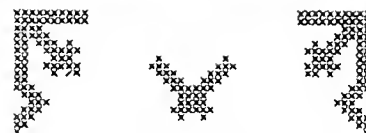
★ At the 21st annual meeting of Victor Animatograph Corporation and its distributors, Morris Schwartz, president of The Kalart Company, of which Victor is a division, announced that Sam Rose, who with Alexander Victor founded the Victor Animatograph Corporation in 1910, has been appointed Chairman of the Board of the pioneer 16mm projection manufacturing company.

It was also announced that Hy Schwartz, vice president, had been appointed president of the Victor firm. In his talk to the company's distributors, Hy Schwartz reaffirmed Victor's exclusive distributor policy. He also announced Victor's plans to expand its Class A Dealer organization serviced by these distributors.

MOTION PICTURE PHOTOGRAPHER

Experienced motion picture photographer sought, capable of assuming responsibility for the production of high-quality motion pictures. Will be required to produce training films, public relations films, and progress report films to Air Force specifications. Excellent opportunity for highly qualified motion picture photographer with full understanding of all motion picture equipment and accessories. Responsible position with excellent pay and benefits for right man. Relocation expenses paid. Excellent salary and working conditions. Advance by merit. Company-paid benefits. Write, outlining qualifications and experience to:

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WRITE FOR BROCHURE

GOOD NEWS!

ARRIFLEX 16 SHIPMENTS STEPPED UP

Many important motion picture producers, cinematographers, and industrial users waited months—even years— for delivery of Arriflex 16 cameras. With the intense demand for this outstanding equipment far in excess of initial production, a long waiting time was unavoidable.

Today, more new buildings, more new machinery, and a growing staff of highly skilled technicians enable the Arri factory to fill orders with increasing speed.

If you want the ultimate in 16mm cinematography, you will, naturally, turn to the Arriflex 16. Its mirror reflex shutter—not a beam splitter—gives you positive through-the-lens focusing and viewing without loss of lens efficiency, eliminates finders and rack-over devices. A registration pin film movement assures rack-steady screen images. You have a choice of electric motor drives for any purpose including synchronization, animation, or time lapse. Sound blimp, 400 ft. magazines, and wide selection of useful accessories, plus many other built-in features make the Arriflex 16 the outstanding all-round cine camera. What's more its weight of only 6½ pounds makes it ideal for hand-held shooting.

See your franchised Arri Dealer for a complete demonstration.

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RIGHT OFF THE REEL

SEATTLE WILL do it again. The Seattle Film Associates have announced that a 1958 Film Festival will be held again next spring in that far Northwest metropolis. Film sponsors, producers and distributors who have outstanding new films for possible entry may contact Mrs. Jennie King, program chairman of the '58 Festival, c/o the Pacific Telephone and Telegraph Company, 320 Fairview North, Seattle, Washington.

Harrogate, England to Screen Films Which Serve Industry on October 8-12

★ The industrial motion picture and specifically, the contribution which the sponsored film can make to the solution of problems confronting British industry today, will be the focal center of attention at the forthcoming "Festival of Films in the Service of Industry" to be held at Harrogate, England the week of October 8-12.

Probably no single event of this kind in recent years has been surrounded by so many top figures in national and business affairs as is this English project. President of the Council sponsoring the Festival is the Rt. Hon. Lord Godber; Sir Charles Hambro, K.B.E., M.C., is honorary treasurer. Council membership includes Sir Hugh Beaver, president of the Federation of British Industries; Sir Colin Anderson, president of the British Employers' Confederation; Sir Harold Emmerson, permanent secretary, Ministry of Labor; the Rt. Hon. Lord Luke, president of the Advertising Association and Thomas Hutton, director of the British Productivity Council.

Heads of all principal film organizations are also Council members. They include Edgar Anstey, Esq., chairman of council, British Film Academy; P. M. Thomas, governor, Scottish Film Council; Lex Hornsby, president, Scientific Film Association; and Frank A. Hoare, president, Association of Specialized Film Producers.

A selection of topflight U.S. sponsored films, gathered by a special jury of leading figures in this field on short notice, is being sent to Harrogate by special invitation of the Festival Council. Awards will be made only to entries by United Kingdom sponsors. In addition to these, each

(CONTINUED ON PAGE SIXTY-THREE)

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The Case in Point:

EMPLOYEE RELATIONS

The Problem: How to demonstrate the importance of Courtesy in relations between employees and the general public.

The Film: "The Human Side," a 28-minute sound-color motion picture for Union Pacific Railroad.



Possibly the most difficult problem confronting the industrial film producer is the communication of abstract ideas. Too often the end result is a dull preachment which carries neither conviction nor believability.

Our job for Union Pacific was to present the subject of Courtesy in such a way that employees would remember and practice the simple teachings of the film. We accomplished it by creating the character of "Poor Joe Brown" who, in his contacts with fellow employees and the public, was the perfect example of what a rail-roader's attitude ought *not* to be. The obvious lesson from Joe's experience was that indifference, rudeness and ill-temper react *against* the employee—making his job just that much harder.

Union Pacific used the film to spark a system-wide courtesy campaign with continued excellent results. "The Human Side" is only one of a number of successful "attitude" films produced by this organization. If you're troubled by a similar problem, maybe we can help you find the answer.



CATE and McGLONE

1521 cross roads of the world
 hollywood 28, california

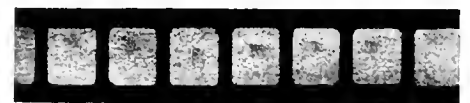


Exhibit Techniques:

(CONTINUED FROM PAGE 10)

smart, photo-lined display area to watch the pictorial message.

"Step inside this simulated blooming mill pulpit and see how an ingot is rolled into a slab from the vantage point of a mill operator." Responding to this invitation at the Inland Steel Company exhibit, would-be mill operators pushed red levers and faced a color motion picture of a blooming mill operation, explained by a sound narration. This on-the-job view was provided by rear-projection.

Inland Steel, the world's fourth largest steel plant, also made use of an animated cutaway of a blast furnace. A sign directed: "Look to



right, press button, pick up the phone." Over the phone, a narrator explained the blast furnace operation. Black and white transparencies with illuminated captions showed the raw materials from which steel is made.

Via a newspaper advertisement, fair-goers were invited to *The Thundermakers*, a continuous motion picture showing what Ford Motor Company's Aircraft Engine Division is doing in Chicago.

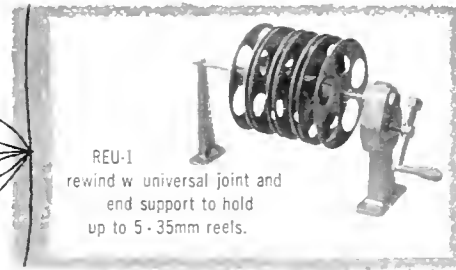
The United Electric Coal Companies expressed "better service through improved production and marketing" with a captioned photo display. Colonies of visitors occupied chairs at this exhibit and watched a continuous rear-projection presentation of a sound and color motion picture, *Coal—Servant of Mankind*.

Woody Woodpecker played crowd-stopper at a display of C. O. Henriksen Co., boiler-setters and furnace builders.

A continuous slidefilm supplemented the "Moverama" exhibit of Aero Mayflower Transit Co., showing how the company moves furniture.

At the People's Gas, Light and Coke Company exhibit, an automatic slide presentation with sound portrayed *The 90-Second Story of*

(CONTINUED ON NEXT PAGE)



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rewind w universal joint and
end support to hold
up to 5 - 35mm reels.



REF-1
friction control
rewind w 1 reel
shaft 35mm.



RETWC-1
rewind
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RE-1
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attachment
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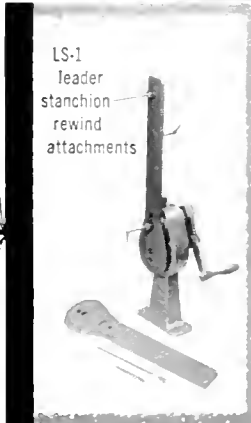
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The long list of nationally-known firms who use SELECTROSLIDE automatic-projectors in their sales training—selling—and public relations programs is growing constantly. There MUST be a reason.

From the JUNIOR to the STANDARD to the TWIN—SELECTROSLIDE nothing beats them, built with more than 32 years of experience, to out-perform and out-last all others. Why not ask the firms who use them.

ALL SELECTROSLIDE automatic-projectors are TURBINE-COOLED; Operate with push-button remote control, or automatically; Will run continuously and automatically for long periods without attention; Available with various focal-length lenses from 2 to 10 inches; Interchangeable magazines accommodate from 16 to 96 slides.

SELECTROSLIDE is the "diamond" of fully-automatic projectors...nothing finer...nothing more enduring...and there is a SELECTROSLIDE to fit your projection needs. Contact your local Audio-Visual Dealer for demonstration or rental of SELECTROSLIDE, or consult us.

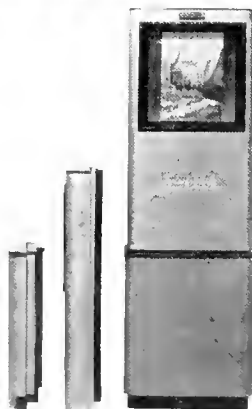
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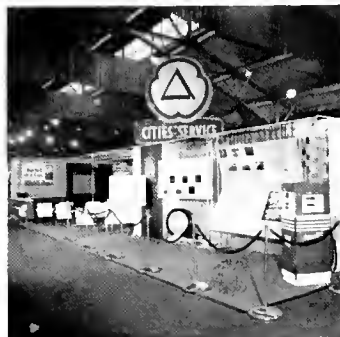
SELECTROVISION CABINET for continuous automatic showing of slides picturing merchandise or announcements. Folds for easy transportation.

Exhibit Techniques:

(CONTINUED FROM PRECEDING PAGE)

Natural Gas, providing action in a display of utility installation photos and samples of equipment used in gas operations. A slide projection unit depicted food career opportunities amid an artistic photo display at the Marshall Field Company exhibit.

In the Cities Service Oil Company exhibit area, visitors learned some oil industry history viewing a rear-projection presentation of the color, sound film, *The Story of Colonel Drake*. A motion picture, *Camera*



The Cities Service exhibit featured motion pictures, slidefilms and moving displays.

Tour of Cities Service, transparencies, moving displays and a tv-box color slidefilm depicted the Cities Service product, service and employment story.

"Chicago Today," a municipal display, consisted of a large mural drawing of the city and a continuous projection sound slidefilm illustrating the growth of Chicago. The city's new Prudential headquarters utilized big color photos and continuous color slides encased in a table display to verify that Prudential was a good place to work. In a sizeable theatrette, visitors attended a color cartoon and a black/white motion picture, *The Metropolitan Sanitary District of Greater Chicago*, a documentary on an important municipal service.

Sound Activates Visual Show

A Western Electric animated photo display, viewer-activated, demonstrated the use of the transistor amplifier in boosting sound on long-distance telephone lines. A phone-call diorama explained the Bell solar battery. Photos and phone interpreted the new Atlantic cable. The Army's NIKE was vivified in a diorama and phone display.

Special sight and/or sound devices were integrated with numerous exhibits. National Homes Corporation employed home-landscape dioramas in units which moved up and down, calling attention to blowup photography of home interiors and

the exhibitor's trade mark. Among displays in a Navy theatrette was an animated reproduction of the Vanguard satellite. A simulated waterfall motif drew eyes to the exhibit of the Visking Co. Division of Union Carbide Company, where illuminated photos depicted products and jobs.

It's a Wonderland of Ideas

At the Standard Oil Company exhibit, cartoon figures on illuminated rotating glass drums illustrated definitions of "cat" cracking, polymerization, alkylation, ultraforming. Sunbeam Corporation visualized its message with transparencies, mannequins and flashing lights. General Electric Company featured an animated cutaway replica of a G. E. Dual Cycle Boiling Water Reactor—with a sound narration. In the spacious Commonwealth Edison and Public Service Company area, activated dioramas told the story of America's electric power utility.

Container Corporation of America used a four-unit Polaroid meter to compare the visual effectiveness of four packages in stores of different illumination. This exhibit also caught attention with "Geomatron"—a rotating display unit which appeared capable of perpetual motion. (CONTINUED ON OPPOSITE PAGE)

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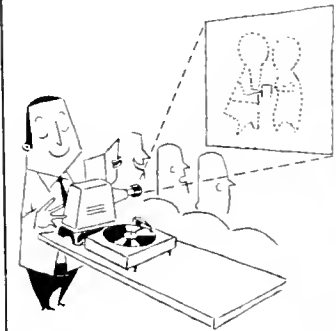
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SERVICES IN BUSINESS SCREEN

sales managers
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Put on this PREPARED SALES MEETING



title:

"By-passing Sales Resistance"

Here, in one package, is everything you need to stage a hard-hitting sales meeting—at small cost and with extremely little preparation. Dramatic film highlights create deep, lasting impressions of successful selling methods. Used by leading companies the nation over. Effective for any type of business.

ALL FOR JUST \$35.00

- 1 COMPLETE TEXT**—for step by step guidance. Contains instructions, remarks which you may read or improvise upon, questionnaires that reveal individual selling weaknesses, sales problems to stimulate discussion, summarized highlights and send-home follow-up material.
- 2 STRIPFILM** — Dramatic visual presentation proves to your men that most "sales resistance" isn't resistance at all—shows them techniques of by-passing this artificial "resistance" to make more sales.
- 3 SOUND RECORDING**—Narration by Harlow Wilcox puts the message across clearly, forcefully, convincingly.

ORDER NOW

Send us your check for \$35.00 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

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A Division of Rocket Pictures, Inc.

Exhibit Techniques:

(CONTINUED FROM FACING PAGE)
International Harvester Company pictured its property and products in photo blowups and transparencies. Enlivening this display were glass-encased models of International Harvester Tractor machinery. Activated by visitors, the models went through their paces automatically. The Drott "4 in 1" machine changed from a bulldozer to skid shovel, "clamshell" and "bulldozer shovel." Centerpiece in the I-H display was the McCormick Farm-All, with 10 speeds forward.

A 12-foot Diesel giant looked quite alive as he spoke to the crowds at the General Motors Electro-Motive Division exhibit. Higher than the scale model of a Diesel engine locomotive he stood by, the giant conversed with visitors and told of



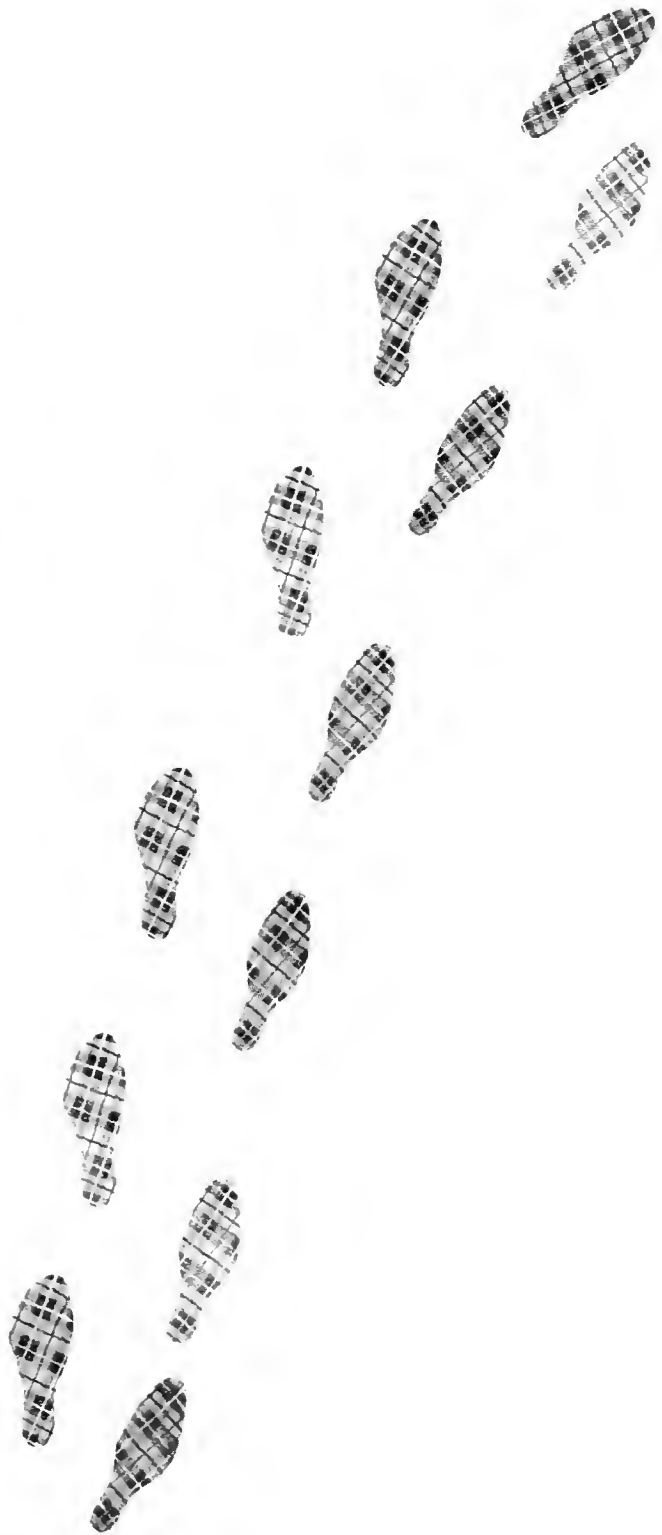
GM's Electro-Motive Division utilized the talking robot to greet Fair visitors.

job opportunities. A 9-foot giant also won attention. "Junior," a refrigerator with a comic head, performed for Commonwealth Edison's visitors.

In a section of Polk Brothers (dept. store) exhibit, Westinghouse Electric Corporation halted visitors with a towering bronze-like mechanical man whose advertised accomplishments included walking, talking, smoking, singing, playing the piano. Operating on a track was the robot's mechanical dog, "Sparko." These devices brought visitors close to Westinghouse laundromats.

Looking Ahead to 1959

Sponsored by the Chicago Association of Commerce and Industry, the Chicagoland Fair was a financial and promotional success. At the Remington Rand exhibit, a Univac machine processed 20,000 job applicants a day—telling the applicant where they could find the kinds of jobs they were seeking. Evidently, fair-goers were getting the idea. Pleased with the response, Chicago leaders are planning a bigger trade fair in 1959, timed to coincide with the opening of the St. Lawrence Seaway.





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General Precision Corporation Announces Exec Assignments

◆ Two top executive promotions at General Precision Laboratory Incorporated have been announced by General Precision Equipment Corporation, parent company of GPL.

Dr. Raymond L. Garman, formerly executive vice-president of GPL, was elected to the new post of chairman of the board. He also continues as technical director in charge of research and development.

James W. Murray, was elected president and chief executive officer and continues as general manager. He formerly was executive vice-president.

* * *

Esquire Names Dent V.P.

◆ Ellsworth C. Dent, director for distribution for Coronet Films, Chicago, has been appointed vice-president of Esquire, Inc., parent organization of the film division. He will continue to supervise the world-wide distribution of Coronet Films, in addition to assuming new responsibilities in the Esquire corporation.

Dent has been in the audio-visual field for 34 years. He has served as director of the Bureau of Audio-Visual Instruction at the University of Kansas, where one of the first 16mm rental libraries was established. In 1933, he started the Audio-Visual Services at Brigham Young University in Utah.

He has worked as director of the Division of Motion Pictures in the Department of the Interior, educational director of the Radio Corporation of America and general manager of the Society of Visual Education, Inc.

* * *

Richard Rogers Joins Modern

◆ Richard H. Rogers has joined the New York headquarters of Modern Talking Picture Service, Inc., as an account executive.

Rogers' film experience includes work with producers, distributors and the audio-visual department of Shell Oil Company. Modern is a nationwide distributor of business public relations films.

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Finest color travelogue adventure action 16mm motion pictures, 18 countries including Russia, Alaska.

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SUPERVISOR TRAINING MEETING

—ready to put on!



Title

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Here, in one package, is everything you need to stage an effective training meeting. So flexible you can use it as a 15-minute "quickie" or a stimulating 2-hour conference. Modern audio-visual techniques drive home important lessons in human relations and management procedure. Proved effective for any type of business.

ALL FOR JUST \$35.00

LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improvise upon.



STRIPFILM—dramatic visual presentation . . . teaches your supervisors to recognize and handle the two distinct types of discipline and explains proper techniques in reprimanding subordinates.



SOUND RECORDING—a teacher that never tires, never omits, never forgets. Narration by Harlow Wilcox puts the stripfilm's message across clearly and convincingly.



FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

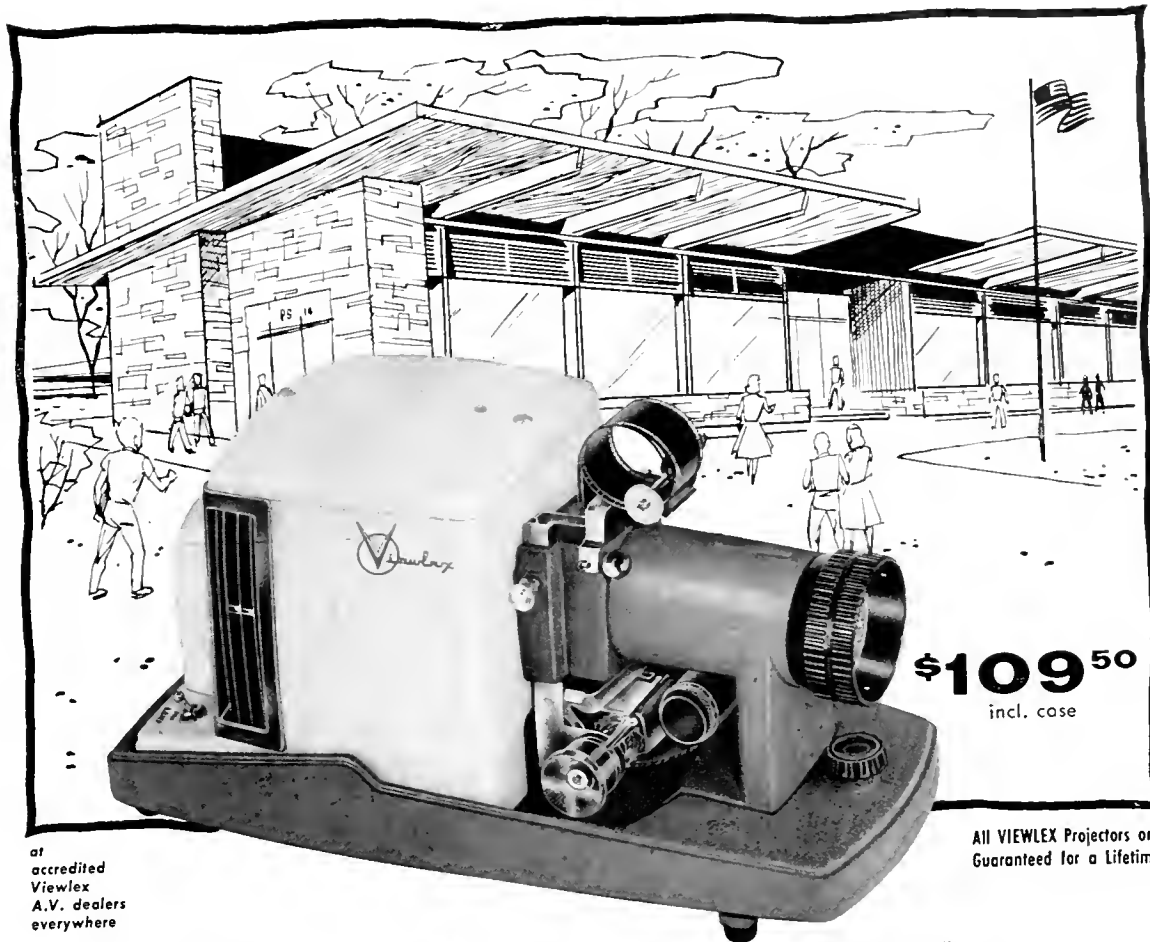


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FOR THE PAST EIGHT YEARS, the Socony Mobil Oil Company has been developing, promoting and expanding the use of audio-visual aids as a means of helping its management and key personnel with the many and varied types of presentations they are called upon to make.

The Training Section of the Employee Relations Department has assisted in this development and it has been a satisfying experience for us to see the growth and use of aids in the past eight years extended to many areas of our domestic and foreign operations.

Correct Use Benefits All

The continued increase in the use of audio-visual aids by employees in the Company has convinced our management that when aids are used correctly, a more effective job of communication is realized, which in turn, benefits the Company and its employees.

Today's rapid growth of our national economy is placing greater and greater demands on all of us in industry. These demands take many forms and one very important one to all management men is the skill of making themselves understood and being as persuasive as possible in their day to day work.

There are many things common to all business -- and persuasion through better communication is certainly one of them. Therefore, let us take a quick look at a few major underlying principles which must be understood, whether we are communicating up the line to top management or out to those in the supervisory level.

We Compete for Understanding

The problem of effectively getting plans, thoughts and knowledge through to minds of others by methods of better communication is certainly a subject that is receiving increasing attention by all levels of management.

This is not a one-way street by any means, for in learning how to better communicate our ideas to others, we also learn how to better understand the things communicated to us.

The process of getting plans, thoughts, or knowledge from one mind to another is not as simple as some people think, for there are many roadblocks along the way. Of these, certainly one of the most difficult to circumvent is the intense competition for the mind of the other fellow.

If he is like most of us, he is overwhelmed by the volume of

Model physical training facilities at Socony Mobil are guided by a broad concept of these important goals for audio-visuals--

Better Communication Through Wider Use of Audio-Visual Aids

by D. G. Treichler

Employee Relations Department, Socony Mobil Oil Company

booklets, literature and letters coming over his desk daily. It is not possible for him to absorb everything that comes across his desk or over the telephone; therefore, out of necessity, he has become a *scanner* and a *skimmer* in his *reading* and a *half-listener* in his *hearing*. He has set up a selective mechanism by means of which he allows only those things he considers essential to filter into his mind. The same basic principle holds true for all level of workers.

How Quickly Do We Learn?

Another difficulty lies in the way the human mind functions. Generally speaking, "How well does the mind receive?" "How fast does it digest?" It appears that one of our greatest failings in communication today is our belief that people grasp things quickly.

Actually, they do not. Ideas, particularly new ideas, have to be digested, and that takes time. From the standpoint of the one who is trying to put over an idea, it takes patience; for usually our first communication is just a laying of the groundwork for future effort.

Another thing: What does the mind know? Does it have enough information to accept the idea when we do get through to it? Words have no meaning when the context is missing. We usually become so wrapped up in our own ideas that we forget that other people do not have sufficient background to accept them.

Words: Tools of Our Trade

Obviously, word usage must be the starting point in any discussion of good communication. Words, after all, are the basic tools of persuasion, and whether we realize it or not, we are selling something or somebody all day long. To most of us, words are tools of our trade, and yet it is incredible how we go on using them year after year without giving them the thought and attention they deserve. A word is not a thing. Every word is an invention

of many and must be kept alive only in the mind of man.

Good word usage and good thought organization are essential to effective presentation. To supplement the presentation, *audio-visual aids used intelligently and in their proper place*—will help people to remember more of what they see and hear. Thus, they permit ideas to come to life.

The Eye: Gateway to Mind

Let us look at a few facts about how we learn. We learn

- 1% through taste
- 1.5% through touch
- 3.5% through smell
- 11% through hearing
- 83% through sight

If the latter two percentage figures are generally valid, which experience and research have shown them to be, then why are people so reluctant to use graphic illustrations and visual aids? Why do they continue to talk for hours trying to get ideas across and leave audiences with only a small fraction of the thought absorbed through the ears?

What Do We Remember Best?

So much for *learning*. Now what about *retention*? Here's the way re-

Behind the Design These Basic Principles

★ In the March issue of Business Screen a feature section described the Socony Mobil Oil Company's new Training Center, one of the largest and most completely equipped industrial training operations in the world. The section described the architecture of the Center and detailed the permanently installed facilities which make it so noteworthy.

Continuing our report on this outstanding audio-visual program, we present this article by D. G. Treichler, in charge of Socony Mobil audio-visual facilities, on how visual aids have helped management and other personnel to do a more effective job with the use of aids.

And, to round up the report, we have prepared, with the help of Socony Mobil's Training Center staff, a summary of the portable audio-visual equipment used throughout the Headquarters building, and a usage report of this equipment during the first six months of this year. ☞

searchers analyze a learner's ability to retain information:

- 10% of what they read
- 20% of what they hear
- 30% of what they see
- 50% of what they hear and see
- 70% of what they say
- 90% of what they say as they do a thing

These figures, of course, are only approximate and subject to excep-

Within these model facilities at Socony Mobil's new Manhattan headquarters both large and small groups hold meetings from all departments. Over



Better Communication Through Audio-Visuals

(CONTINUED FROM PRECEDING PAGE) tions. However, they do indicate that the best way to persuade people to accept ideas is through a well illustrated visual aid presentation. Listeners may learn much from what is said. But, do they retain it, and what is more, do they apply it? That is the real pay-off.

Many Types of Aids Used

There are many types of audio-visual aids that are being used effectively by management, key personnel and others throughout Socony Mobil, and especially at our Headquarters, in both formal and informal presentations.

Those who have used visual aids successfully agree that the extra time required in the pre-planning of the graphic materials, plus the extra work of rehearsals to develop a smooth presentation is worth the effort. They have sold themselves that the best way to put their ideas across, most effectively, is through a well illustrated visual aid presentation.

Booklets to Stimulate Action

To help promote wider interest in audio-visual aids, we distribute throughout the company two booklets which were prepared primarily for the purpose of stimulating action on the part of field management to acquire the needed equipment which

will enable them to make presentations more effective through the wider use of visual aids.

The first booklet is the *What and Why of Audio-Visual Aids*. It is put together to supply an easy reference for the individual who is looking for the right aid or combination of aids to help him in his job.

The second booklet, *Audio-Visual Aid Buyer's Guide*, was developed to fill the need for additional information relative to specific type and kind of equipment which is considered a good buy. No attempt was made to include a broad selection of all the equipment sold by leading manufacturers. Only literature covering the equipment which has been extensively tested at Headquarters and considered to be the best was included. This booklet helps guide field management in planning the purchase of visual aid equipment.

A-V Pays These Dividends

We are sure that the increased use of audio-visual aids in furthering and promoting all of the company's activities is paying dividends because people of all ages and mental capacities are more attentive when they see the point illustrated as well as hear it. They understand it quicker and remember it longer.

The big job, we feel, is for management men to make listeners

Types of A-V Equipment Used in the Training Center	
16mm Sound Projectors:	Transcription Players:
RCA Junior Model 400	Califone Executive Model
RCA Magnetic Recording Proj.	Califone Continental Model
RCA Senior Model	Projection Screens:
	Da-Lite Hilo Models
	CPE Eastfold Models
Overhead Projectors:	Easels:
Beseler Vu-Graph Masters	Oravisual X400 Expansion
Beseler Vu-Graph Junior	Oravisual H323 Heavy Duty
Beseler Vu-Graph Standards	Oravisual D314 Dual Purpose
Opaque Projectors:	Oravisual A-302 All-Purpose
Beseler Vu-Lyte	Presentation Flame Boards:
Beseler Vu-Lyte II	Whitney Red-i-Vue
	Aluminum
Filmstrip & Slide Projectors:	Whitney Red-i-Vue
Viewlex V-1000	Magnetic
Viewlex Powermatic	Electric Pointers:
Viewlex V-22C	Ednalite Pointers
Viewlex V-53 (slides)	Lecterns:
Tape Recorders:	IBM Lecterns
Ekotape 250 Model	Chalk Boards:
LaBelle Control Recorder	N.Y. Silicate Book Slate Co.
Webcor Educator	

understand and accept their ideas. They stand a much better chance of accomplishing this with audio-visual aids. ☐

* * *

EDITOR'S NOTE: playing a key role in helping develop S M's model Training Center was the Ken Killian Co., Westbury, N. Y., supplier of the a-v equipment noted above. ☐

Economic Development at Work in Pakistan

Sponsor: World Bank (The International Bank for Reconstruction and Development.)

Title: *Sui*, 26 min., color, produced by Rayant Pictures, Ltd.

* * *

★ One of the most unusual engineering and construction feats of recent times, the building of the 348-mile gas pipeline across the Pakistan desert, is the subject of a new film, *Sui*, available to community groups and TV stations on a free-loan basis from Association Films.

The film tells of the discovery of one of the world's largest natural gas deposits in Pakistan in 1952, and of the revolutionizing potential it held for the country. Pakistan for centuries was an area of limited industrial capacity because the fuel needed to run the factories had to be imported. Natural gas could mean unlimited fuel source and great industrial expansion.

Because the deposits were more than 300 miles from Karachi, Pakistan's chief industrial center, it meant piping gas over rugged, resisting terrain and sun-scoured desert land.

Sui is being made available by the World Bank because the film illustrates the importance of international cooperation in the economic development of natural resources and land areas. ☐

Below: this chart shows "frequency of use" by various Socony Mobil headquarters' departments of company's Training Center facilities as well as their internal use of audio-visual aids loaned from the Center.

FACILITIES	JAN.	FEB.	MARCH	APRIL	MAY	JUNE	TOTAL 6 Months
Different Depts. Using Conference Rooms	13	14	14	15	12	9	25
Total Meetings & Rehearsals	38	44	62	76	50	46	316
Total Attendance	92	1167	999	1336	1256	1011	6761
No. of Full-Day Meetings	9	25	30	42	30	22	158
Attendance	120	712	618	747	881	583	3661
No. of Half-Day Meetings	20	11	19	17	11	17	95
Attendance	773	369	302	504	195	394	2537
No. of Evening Meetings	2	1	1	3	2		9
Attendance	71	73	44	55	167		410
No. of Rehearsal Meetings	7	7	12	14	7	7	54
Attendance	28	13	35	30	13	34	153
Different Depts. Using Movie Preview Room	6	9	8	5	11	7	14
No. of Films Previewed	27	39	50	46	56	33	251
Total Attendance	112	188	150	167	268	168	1053
EQUIPMENT USAGE							
Different Depts. Requesting Audio-Visual Aids	16	14	20	21	23	18	37
No. of Requests for Audio-Visual Aids from Above Depts.	86	93	117	133	116	81	626
Units of Audio-Visual Aid Equipment used to Fulfill Requests	105	146	164	197	172	109	893

W. T. Grant Trains to Match Growth

To Help Its 660 Store Managers in 41 States Improve Customer Service
the W. T. Grant Company Builds Library of 40 Slidefilms in Four Years

THE W. T. GRANT COMPANY, one of the largest merchandising concerns in the world, is growing at a tremendous pace. 660 stores are now in operation (37 new ones in the first six months of this year) staffed by 35,000 employees. It is expected that by 1959 the chain will have nearly 900 stores and some 44,000 employees. This constant influx of new people to be trained in the Grant tradition of good customer service, plus the inescapably high turnover of employees in the merchandising industry has always been a training challenge to Grant store managers.

To point up the company's policy of promotion from within the ranks, 225 men who started with Grant as "local" employees now manage their own stores, recommended by their managers for the company's Executive Training Program. Some 50 women are now managing stores, and, in addition, many women hold key jobs in Grant stores just below the manager-ship level. Nine others hold executive jobs in the home office and 21 of 54 buyers are women.

Began Exploring Film Idea Six Years Ago

Six years ago, the company began exploring the idea of a regular series of films on a wide range of topics to aid the store managers in their weekly training sessions. Determined to

plan the program carefully and eliminate all the bugs before going into production, Grant home office management (75% of whom are former store managers) along with Seymour Zweibel Productions, Inc., investigated dozens of ways to do the job, different techniques that might be used, training conditions in the stores, and how the films would mesh with other training methods in use. It was decided that the sound-slide-film—efficient, adaptable and economical—had more to offer than other media for this purpose.

First Program Presented at '54 Convention

Finally, at the 1954 convention of Grant store managers, the program was presented in detail and met with quick acceptance by the managers. Each store was sent a kit of equipment, comprised of an SVE or TDC stripfilm projector, Radiant screen, Dynavox transcription player and speaker, and a neat chest especially designed by the producer to store equipment and a complete library of films and records. As new stores have been opened, each has received a similar equipment kit.

All the equipment (which costs about \$150, complete) and records and films (which now cost between \$5 and \$9 per subject) are charged to the accounts of the individual stores, thus



Above: selected for showing at the recent Day of Visual Presentation in New York was this W. T. Grant training film "A Sale Can Be a Service" — one of 40 in field library.

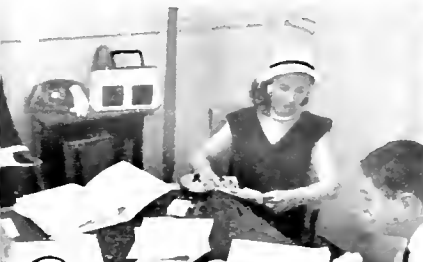
providing an incentive to each manager to use them as effectively as possible. As each Grant manager is, in effect, his own boss, the program has been voluntary from the start, but actually over 90% of the stores use the films regularly.

Content Supervised by a Film Committee

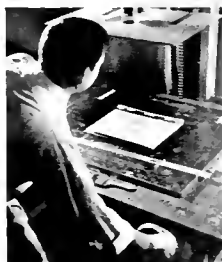
Production supervision is by a Films Committee in the New York office under the chairmanship of Training Manager T. J. Newton, with other members coming from the Personnel and Merchandising divisions. Their activities encompass decisions on subjects for new films, techniques to be used, and script approval. Working closely on all matters of the program is the producer, Seymour Zweibel Productions, Inc., which has made all 50 of the films to be released thus far since the program began. In fact, the Zweibel organization has gained such

(CONTINUED ON PAGE SIXTY)

A TYPICAL W. T. GRANT SOUND SLIDEFILM IS CREATED : STEPS IN PRODUCTION FROM THE SCRIPT TO SCREEN



Scene One: (left above): script writer helps on individual story. Meetings are held to outline plans, discuss revisions after Committee reads script.



Scene Two: art sketch being photographed for a film scene. (Three): the color photographer prepares to shoot a scene in one of the Grant stores.



Scene Four: special facilities insure finest processing of 35mm filmstrips. Five: washing down and drying the finished color strips.



Scene Six: each frame receives careful scrutiny. Seven (at right): members of the Film Committee view slides for approval before recording.



Scene Eight: scripts are professionally recorded and pressings made by RCA Custom Records. Good acoustic conditions are a key factor.



Scene Nine: the ultimate test—film is shown to depend on how these employees of a W. T. Grant store react to the finished film on screen.

Meet the "Stars of Selling"

Top Figures in the World of Selling Share Their Know-How in a New Series of Six Sound Pictures for Sales Meetings

FOURTEEN GUEST STARS who reached the top by selling are giving their know-how to America's salesmen in a new motion picture sales training series, *Stars of Selling*.

These aces learned early how to apply effective methods in getting orders. They talk directly from the screen in sales training sessions made possible by a new series of six units prepared by The Jam Handy Organization, Detroit.

Appear in Four Pictures

The 14 leaders of selling present their pointers in four sound motion pictures in 16mm. each up to half an hour in running time. The methods of these successful salesmen are dramatized by 32 professional actors who show how the selling techniques of the stars can be applied to building sales in any and all lines of business today.

Two additional films in the program develop other facets of good selling and present important principles of human relations.

Turning Objections Into Sales

Alfred C. Fuller, founder and "first salesman" of Fuller Brush Company, for example, shows how a customer's objections are used to help a sale. Philip M. Talbott, president of the Chamber of Commerce of the United States and senior vice-president of Woodward and Lathrop, Washington, D. C.,

Two salesmen get pointers on how to handle themselves from the way a salesman handles them in this scene from "Stars of Selling."



presents his pointers on getting the buying decision.

John M. Wilson, vice-president, National Cash Register Company, "top salesman in the world's top selling organization," shows how to appeal to the buyer's self interest. Harry Abram, Chevrolet salesman, who sells over 600 cars a year, one at a time, tells how he gets his buyers to go to work for him.

All Types of Selling Shown

To dramatize "how" and "how not to do it," various selling situations are presented in *Stars of Selling* as they occur daily in office, store, home, over the luncheon table, in wholesale and retail selling, and in selling professional services.

Arthur H. (Red) Motley, in great demand for his inspirational talks to salesmen and salesmanagers, makes the introductions and clinches each point. He provides a running commentary with hard-hitting emphasis on "what's in it for you."

How to get the buyer to hear and consider what you tell him? How to close? How to unlock doors that lead to increased sales? These are some of the situations which the topnotchers in selling know how to solve.

Meeting Product Resistance

A salesman in *Stars of Selling* overcomes resistance to a new product by knowing how to fit his service into the buyer's business. An-



Above: Ed Brooks, salesman, sees himself for first time when successful sales methods are applied to him.

other salesman develops enthusiasm out of a potentially serious situation about a faulty shipment, finds the real trouble, and makes an extra sale. Another discovers that what a prospect says can be the road to an order.

The "pros" in the new series show how to sell value, quality, and services in competitive market situations. Methods are shown which can cut turnover among salesmen who try hard but have not had the benefit of the years of experience of the top-rank sales leaders.

Franklin on Human Relations

The "do's" and "don't's" of selling are dramatically developed further in the fifth and sixth units of this series. Viewing them, the salesman learns how to handle buyers from the way he sees customers handled. The ideas of Ben Franklin on human relations in selling are

dramatized with today's merchandise, services, and pricing.

"Adaptable to Any Program"

"The units are adaptable to any training program," says Jamison Handy, president of The Jam Handy Organization. "Screening of the careers of the guest stars turned up the best points to be learned from their successful experience. Salesmen are taken 'on location' to demonstrate personnel methods in stores, offices, showrooms, in the field.

"The decision of these sales executives to give their invaluable pointers as well as their time and effort is evidence of their belief in the importance of training and refresher sessions."

The films are being released as individual units to spice and beef up any established program and for use as a series of six units for special training sessions. *Stars of Selling* was produced and is distributed by The Jam Handy Organization.



Bringing the Screen to Hollywood—

the POST visualizes its ad influence

★ Sponsored screen techniques entertained members of the entertainment film industry recently as THE SATURDAY EVENING POST, completing a 16-city tour with its 1957 advertising trade presentation, played host to Hollywood personages at the Beverly-Hilton Hotel, in Beverly Hills.

Film celebrities and motion picture studio executive-advertising personnel were guests at *The Post—and Consequences* presentation, held June 24. Tolling of a 300-pound "Liberty Bell" brought the assembly of nearly 1,000 into the Grand Ballroom for the show. Bob Hills, Post editorial promotion manager, presided.

Welcomed by George Murphy

George Murphy, head of the Motion Picture Advisory Council, welcomed the POST, Los Angeles Mayor Norris Poulson and Beverly Hills

Mayor David H. Tannenbaum spoke to the gathering.

Wide-Screen Slide Presentation

Pictorializing the Post's wide influence, the presentation combined an attractive break-away house-front set, rear-screen projection, color film and animation to augment Hill's narration. The rear-projection unit utilized a wide-screen on which three slide-image segments could be shown simultaneously or separately.

Statistics, books and press clippings were integrated with the visual screen material to present the Post's advertising story in an interesting and entertaining way. *The Post—and Consequences* was presented to Los Angeles advertising and business executives at the Beverly-Hilton on June 26 and 27. It was quite a show!

REPORT From the Home Country

**Dartnell Sales Training
Films in Four Languages**

★ *Overcoming Objections*, a 30-minute sales training film distributed by The Dartnell Corporation of Chicago, has been released with Spanish, Swedish, Norwegian and French language sound tracks for use overseas. The film was produced for Dartnell by The Jam Handy Organization.

The foreign language versions resulted from requests by European Productivity Councils and several U.S. companies with sales staffs in non-English-speaking countries. Prompted by these requests and the expanding foreign markets, Dartnell is releasing part of its sales training film library in overseas editions.

Presents Borden & Busse

Overcoming Objections, a black white film, features the team of Richard C. Borden and Alvin C. Busse in dramatized sales situations illustrating methods which a salesman can adapt to his own customer problems. In its English language version, the film has been in use since 1954 and has won a Cleveland Film Festival award. *Closing the Sale*, another Borden and Busse film, is being processed for foreign language distribution.

Sound for the Spanish and French versions of *Overcoming Objections* was recorded by Les Analyses Cinemaphotographiques in Paris, while the Swedish and Norwegian versions were prepared by producers in these respective countries. Optical sound tracks were dubbed onto the original film with a close match between lip movement and voice. The first 16mm prints, which will be distributed from Dartnell's Chicago office, maintain a high standard of synchronization, the distributor reports. *Closing the Sale* was also produced by The Jam Handy Organization of Detroit.

Booklets in Spanish, French

Dartnell is planning to publish a number of the firm's sales training booklets in Spanish and French editions. The first of these will be a 64-page Spanish edition of *Overcoming Objections* which ties in with the film.

More films and booklets are being prepared for release. A library of foreign language training material is being built from which companies can draw professional material to develop effective programs for training overseas sales personnel. ☐



Color stills of homes and special camera technique limited location shooting.

No competitor, but an important partner of all media, the motion picture is today serving newspapers, radio, magazines and television as it helps make promotional efforts more effective and reaches their key advertisers.

★ Magazines like BUSINESS SCREEN have, for a long time, been telling potential sponsors what films can do for them as a promotional medium. Nowadays, quite a few magazines are returning the compliment by sponsoring films directed at potential advertisers. An interesting case in point is *Report From the Home Country*, developed and produced for HOUSE AND GARDEN by Henry Strauss & Co., in collaboration with the Media Promotion Organization.

Report From the Home Country has several novel aspects which have combined to make it a marked success, according to reports from some 200 showings conducted by the magazine in the last six months. It introduces a new editor . . . a new concept of media promotion . . . and some techniques of film making which shed a new light on how much can be accomplished in getting a story across visually for a relatively small expenditure.

Editor Presents His Concepts

By casting Bill Lowe, HOUSE AND GARDEN's new editor, in the role of narrator, *Report From the Home Country* gives him the opportunity of outlining his concept of the magazine's responsibilities to the public and the advertiser in a relaxed, in-

formal way that conveys a feeling of freshness and positive direction. More than that . . . it gives potential advertisers an impression of a vigorous personality in the editor's chair . . . a man who is intent on preserving the integrity and authority that made his magazine so influential in the past, while at the same time introducing changes that will continue to build its audience appeal.

The new picture dwells only briefly on the standard media promotion themes . . . market coverage, economy, reports of promotional successes. Instead, it devotes

Editor Bill Lowe backs up a point with evidence from magazine files.



the bulk of its footage to giving its audience an insight into the motivations, interests, and needs of the "home country" . . . those residential belts surrounding our major cities that constitute the fastest-growing market in America today. "Home country" people, the film points out, are the nation's "taste-leaders" . . . they're building a new way of family life . . . and they're in need of the kind of inspiration and information HOUSE AND GARDEN provides. The implication for advertisers comes through clearly without the need for high-pressure sell.

Visually, *Report From the Home Country* makes its points by the use of striking color stills, cleverly handled to create the illusion of panoramic motion . . . by interestingly angled reproductions of significant HOUSE AND GARDEN articles . . . and by amusing motion-slide art sequences. These devices, effective in themselves, enabled Strauss to cut studio shooting time to one day and eliminate location work altogether. The result is a tight, fast-paced presentation that effectively condenses a fairly complicated idea into 14½ minutes of film time.

Shown to 2,400 Prospects

To date, some 2,400 ad agency executives, promotion directors and advertising managers have viewed this film in coast-to-coast showings conducted by the magazine's space salesman; or, in the case of particularly important accounts, by editor Lowe, himself. Because of the ground the film explores, it has proven to be useful in stimulating active post-showing discussion on the problem involved in reaching the fruitful "home country" market. It has also turned out to be a great time-saver, enabling HOUSE AND GARDEN representatives to make as many as six appearances a day before key prospects. ☐

Media on the Screen

★ THE LADIES HOME JOURNAL, and McCALL'S MAGAZINE, redoubtable competitors in the home magazine market, will meet in the same cutting rooms this fall. Both have signed with Science Pictures, a division of U.S. Productions, for new promotional films.

LHJ will have a 30-minute film featuring distaff advertising executive, Bernice Fitz-Gibbon.

McCall's will release the third in its series of five-minute public service films for television—this one to be called *Fun Ideas for Little Children*—for fall showings. ☐

SCIENCE & TECHNOLOGY IN PICTURES

Los Angeles Reports on Water & Power as

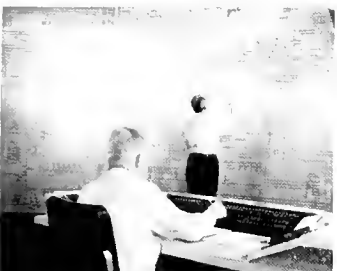
Lifeline Facts for the People

Sponsor: Los Angeles Department of Water and Power.

Title: *Power for Progress*. 24 min. color, produced by Raphael G. Wolff Studios.



Nerve center of Los Angeles' electrical network. This power dispatcher at console controls city power supply.



Huge power system diagram offers dispatcher constant, up-to-minute views of current flow all over city.



Imaginative use of camera moves, opticals, overprints was used to blend b/w historical sequence into picture.



Manufactured weather: Department personnel supplied "rain" for trouble-shooting sequence when nature failed to cooperate.

★ Los Angeles, the third largest city in the nation, is situated in semi-desert country. An annual average rainfall of 15 inches occurs mostly during the winter months and the summer growing season seldom has a drop of rain.

Despite these obstacles, Los Angeles has become a metropolitan area of 5 million, a city with big industries and a phenomenal consumption of water and electric power. Los Angeles can be proud of its city-owned Department of Water & Power, which successfully planned ahead for the region's tremendous growth and has gone far afield to bring water and power to the city and its environs. And power is supplied in Los Angeles at a rate one-third lower than the average power rate in the 15 largest cities in the United States.

State and Utility Problem

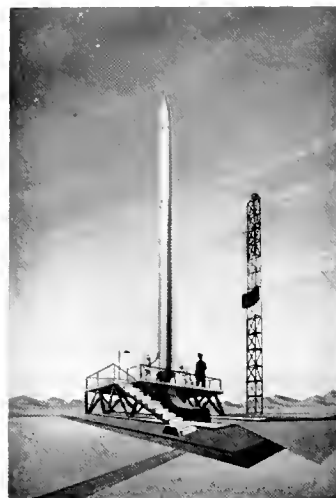
Yet the department must defend itself not only against the outcries of Arizona, northern California and other geographical areas, but it must shield itself against the slings and arrows of private utility companies.

Power for Progress, while primarily concerned with electric power, does an excellent job of showing how the department heads and engineers have planned for the city's growth in water and power needs. Both water and power come from the Owens River Valley, some 260 miles northeast of Los Angeles, as well as from Hoover Dam and the Colorado River, 200 miles east of the city.

Produce 75% of Own Power

Though it makes use of the tremendous electrical output of Hoover Dam and the power stations along the Owens Valley aqueduct, Los Angeles produces three-quarters of its power in huge oil-fueled steam generating plants in and around the city.

Reporting on departmental accomplishments, *Power for Progress* is an instructive film for those interested in Los Angeles' water and power development and a meaningful public relations vehicle. It should come in handy just prior to water and power bond issues on the ballot.



"Moon is Born" animation sequence shows 72-foot-long Vanguard rocket.

Preview of the Earth Satellite

★ Visualizing the launching and tracking of the earth satellite Vanguard, a new sponsored motion picture is making impressive headway across the documentary screen spaces provided by television stations and theatres.

The film, *A Moon Is Born*, has been distributed to 225 television stations in 12 countries by the sponsor, International Business Machines Corporation. An edited version for tv newsreels is being distributed by United Press TV. In edited form, the film is also being used by Movietone News and Universal-International Newsreel. Numerous theatres have requested the complete version which is available in color.

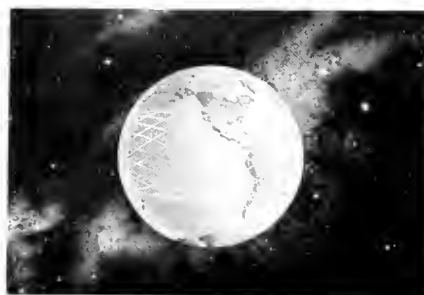
Produced by Transfilm, Inc., New

York City. *A Moon Is Born* was released to coincide with the beginning of the International Geophysical Year, during which scientists will study the earth, its atmosphere and the sun. The film's script and storyboard were approved by the Naval Research Laboratory, the Department of Defense, the National Academy of Sciences and four other participating agencies.

Animated Preface to Launching

The 4-minute animated film charts the many elements involved in the man-made moon operation. It depicts the launching of the 72-foot-long, three-stage Vanguard rocket and the rocket's 18,000-mile-per-hour flight into space. At an altitude of approximately 300 miles,

Right: tracking stations will form overlapping radio fence around earth to pick up faint radio signals from satellite; an animated sequence in "A Moon is Born."



Left: the earth satellite will travel around the earth in a path much like a string wound around a ball. IBM electronic computer will predict each path in advance.

the satellite is ejected into its elliptical orbit to spin around the earth once every 90 minutes.

Shows Tracking of Satellite

Portrayed are the tracking stations, called Minitrack, which will pick up the faint radio signals transmitted from the satellite. Optical tracking stations with giant telescope cameras and volunteer Moon-watch stations will record the visual sightings of the satellite.

The film explains that because of

the speed and irregular paths of the satellite, an IBM electronic computer will be in constant use to predict the "moon's" future positions. This data will be relayed to tracking stations throughout the world.

16mm Distribution Is Planned

Plans are being made to distribute *A Moon Is Born* to schools, clubs and civic groups. The film was printed in color and black and white versions to facilitate tv use in public service showings. ☐

A Leader in the Missile Field, RMI Tells Its Story—

Visual Recruiter of Engineers

Sponsor: Reaction Motors, Inc.

Title: *This Is RMI*, 16 min., color, produced by Audio Productions.

★ Reaction Motors, Inc., is a fast-growing but, until recently, little known company which manufactures rockets. Organized in 1941, and concentrating on research for the past decade, RMI is now gearing for major production, needs thousands of engineers to fulfill its mission as a supplier of rocket engines and allied devices for the armed forces.

Although the company has grown from four employees in 1941, to 400 in 1956, and to 1800 this year, its need for more and more engineering personnel is still of major concern. RMI has been somewhat handicapped in this respect by the fact that the company is not as well known as other employers of large numbers of engineers. Rockets have been so hush-hush that RMI has rarely been able to tell even prospective engineering employees much

about what they would be working on.

One of the tools the company is employing in its recruitment campaign is a film, *This Is RMI*, which, although it does not break down the classified restrictions on the nature of RMI's work, does bring engineers inside its doors to show the opportunities available to them. It explains the advantages younger men enjoy at RMI by working in close cooperation with leading engineers in the field.

And, knowing that many other considerations are important to engineers being wooed by concerns from coast to coast, RMI devotes much attention in the film to the ideal location of its plant in a beautiful rural section of Northern New Jersey, but close enough to New York to enjoy many of the big city's advantages.

RMI is currently showing the film to engineering groups, and to men in engineering schools across the country. ☐

"This is RMI" shows engineers the opportunities in its organization.



Above: pictured in the *Atom Comes to Town* is this one million-watt nuclear reactor at the Battelle Institute, helping to develop atomic energy.

Peacetime Roles for the Atom

Sponsor: Chamber of Commerce of the United States.

Title: *The Atom Comes to Town*, 29 min., color, produced by Muller, Jordan & Herrick.

* * *

★ "Atomic" is still such a fright-producing word to many people that the present role of peacetime atomic energy is little understood. But the peaceful atom, no longer just a laboratory dream, is here today, working wonders, promising a better world for all mankind. Already, atomic development is a major factor in the American economy. Thousands of men and women earn their livelihood by harnessing nuclear energy for our benefit.

The U.S. Chamber, in this film, introduces us to just a few of these atomic wonders, miracles that are happening all about us, wherever we live.

Electricity can now be produced from the energy in the atom, and to some of us, at least, this is surprising news. Potential energy in just one tablespoon of uranium equals the muscle power of 40 million strong men working for an hour, or

the heat from more than 750 tons of coal.

In fact, one tablespoon of uranium is potentially capable of making enough electricity to meet all the needs of an average-size city for a full day.

Of course, the trick is to use this energy economically. The atom has not yet reached the stage of competing dollar for dollar with conventional fuels, but progress has been rapid and the day may not be far off. Already, electricity-generating atomic plants are in operation in Virginia and California and other plants are being built in many other states.

The film shows other uses of the atom—in medicine, agriculture, industry and research. It premiered, appropriately, aboard the atomic submarine *Sea Wolf*, with projection current generated by the submarine's atomic energy plant.

Additional information on the new film may be obtained from the National Chamber's headquarters, 1615 H Street N.W., Washington 6, D.C., and in several key cities. The film is cleared for television. Rental charges are \$15 for seven days, or it may be purchased for \$160. ☐

The Saga of Two Pioneers—

30th Year in Pictures; the Keystone Wire Story

Adds Two New Films to Growing Library



Above: charged into huge open hearth furnaces are the raw materials dug from nature's underground storage bins. Right: wire rope makes the cables for great suspension bridges.



UNREELING a sponsor-producer relationship which spans more than three decades are two new color motion pictures, *Steel Wire in Agriculture* and *Steel Wire for Industry*, recently completed for the Keystone Steel & Wire Company, Peoria, Illinois by The Venard Organization.

"It's a case of two pioneers getting together—a pioneer producer of wire and a pioneer in film production," says Harold L. Coons, Keystone's advertising manager who supervised production of the new films. Venard produced the first promotional film for Keystone in 1924.

First Film a Rural Opus

The first Venard vehicle for this sponsor was a rural opus entitled *Give the Pigs a Square Deal*. Its producer opines that the only similarity between the 1924 subject and the 1957 Keystone films is that all were made in a steel mill.

The old and new films utilize a basic pattern which has endured in sponsored pictures -- the incorporation of manufacturing and product application scenes. Visual versatility, however, has grown apace with manufacturing improvements and modern product applications. Though the 1924 Keystone picture included a fractional attempt at color, it essentially was a black and white, silent film. Full color and sound lend reality and sales power to the steel manufacturing and product sequences in the new films.

Contrast in Color Methods

Attempts at color in the 1924 production exemplify, by contrast, the growth of motion picture method. The early film dealt with the fun-

tion of good fencing in hog sanitation and featured Red Brand fences. To be photographed, the top wires of these fences, which were red, were painted white. When the film prints were made, the white top wires of all fences shown were painted red with a dye solution—frame after frame, in each print.

How one print escaped this color treatment and was rescued after release is told by W. H. Getz, sales manager of Keystone's Merchant Trade Division. The unpainted print was shipped to a Keystone salesman. The Red Brand man was true to his color, no white-topped fences for him. He bought a bottle of mercurochrome and started his own color processing.

Widely Used by County Agents

The 1924 film and other silent films were used extensively by County Agricultural Agents. When sound came, everyone wanted sound films but rural leaders had no facilities for showing them. The early sound films were taken to rural audiences by Venard "road show" crews. Many farm families first witnessed the "talkies" when groups of as many as 1,000 persons gathered at the high school or village hall to see Keystone's *Tom, Dick and Harry* or *Hidden Treasures*. These were human interest stories with agricultural messages on crop rotation and soil improvement. Cartoon comedies were added to complete the evening's entertainment.

The advent of 16mm and the availability of sound projectors in every community enabled Keystone to go back to the sponsor-to-user distribution plan. Subsequent productions were *Modern Fence Build-*

ing, *Willing Acres*, *The Soil Conservation District*, and other farm films, and industrials including *Keymesh* and the Freedoms Foundation Award Winner, *The Shadow of a Pioneer*.

More recently, as the sponsoring company and its concept of public relations continued to grow, there have been *Education Plus—The Field Trip* and *Education Plus—Cooperative Office Occupations*, visual aids for education, designed primarily for television public service programming.

Show Modern Steel Processes

The two new films, *Steel Wire in Agriculture* and *Steel Wire for Industry* follow the story of steel from open pit iron ore mines in Minnesota to the open hearth furnaces and through the refining process, tapping, pouring to ingots and various rolling operations in which the steel is rolled into rods which are drawn to wire. Here, the films go their separate market ways.

In *Steel Wire in Agriculture*, scenes of drawing rods to wire for farm fences lead to the uses of Keystone's Red Brand fences in farming operations in many parts of the country. Livestock sequences conceived to win farm audiences feature Brahman and Santa Gertrudis cat-

* * *

Right: Santa Gertrudis cattle, fenced with Keystone's Red Brand wire at the famed Rockefeller Ranch in Arkansas: scene in "Steel Wire in Agriculture."

Record of Performance

*This enviable record of client satisfaction which The Venard Organization has made in three decades of service to Keystone Steel & Wire sets an example to producers and sponsors everywhere. We salute them both. — OHC

tle and hybrid cattle — Charbray (part Brahman, part Charolaise), Braford (Brahman-Hereford), Brangus (Brahman-Angus), and the Beefmaster (bred from Brahman, Hereford and Shorthorn). These specimens are seen on ranches in Florida, Arkansas, Missouri and Colorado. The film is aimed at vocational agricultural classes and rural groups.

For Industrial Sales Field

Steel Wire for Industry primarily will be used for sales promotion by Keystone representatives, according to F. P. Schusler, industrial sales manager. This film shows the drawing of many types of wire for industrial uses, ranging from wire rope for suspension bridge cables to wires no bigger than a thread used in truck tires. Such wires may someday be used to strengthen passenger car tires.

Emphasis is given Keystone's special-processed wire for the cold heading industry, an important part of the company's business today. When the "right wire" permits the cold heading for 2 cents each of parts which formerly cost the manufacturer 19 cents each when machined, the "right wire" becomes important to industry. *Steel Wire for Industry* will do its work in showings to societies of engineers and metallurgists, industrial plant personnel, college engineering and metallurgical classes and high school science classes.

Distributed by Venard Firm

National distribution of both films will be handled by The Venard Organization. Requests should be directed to Venard at 113 North East Madison Avenue, Peoria, Ill. ☐



Bell People Take Jobs to Heart

"The Antidote"—Story of a True Incident—Introduces Human Relations Film Series Created for Bell System

IT MAY SEEM STRANGE to those who know telephone people, but Bell System surveys regularly turn up a small group of people who think of the phone companies as efficient and scientific, to be sure, but also as aloof and impersonal.

Telephone company officials think that this occasionally found attitude is paradoxical, for of all groups of people in commerce, Bell System employees receive the most instruction aimed at truly friendly public relations on the job, and the most encouragement to go way beyond ordinary duties and civilities both on and off the job.

The records of many years document telephone employees' activities in extraordinary public service. And the Bell System believes that it is a story that can constantly be told, not only that the public may know what sort of people they are, but to continue to nurture the idea, internally, of the companies' tradition of public service.

With a good story to be told, such as this, the companies, through their parent, American Telephone and Telegraph Company, usually unite to put it on film. AT&T magazine and newspaper advertisements are now stressing the community service idea, and a series of films will be



... plays key role in "The Antidote."

designed to dovetail with these messages seen in thousands of magazines and newspapers across the country.

The first film specifically planned for this program is *The Antidote*, 12 min., b. w., produced by Henry Strauss & Company. It recounts a true incident of a young child who had swallowed a bottle of poisonous cleaning fluid. The attending doctor appeals to the telephone company chief operator on duty to track down the manufacturer of the fluid and find out the complete ingredients so the proper antidote can be



A dramatic scene in the Bell System film, *The Antidote*.

given. It turns out to be a difficult job, for the time is Sunday night, but after several harrowing hours, with the child perilously close to death, the manufacturer is found and the proper antidote determined so the child is saved.

The story is dramatic and emo-

tion-packed, yet it is but one of many instances of how telephone people react in emergencies to perform outstanding public services.

The Antidote has been shown widely throughout the Bell System companies. In addition, 65 35mm prints are being offered to theatres.

Film Study of Labor Arbitration

Sponsor: American Management Association.

Title: *Arbitration*, 30 min., b. w., produced by Knickerbocker Productions.

★ This is a film record of an unrehearsed arbitration session. Its purpose is to show how each side in a typical dispute presents its case before an impartial board of carefully selected arbitrators. Though a specific labor grievance serves as the springboard for the session, the film considers such basic aspects of arbitration as: the participants—arbitrators, witnesses; the usual order of business; the documents which may be used as evidence and those which have the greatest weight in bringing about decisions; and the techniques used by company and labor representatives to present their cases.

For this film, television cameras were trained on an actual arbitration session between SKF Industries and the United Steelworkers of America, Local 2098. The arbitration board consisted of the Secretary and General Counsel of SKF Industries, the International Staff Representative of the United Steelworkers, and an impartial chairman, selected from a panel submitted by the American Arbitration Association.

The case for the union was presented by an Associate Counsel of the United Steelworkers. The com-

pany case was presented by the Labor Relations Coordinator for SKF Industries.

Witnesses called by the union representative included the worker who had filed the original grievance, the head of the local grievance committee, and the president of the Union local. Testimony for the company was offered by the General Foreman and the Shift Foreman concerned.

Arbitration is not only an informative training aid. It is a graphic demonstration of how labor and management can cooperate in handling crucial industrial problems. Under the skillful direction of the arbitrators, the immediate basis for the hearing—the union's charge of improper distribution of overtime assignments—gives way to a more fundamental question: can a company ask the union to assume responsibility for the clearance of overtime assignments? In this film, company and union representatives present their cases for the final decision of the arbitration board.

Throughout the film a narrator serves as a "guide," clearly pointing out the essential and significant aspects of this typical arbitration session.

The purchase price of *Arbitration* is \$195, including a Leader's Guide. Rental price is \$30 for the first day, and \$10 for each additional day. Available from the AIA, 1515 Broadway, New York, N. Y. 10019.

PICTURE SEQUENCE OF SCENES FROM "THE ANTIDOTE"



Family doctor asks phone company for help in tracing poisonous fluid...



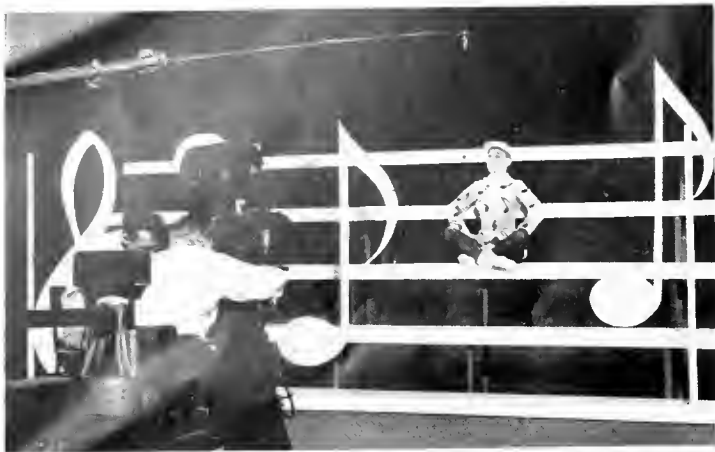
Despite Sunday hour, chief operator begins arduous job of finding maker...



Company files yield data needed to analyze ingredients for antidote.



Safely on way to recovery, thanks to teamwork by all concerned.



That's "Mr. B. Natural" on the model scale as Kling Film Productions' crew prepares to shoot a sequence for the new Conn picture.

"Selling" Youth on Music Values

Through Emphasis on Personal Benefits, This C. G. Conn Film Wins Widespread Audience Approval, Helps Dealers

REGARDING INSTRUMENTAL MUSIC, parents should think in terms of "what music can do for the child," rather than "what can my child do for music?" That is the theme of *Mr. B. Natural*, a current 16mm motion picture sponsored by C. G. Conn, Ltd., of Elkhart, Indiana, manufacturer of band and orchestra instruments.

This sponsor's film approach is a good example of how a motion picture may blend sales promotion with a message designed to enlighten the public and benefit the industry to which the sponsor belongs.

Explains Company Viewpoint

Paul E. Richards, C. G. Conn's general sales manager, explains his company's thematic approach to *Mr. B. Natural*:

"If a child learns to play a music instrument sometime during his 12 years of elementary or high school, and then never touches the instrument after he graduates from high school, he will have gained tremendously in many ways."

Richards points out that the playing of a music instrument aids in the development of mental and physical coordination, self-discipline, team spirit and self-confidence.

Though these personal qualities are real, attainable values, they are not music's unique and most appealing value, the quality which motivates music's other values: the sheer joy of making music.

With *Mr. B. Natural*, the sponsor is able to dramatize music's personality-building attributes with the very sight and sound of music—a

happy human expression which voices its own value. By showing how this expression comes to one young student, the film highlights all of music's advantages and the importance of the school music educator and the reliable band instrument dealer in guiding young persons into worthwhile musical experience.

Buzz Meets "Mr. B. Natural"

Mr. B. Natural, produced by Kling Film Productions, Chicago, plays its rhythmical way for 27 minutes of color, telling the story of



Above: there's excitement in the halls as kids talk about school dance.

12-year-old Buzz Turner who is introduced to the joy of music by the personified spirit of music—"Mr. B. Natural."

A hep pixie who inhabits the third line of the music staff, "Mr. B. Natural" appears in response to Buzz Turner's first musical awakening and leads the boy to musical fulfillment. "Mr. B. Natural" teaches Buzz the joy of music, how music can improve Buzz, help him to "be more natural." The sprite encourages the lad's natural inclina-

tion and ushers him to the school bandmaster and the music dealer.

Besides the fun of music itself, "Mr. B. Natural" shows Buzz the team spirit learned by a band member, the glamor of band uniforms, the excitement of band competitions. From the school bandmaster, Buzz learns the ease of music study in the school's program, how music infuses poise and confidence, develops coordination, completes his education.

How Good Music is Made

From the music dealer, Buzz learns that the best musical sound comes out of the best musical instrument, how good instruments are made, and how they are available on



Above: sound advice from the local music dealer starts Buzz out in the right path with a good instrument.

an easy trial-purchase plan. Buzz Turner joins the school band and learns that "Mr. B. Natural," the bandmaster and the music dealer have spoken true. Whether or not he becomes a new Harry James or Bennie Goodman is not so important: music will help him to be a better Buzz Turner.

The film augments its theme with scenes of the manufacture of musical instruments at the sponsor's

plant and scenes of the Miami Senior High School Band playing in the Orange Bowl in Miami, Florida. Original dance scene scores were composed and conducted by Kling's musical director, Bernie Saber. The photoplay was written by Marvin David and directed by Phil Patton.

Extend Showings After Tests

Sales Manager Richards reports that during the first weeks of distribution of *Mr. B. Natural*, C. G. Conn received "many wonderful comments from all classes of audiences" — from Kiwanis clubs, parent-teacher groups, band directors, music teachers, dealers and editors of music magazines.

The sponsor initially distributed the new film through the company's Elkhart, Indiana headquarters and through Conn dealers. The company now is enlisting the facilities of Modern Talking Picture Service, Inc., to reach more parental, teacher and student audiences. *Mr. B. Natural* is being publicized by a lively photo folder which introduces the film's cast and outlines the sponsor's message.

Below: the "big moment" for Buzz arrives when he participates in the annual Victory Dance at City High.



Oriole's Film Story a Winner in Hot Stove League

Sponsor: The Gunther Brewing Company.

Title: *Play Ball with the Orioles*, 20 min., color, produced by Sound Masters, Inc.

* * *

★ One thing you can say about the Orioles this year—so far—they're better than the Senators and the Athletics. And, they're even up with the White Sox and Yankees in wins and losses—real spoilers.

Good friend of the Orioles, and sponsor of their broadcasts, is the Gunther Brewing Company. And, as a good friend, the company is sponsoring this film for showing to

groups of fans all over Maryland and the Chesapeake area.

Play Ball with the Orioles seeks to bring the average TV fan in more closely to baseball—live baseball—by showing him some of the inner points of the game, describing what each position on the field is doing. Announcer Ernie Harwell and Manager Paul Richards take part, and tell about the job of building a winning club, step by step, until the hated Yankees are finally vanquished.

The Red Sox, however, are the patsies in this film—they go down 2-1 to the scrappy young Orioles in scenes taken from an actual game.

COLORFUL ANIMATION, FRESH APPROACH, HELP MAKE

Palatable Facts for Investors

"The Hope That Jack Built" Showing to Theatre Audiences, Entertains as It Explains Functions of the Security Markets

Sponsor: National Association of Investment Companies.

Title: *The Hope That Jack Built*. 8 min., color, produced by Robert Lawrence Productions.

★ Investment companies, traditionally conservative, are also limited in telling their story to the public by stringent rules of the Securities Exchange Commission. Thus, the companies have found it hard to fully explain their functions to prospective investors who may not know a mutual fund from a corner savings bank.

This film is one route to a way

out of the investment companies' communication difficulties. It is a radical departure from the traditionally conservative method of telling a "Wall Street" story.

How Investment Firms Work

The Hope That Jack Built details the intricacies of diversification, professional management and investment through the story of its main cartoon characters, Jack and Penny Saver. Departing from the usual educational pattern, the picture develops a complete story line and in a gay way carries Jack and Penny to the horse races, the stock

market and on into the story of investing. It features an original musical score and employs a number of unusual animation techniques.

Initial plans were to make the film available to television stations, service clubs and other non-theatrical groups this summer. But because of the film's high entertainment value and the interest elicited by motion picture exhibitors, release to movie houses is being given

top priority. The film premiered late last month at the Paramount Theatre in Newark.

TV, Other Showings to Come

B/w prints will later be offered free of charge to all television stations, and color prints will be made available at cost to investment brokers and dealers and NAIC member companies for screening before church, social, business and civic groups.



Here's original story board art and cue cards created by Robert Lawrence Productions for "The Hope That Jack Built." Originals used bright, fluorescent paints to show ultimate screen effects: free style of drawings carried into finished theatrical "short."



Style of art rendering used in new Laux Films slidefilms for European sales training.

Slidefilms for Europe's Salesmen

Series of Eight Color Titles Syndicated by Laux Films

★ Taking a cue from the success of syndicated sales training films in the U. S., Laux Studios of Frankfurt, Germany has produced the first European-created series of sound slidefilms for the training of salesmen. The complete kit, entitled *The Eight Sales Resistances and How to Overcome Them* contains eight subjects in color.

The first in the series *I Don't Care for Anything New* was premiered on May 27 in conjunction with a sales training course arranged by Heinz M. Goldmann, a leading expert in this field. The classes were held in Cologne.

Recognition of the causes of sales resistance is said to be an integral factor in the creative planning of the series. Other titles are: *Too Expensive; Not Again; I'm Not Competent; That's Not What I Need; I Just Don't Want To; I Have No Time;* and *Thank You, We Have All We Need*. In the first program three types of sales are demonstrated: the sale of a new hair tonic to a retailer; the sale of a bookkeeping machine to an industry; and the sale of a mechanical kitchen device to a housewife.

Both wrong and right sales approaches are demonstrated as well as the rewards of a successful sale.

The producer has utilized color

animation techniques throughout the new series. Long before final editing, considerable research and pre-testing (the usual custom of this firm) was carried out to insure the psychological effect of this training material.

Below: the customer says 'NO!' and symbolically armors himself against the salesman.





NAVA's public relations director Hank Ruark presents his slide program.

Public Relations Keynote Theme as 2,000 Attend Chicago Meeting

WITH EMPHASIS on increased public understanding of what audio-visuals are and how they work in education, industry and the church field as its guiding theme, the 1957 Convention and Trade Show of the National Audio-Visual Association attracted nearly 2,000 a-v dealers, distributors and users to the Hotel Morrison in Chicago on July 20-23.

Consumer Groups Also Meet

Meeting concurrently during the period were members of the Educational Film Library Association, holding its 14th Annual Conference; the Association of Chief State School Officers; and the A-V Conference of Medical & Allied Sciences. In addition, special A-V Workshops were held for industrial training directors (sponsored by the Illinois Training Directors Association);

religious audio-visual workers and an agricultural leaders a-v workshop. Members of the Industrial Audio-Visual Association attended a special mid-summer luncheon program and visited the trade show.

General Sessions Feature PR

Beginning with the keynote address "PR-Paved Road to Success" by Dr. John A. Hunter, Dean of the Junior Division, Louisiana State University, NAVA members and guests at general sessions heard other speakers on public relations to extend audio-visual usage, including Dr. Clyde Miller, director of the Division of Audio-Visual Education, State Department of Education in Ohio; P. Ray Swank, president of Swank's, Inc.; Adrian L. TerLouw, educational consultant, Eastman Kodak Company (who premiered a new slide presentation "The Case of

A-V Users from Industry, Education and Churches Get Together at National Audio-Visual Convention



Outgoing pres. Ainslie Davis gets plaque from Bill Birchfield.

the Curious Citizens") and Bernard A. Cousino, Cousino, Inc.

Planning of this year's convention was a special highlight, featuring unusual showmanship in both audio and visual presentation. Mr. Swank was in charge of these arrangements.

Elect Birchfield as President

William W. Birchfield (Alabama Photo Supply, Montgomery, Ala.) was elected president, succeeding Ainslie R. Davis (Davis Audio-Visual Co., Denver, Colo.), who became chairman of the board of directors.

Other officers elected were:

P. H. Jaffarian (Audio-Visual Center, Inc., Seattle, Wash.), first vice-president; William G. Kirtley

(D. T. Davis Co., Louisville, Ky.), second vice-president; Ray Swank (Swank Motion Pictures, Inc., St. Louis, Mo.), secretary, and Harvey W. Marks (Visual Aid Center, Denver, Colo.), treasurer.

Name New Directors for '58

Regional directors and directors-at-large also were chosen:

Mahlon Martin (M. H. Martin Co., Massillon, Ohio) and E. F. Burke (Burke's Motion Picture Co., South Bend, Ind.) are the new delegates-at-large. G. S. Follis (Stanley Winthrop's, Inc., Quincy, Mass.) is New England regional director; James W. Bell, Jr. (Calhoun Co., Inc., Atlanta, Ga.), Southeastern regional director; Eleanor Bell (Kansas City Sound Service, Kan-



Discussing a-v industrial promotion ideas with Bob Abrams (center rear), chairman of NAVA's Industrial Relations Committee are (l. to r.) Earl Harpster, Cleveland; Max Rarig, Seattle; Jasper Ewing Jr., New Orleans; Charles Mus-n, Bell & Howell, Chicago; Hank Ruark, NAVA office; Mr. Abrams; Bill Birchfield, Montgomery, Ala.; Charles Appel, Pittsburgh, Pa.; and Dick Utz, Hollywood, Cal.

Below: State level audio-visual leaders pause briefly during U. S. Office of Education conference. Dr. Seerley Reid (back row, third from left), audio-visual chief, USOE, reported results of first national survey at state level since 1922. A second USOE survey at large-city level was planned at meeting.



sas City, Mo.), Plains regional director, and Ty Sidener (Ty Sidener Co., Sacramento, Calif.), Western regional director.

Advisory Committee Members

The Advisory Members' Liaison Committee, representing the manufacturers, producers and publications supporting the Association's program was also revealed. Elected to serve on this industry advisory group were Robert Kreiman, Bell & Howell Company, as chairman; Pete Doering, The Jam Handy Organization, Inc., as vice-chairman; Hy Schwartz, The Kalart Company; Clif Squibb, Squibb-Taylor, Inc.; Cliff Howcroft, Cathedral Films; and O. H. Coelln, Jr., publisher of BUSINESS SCREEN.

Public Relations Ideas at General Sessions

★ Ideas on public relations for the audio-visual field were expressed by featured speakers at the NAVA convention's two general sessions. Covering various aspects of a publicity effort, the speakers amplified the convention's theme: "P. R. that Pays."

At the first general session, July 20, the keynote, "P. R. — Paved Road to Success," was sounded by Dr. John R. Hunter, dean, Junior Division, Louisiana State University. Henry C. Ruark, Jr., NAVA's director of information, spoke on "Working with Press, Radio and TV."

"The Ohio Program" was discussed by Dr. Clyde Miller, director, Division of Audio-Visual Education, Ohio State Department of Education. P. Ray Swank, president of Swank's, Inc., St. Louis, Mo., talked on "Effective Advertising and Sales Promotion."

During the second general session, July 22, more public relations points were made:

Bernard A. Cousino, Cousino, Inc., Toledo, Ohio, told NAVA members that "Public Service is



Above: Bill Gove puts a-v business in new light with his talk.

PROFESSIONAL SHOWMANSHIP SETS HIGH STANDARD AT NAVA CONVENTION



Meeting specialists from the National Projection and Rental Service (supervised by Ray Swank 3rd from left) prepare for first general session.



Don White cues sound and lights via inter-com as Ann Vath checks program cue sheet as operations are tied together for smoothly-run meeting.



Mahlon Martin warms up tape recorder (entire show was recorded for member review) as light-control man in background sets up opening light cues.



Light-control man (foreground above) and Mahlon Martin (convention sound supervisor) ready boards for presentation control at first general session.



Above: giving details on how PR can help NAVA members is past pres. Bernard Cousino, Toledo dealer.

Good Public Relations." Adrian L. TerLouw, educational consultant, Eastman Kodak Company, Rochester, N.Y., conducted a premiere showing of "The Case of the Curious Citizens," a new public relations presentation. The closing address was given by William Gove, vice-president and sales director of EMC Recordings Corporation, St. Paul, Minnesota.

Training Directors View Techniques for Production

★ Simplified techniques of film production were described to training directors in business and industry at a Visual Aid Workshop held by the Illinois Training Directors' Association, July 22, at the NAVA convention.

"Preparing Slidefilms in Three Minutes," a demonstration of the new Polaroid Transparency system, was presented by Kemon P. Taschioglou, industrial sales promotion manager of the Polaroid Corporation.

Navy Training Aids Shown

"Producing a Training Film at Low Cost" was the subject of a talk by A. F. Hans, assistant manager, Safety Employee Relations Department, Standard Oil Company (Ind.). Information on the Navy's use of audio-visual aids was presented by Raymond W. Trimble, training aids specialist at the 9th Naval District, Great Lakes, Ill., and Lawrence Braaten, training aids spe-

cialist, Bureau of Personnel, Department of the Navy, Washington, D.C.

A keynote address was given by Dr. J. J. McPherson, director, Audio-Visual Center, Wayne State University, Detroit, Mich. The speakers were introduced by William E. Bright, Jr., of the Pure Oil Company, president of the Illinois Training Directors' Association.

Surveys to Measure Schools' A-V Progress

★ Phases of audio-visual usage in the nation's schools were considered in two conferences conducted by the U.S. Office of Education at the NAVA convention.

One conference, for chief state-school audio-visual officers, dealt with the results of the first national survey of the audio-visual activity of state departments of education. A second conference was held to

(CONTINUED ON PAGE 54)



AT MANY SCHOOLS with which we have had dealings in recent months, there is much curiosity about the expanded use of motion pictures, closed-circuit television and other visual tools in colleges, lower and secondary schools. What, we are asked by teachers, is the future of audio-visuals in the classroom?

We are, of course, the last people to utter warnings against expecting too much, let alone a negative reaction, to the use of the audio-visual media in education. It is not exactly a secret that Owen Murphy Productions, in collaboration with a large eastern university, is preparing a highly ambitious classroom teaching project based on film. Perhaps it is precisely because we believe so fervently in the values of films and television in education that we rise to question the thinking behind so much of the educational film (and live television) teaching projects now in the pilot and planning stages.

* * *

GENERALLY, THESE teaching projects fall into what might be termed the "Great Teachers" category. The philosophy of the "Great Teachers" school is as clear as it is simple: since there are not enough teachers to physically face a growing student population, put the greatest teachers in every field on film (or on television) and let the teacherless students face their images.

The classic simplicity of this theory is matched, in history, only by equally simple theories—like the ones about the earth being flat. Admittedly, a flat earth concept was easier to accept than a global planet when Eratosthenes mathematically arrived at the shape and size of the earth in 240 B.C.: it simply happened to be as wrong as it was simple.

It seems to us, as it does to most creative communications people, that the "Great Teacher" approach

The "GREAT TEACHER" Films

Allan Chase Writes on Films for Our Schools

to audio-visual teaching tools is about as far from the mark in education as the flat earth theory was in geography. Examine it in the cold light of day-to-day utilization and—once the public relations trumpets are stilled—the flaws of the "Great Teacher" approach become ominously evident.

* * *

THE FIRST weakness is apparent to anyone who has ever made a professional film: take the world's greatest teacher, surround him with

lights, cables, microphones and technical crew, point a live sound camera at him and say "Action!" and you reduce him, at a stroke, to just another amateur actor. Even in his own lecture room or laboratory, the great teacher—once camera equipment and technicians replace his students—emerges on film not as himself but as a character with all the grace and charm of a bumbling train announcer calling off schedules in a provincial station at midnight.

There is no mystery about why

Educators Commend Viewpoint on TV Panacea

★ Allan Chase has received many letters from leading educators in colleges and educational associations since the original publication of this article in *Notes from Owen Murphy Productions*. Requests for reprints, to date, have totaled over 1,000.

The American Association of Colleges for Teacher Education requested, received and mailed out to all subscribers to their own bulletin, copies of the newsletter. This AACTE bulletin, dated June 14, carried a front page story on the Chase article, terming it a "statement which will be of interest to every educator concerned with the use of audio-visual tools in teaching, whether he agrees with its point of view or not."

A spokesman for AACTE wrote: "It contains a message of vital importance to all educators. I hope it will be read and heeded throughout the country. Your statement destroys the illusion of the simple solution to problems of rising enrollments more effectively than any I

have seen. You and your associates are to be congratulated on the forthright manner in which you have discussed the 'great teacher' issue."

Professor Fred S. Cook, School of Education, Stanford University, had this to say: "I agree with it 100% and it gave me some added insight as to why I have felt that TV is not an educational panacea. You have very ably shown that TV in our culture can at the best be only another tool that must be used by an effective teacher in an organized way if we are to gain any measurable educational results."

Professor Virgil M. Rogers, Dean, School of Education, Syracuse University, wrote Mr. Chase as follows: "I hasten to congratulate you on a rather thorough analysis of the 'great teacher' cult which has been, I think, exaggerated in the field of professional education. You have exploded the theory that this teaching technique can replace a live, qualified classroom teacher in the child's experience." ■

this happens. If it takes at least twenty years to train a great teacher, it takes almost as long to train a really fine actor—and once the camera stands between a body of information and any audience, every person on screen becomes an actor first and a possessor of information second. The camera is an impersonal instrument which needs the talents of an Olivier to make the greatness of even a Shakespeare come through for an audience. And the text of a lecture on chemistry or mathematics or history contains neither the word magic nor the drama inherent in a Shakespeare play.

This basic weakness of the "Great Teacher" teaching film theory is only the least of its drawbacks. In itself, it could be corrected by engaging fine actors to study the teachers they are to portray on film—and then, under the watchful eyes of the teachers, go before the cameras and speak the lectures written by the great teachers themselves. Granting that the great teachers reached their unseen students in this manner, could such films bring good results at the classroom level?

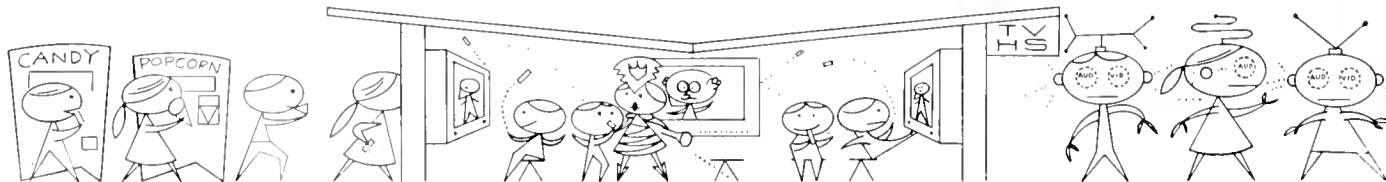
* * *

EVERYTHING WE have learned in the assailable processes of transmitting information to mass audiences indicates that, even under these ideal circumstances, such efforts would not justify their costs in time, energy, and money.

The reasons for this belief are to be found in the classroom audiences themselves, and in the relationships of these audiences to their motion picture and television screens, as well as to their flesh-and-blood teachers.

To a student, a good teacher is a person who not only offers information, but who also answers questions and offers personal guidance for the student's post-lecture pursuit of information or clarification. Some-

(CONTINUED ON PAGE 46)





Have Projector ...will travel

Here's the inside story of why men on the go pick the Kodascope Pageant 16mm Projector...

You may have noticed how often men on the move use movies.

That's natural because films tell and sell so well.

Equally important to the man on the move is the *right* projector. That's why so many travelers are turning to the Kodascope Pageant 16mm Sound Projector.

3 good reasons—First, they find the Pageant Projector truly portable. (Single-case models are suitcase size.) Second, every Pageant is *lubricated for life*, ending forever breakdowns due to *improper oiling*.

And third, just about everyone finds a Pageant Projector easy to use. No muffs, fluffs, or false starts, because this projector has folding reel arms, attached drive belts, printed film path, and *one* switch for forward *and* reverse.

With the Pageant's Super-40 Shutter you get 40% more screen illumination at sound speed than with standard shutters. This gives you

bright, sharp images filled with detail, even when rooms are hard to darken.

Quiet operation—And Pageant Projectors have fine sound fidelity—a well-baffled speaker and true-rated amplifier. Nylon gears make for whisper-quiet operation. Result—you "hear," as well as see, the picture!

Traveling—or staying at home—you'll find the Kodascope Pageant Projector provides ef-

fective showings for your 16mm films, *every time*. So take a tip from the travel-wise—pick a Pageant.

Whatever you use films for—sales, entertainment, training—there's a Pageant to do the job. A nearby Kodak Audio-Visual Dealer will demonstrate at your convenience. Or write for details. Your only obligation is getting the *most* from *your* movies.



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Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projector, and tell me who can give me a demonstration. I understand I am under no obligation.

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thing strange is bound to happen to a student confronted with a teacher who can be seen and heard, but who himself neither sees nor hears.

Something even more significant, however, happens to the same student in those few moments when the classroom is darkened and the motion picture or television screen is prepared to bring images into the darkness. In this fifth decade of motion pictures and second decade of television, what happens at this curtain-raising moment is that, inwardly, the viewer prepares to receive a blend of images and sounds which add color and diversion to his life.

The classroom, in that transitional moment, ceases to exist. The only reality is the picture screen and what it promises to bring to each viewer personally. Once the images arrive, they can—and often do—take the classroom viewer through a new threshold into an unexplored and fascinating world. Or they can—and most frequently do—take him to another classroom run by a camera conscious teacher who blinks and stares and talks too much and too fast.

* * *

THE FILMS WHICH take the student into unexplored worlds are—in the full sense of the word—entertainment films. As such, they satisfy the anticipations they aroused—and gain his undivided attention for their informational content.

The didactic teaching films, on the other hand, oppress the student by their drabness. His attitudes toward films and television have long since been conditioned by entertainment films and live shows; before a teaching film can get through to him as information, it first has to come alive as film. The "Great Teacher," on film, becomes a talky interloper in a private world; the teaching film itself a crudely constructed charade on the student's well-established image of what a motion picture should be. It offers neither the visual magic of a good movie nor the two-way communication a student enjoys with a real teacher.

Actually, the real value of a classroom film is that it can remove many of the barriers that normally stand between a student and the subject it illuminates. A four-week chemical reaction can be captured, via time-lapse photography, in four minutes of visually exciting film. The twenty-year-old Warner enter-

The "GREAT TEACHER" Films

tainment film, *The Story of Louis Pasteur*, still offers more insights into chemistry than a thousand lectures on "Why You Should Study Chemistry." A good animated film (with excellent art and music) on the principles of geometry can help the student achieve a quicker and better understanding of normal classroom and home study work in geometry.

* * *

FILMS ARE visual tools—and, as such, they are subject to visual techniques of construction, as well as the creative treatment of professional filmmakers. Where the classical description of the novelist is that of a man sitting on a high wall, describing the action he sees on one side of the wall to his audience on

the other side, the filmmaker is a person who builds a window in this same wall. Through this window, the audience sees and hears the action itself, without the physical distraction of a visible interpreter.

The role of the teacher is similar to that of the novelist. To supplement his own words, he uses many tools: books, blackboards, laboratory benches, guided student observation of nature and art and now—the audio-visual media.

The audio-visual teaching tools—particularly motion pictures—succeed or fail as teaching vehicles in rigid ratio to their creative value as pictures. A classroom film demands the same standards of production, writing, direction, photography, sound recording, editing, and musi-



cal scoring, and color printing as does the most costly Hollywood entertainment film — for the simple reason that it is aimed at the identical audience. The further it falls below these film standards, the more a teaching picture fails to teach.

* * *

THE ACHIEVEMENT OF SUCH creative levels in teaching films is not a matter of money but of the concepts, the insights, and the film experiences of the people who make them. In fact, many of the finest teaching films now available have been made on modest budgets by creative picture people who understood their jobs.

These teaching tools speed student comprehension by carrying him forward to new thresholds of understanding—and by encouraging the student to do more independent work. Thus, the best teaching film is not the one which sets out to act as surrogate for the teacher, the textbook, the library and the laboratory but the film which, by adding to the student's insight into a subject, stimulates him to do more and better work in this subject.

* * *

FAR FROM demeaning the importance of the classroom teacher and the library, the good classroom film increases the need for good teachers and good books. The classroom film speeds up the normal learning process, but it is not a magic push button which injects wisdom into thousands of students at the flick of a wrist.

In short, the teaching film can be compared to a telescope or a microscope in the hands of a science teacher: without them he can still teach astronomy and biology—but not nearly as effectively as with these optical tools.

* * *

THE AUDIO-VISUAL MEDIA are here to stay in education—but it will take a lot more than a budget and a camera to turn Great Teacher into Big Brother.

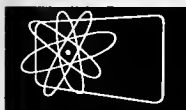
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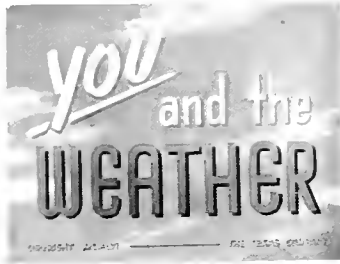
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**Business Screen Salutes
A Farm Favorite**

★ At family parties in rural America this year, hundreds of thousands of guests of local Texaco dealers are seeing the latest in the Texas Company's series of annual farm films. This one, all about the weather, is a colorful and highly useful sequel to previous films on bees, sheep, pigs, cattle, dairy cows, chickens and apples.



The eleventh in a series of farm films made by Audio Productions, Inc. for Texaco, is "You and the Weather."



Every good farmer is a good weather prophet but he relies on the professional weather man, too.



Earth is surrounded by atmosphere 300-700 miles thick. There are two outer layers but—



—the real birthplace of weather is the troposphere, inner layer of air averaging eight miles thick over U. S.

Weight of that air is air pressure, measured on barometer. Changes in pressure cause wind.



Wind direction is where it comes from. Speed is measured accurately by whirling cups called anemometer.



You can estimate wind speed by observing familiar signs. Smoke rises straight up in "calm".



From 8 to 12 miles an hour, the breeze is "gentle" and it extends small flags.



A "fresh" breeze brings white caps on lake. A sudden increase in wind means change of weather.



High and low pressure areas move across U. S. with prevailing westerlies, bring weather changes.



Tell temperature with stop watch? Count number of cricket chirps in 15 seconds, add 37. It works!



Grandpa just imagines winters are milder today. In 60 years, temperatures have climbed 1.5 degrees.



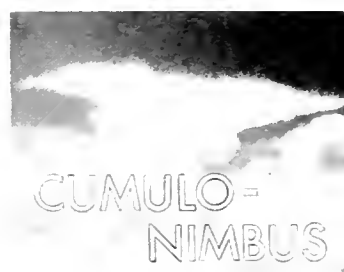
Land heats faster than water in daytime. Cool lake air displaces Chicago warm air, causing breeze.



Air always contains some moisture. Dew is water vapor that has condensed. So are clouds.



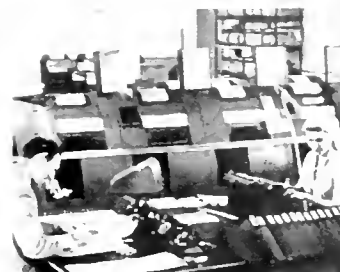
Clouds give weather man clues to coming weather. Pretty "Cumulus" usually mean fair weather ahead



Thunderheads contain violent winds dangerous to airplanes. Thunderstorm has more energy than a-bomb.



Weather balloons rise 100,000 feet, send back weather reports by radio on the way up.



Weather reports received by teletypewriter in Washington from all over the world, even from Russia



Data is translated into weather maps by skilled meteorologists. Service costs each of us only 20 cents a year.



This amusing character introduces new Ideal Toy picture . . .

Ideal Toy Corporation Film Tells "Tale of Three Toys"

★ *A Tale of Three Toys*, a new motion picture sponsored by Ideal Toy Corporation, should find a ready audience via television and organizational showings.

People like toys. Long after adulthood sets in, humans continue to be fascinated by the model creatures who have an imperishable youth. *A Tale of Three Toys* shows where toy ideas originate, how these ideas get accepted by a toy manufacturer. It tells of the birth of the Teddy Bear, of dolls that cry, pray, talk, walk, drink and wet. It shows the robot moving into toyville.

Filmed in Eastman Color

The film is in Eastman color and runs 13:42 minutes. It is available on free loan to public service organizations, educational and religious groups. The story is divided into three main segments, each showing the development of a different toy. These segments are complete; they can be shown together or separately as 4-minute shorts.

An earlier color film sponsored by Ideal Toy Corporation, *A Doll's Story*, also is available as a public service documentary. A photo-biography of a doll from her appearance on a drawing board to her debut on the retail store counter, this film, too, is aimed at children of all ages.

A Doll's Story, 11:42 minutes, was produced by the Audio-Visual Department of Queens College, Flushing, New York. All factory sequences were shot at the Ideal Toy Corporation, Hollis, Long Island, New York.

How to Borrow This Film

For information on obtaining both films, contact Ideal Toy Corporation at 200 Fifth Ave., New York 10. For to use, black and white prints will be sent unless otherwise indicated.

What's New in Sponsored Pictures

Recruits for Horticulture Goal of Canners' Picture

★ Recruiting new talent for the field of horticulture, a new motion picture, *The Story of John Porter*, is designed to help the agricultural scientist depicted, budding horticulturists and the canning industry.

The vocational guidance film was sponsored by the National Canners Association with the cooperation of the National Junior Vegetable Growers Association. On behalf of the canning industry, the National Canners Association is interested in contributing to food production and in encouraging young people to enlist in agriculture's future.

In a film leaflet, the Canners Association notes:

"Because of the work of horticultural scientists, we have more flavor-

ful fruits and vegetables, higher crop yields per acre of land, more efficient harvesting and distribution of perishable, insect- and disease-ridden plants, improved weapons with which to combat soil exhaustion and erosion. In short, better and more economical food is available to all."

Horticulture offers many worthwhile careers for young men and women interested in continuing the search that results in new discoveries in breeding, growing, harvesting and marketing fruits and vegetables, the Association points out.

The Story of John Porter was produced by Earl Fultz. It is available on a free loan basis from: Nelson Budd, National Canners Association, 1133 20th Street, Northwest, Washington, D. C.

ALCOA Displays Aluminum on Football Field in TV Film

◆ More than 60,000 pounds of aluminum were spread on the football field of Northwestern University's Dyke Stadium recently for a 1-minute, 45-second filmed television commercial sponsored by the Aluminum Company of America. The alumi-



Agency and film execs during Alcoa project are pictured: (l to r) John Poister, Henry Ushijima and Maurice Fisher.

num was moved to the stadium by the Corey Steel Company, Cicero, Illinois. Corey employees were featured in the film.

The commercial was designed to show the public just what an aluminum distributor must handle in supplying aluminum for different applications. The equivalent of 36 man-days of labor were required to unload and deploy the 30 tons of aluminum across the football field.

Seventy Corey Steel employees represented the departmental activities which process a single order for aluminum. A helicopter and two camera crews were utilized in the aluminum-on-the-gridiron production.

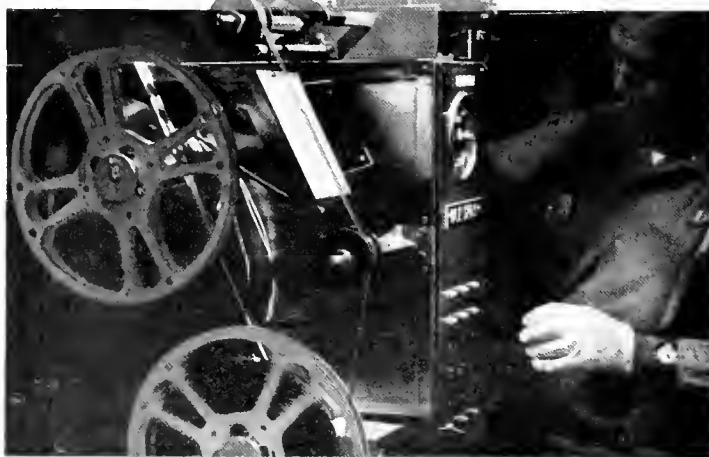
The demonstration of the vastness of aluminum pieces stocked by the distributor was created by Maurice Fisher and John Poister, vice-presidents of Wentzel, Wainright, Poister and Poore, Inc., Chicago advertising agency for Alcoa, and Henry Ushijima, director for Colburn Films, Inc., Chicago.

Company Merger in TV Film

★ The merger of American Can Company and Dixie Cup Company has been dramatized in a 2½-minute commercial for network television presentation. It is believed to be the first time a corporate merger has been explained to the general public in a television commercial.

Produced by Robert Lawrence Productions, Inc., the commercial shows Presidents William Stolk of American Can and Clarence Van Schaick of Dixie Cup in an informal discussion of the merger. In a set representing Mr. Stolk's office, they answer questions put to them by an off-camera announcer.

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For the latest technical information on how to get the most from 16mm film, write for DU/ART'S FREE booklet "The Processing of 16mm Film."



DU/ART FILM LABS, INC.
245 West 55th Street, New York 19, N. Y.



Farmers planning re-wiring are urged to consult power suppliers (see below)

Farm Wiring Pix Released by Film Productions Co.

★ Today America's farms are 97 per cent electrified but much of the wiring is getting old. Wiring put in during the second world war and immediate post-war years often was of poor quality. Rural electric associations, private utility companies with rural lines, and farmers' mutual fire insurance companies are concerned with the rising rate of fire losses due to defective wiring and the increasing loss of lives because of improper grounding and other installation deficiencies.

Discerning the need for an up-to-date motion picture presenting in simple, clear fashion the basic facts on effective wiring for the benefit of farm users of electrical power. Film Productions Company of Minneapolis, Minnesota recently produced, without sponsorship, a film entitled *Safe Farm Wiring—The Key to Efficient Power Use*.

Rural electric cooperatives, farm fire insurance companies, safety training teachers and others are showing a great deal of interest in the film, according to Iver Lind,

studio sales representative, who reports that "we are rather hard put to keep up with the demand for screening copies."

Many purchasers are using the film in their own limited areas as the nucleus of their safety and better wiring campaigns. Other organizations are making the film available on a loan or rental basis. At present such sources include:

Film Library, Agricultural Extension Division, University of Minnesota, St. Paul, Minn.; Wisconsin Electric Cooperative, Madison, Wis.; Iowa Rural Electric Co-op Assn., Register and Tribune Bldg., Des Moines, Ia.; Mutual Service Insurance Companies, 1923 University Ave., St. Paul, Minn.; Indiana Farm Bureau Cooperative Assn., Indianapolis, Ind.; Kentucky Rural Electric Cooperative Assn., Louisville, Ky., and State College of Washington, Pullman, Wash.

• • •

Pan American Airways Assigns Hawaii Travel Films to Hartley

★ Pan American World Airways has assigned Hartley Productions to produce three travel films in Hawaii this summer. Production is to consist of a 10-minute 35mm film for theatrical distribution, a 13½-minute b/w film for television, and a 30-minute 16mm color film for club and special group use.

NEW PRODUCTIONS FOR—
State of Vermont
Bay State Abrasive Products, Inc.
Emart Manufacturing Company
Norwich University
United States Marine Corps

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are New England Traditions—*

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Ship in FIBERBILT CASES
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“500 Americans Can't Be Wrong” . . .

Of Fortune's 500 largest U.S. corporations, a goodly number use our services regularly—five of the first seventeen, for example.

For one of them—over a period of 8 years—we have written more than 100 motion pictures, slide films, and meeting programs.

For another—over a period of 6 years—we have written more than 300!

The reason—they tell us—is that our work gets results . . . economically.

We can get results for you, too. Won't you call us?

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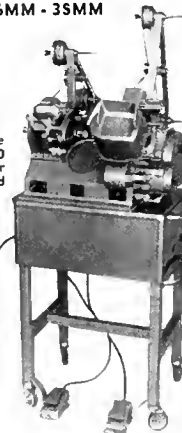
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MEN Who Make PICTURES

Transfilm, Inc. Launches Major Sales Expansion Effort; Maitland Heads New Branch Office Opened in Pittsburgh

* Transfilm Incorporated has launched a major expansion program, encompassing an additional sales and production operation with branches in five major cities between New York and Chicago, to be known as the Midwest Division. First move in the program was the establishment, last month, of headquarters, under the direction of Ralph Maitland, at the Carlton House in Pittsburgh. Maitland will supervise a sales organization with



Ralph Maitland
heads Pittsburgh office

offices to be opened in four more major cities in the midwest area.

The proposed production unit will be established as soon as the best strategic location can be determined. Depending upon the city selected for this unit, facilities will be rented, purchased or constructed. An element in the new move will be the placement of writers throughout the midwest to augment Transfilm's present Manhattan pool.

Maitland has resigned a managerial post in the Pittsburgh branch office of Wilding Picture Productions, Inc. to assume new responsibilities which began in midsummer. He entered the sponsored film industry in 1950 when he joined the sales force of the Jam Handy Organization. In 1952, he entered the Wilding Pittsburgh sales operation. From 1939 until 1946, he operated advertising agencies in Cleveland, either as the sole owner or partner.

Studio Headquarters in N. Y.

Transfilm, which was founded in 1941 by William Miesegaes, president, and Walter Lowendahl, executive vice president, has developed a sizeable eastern operation. Its studios occupy five floors in midtown Manhattan and are staffed by 100 creative and administrative person-

nel. Facilities are complete and company owned.

Perhaps most unique is Transfilm's producer-account executive system. These producers are four in number and report to Mr. Lowendahl, but they are empowered to



Walter Lowendahl
is executive vice-president

handle production from inception through billing. They make and confirm bids as well as all the subsequent commitments regarding scheduling and delivery dates. Each producer-account executive is, in his own right, qualified to personally handle every phase of production. Their individual film experiences run the gamut of writing, direction and editing as well as production. Some have produced feature-length theatrical motion pictures.

Many on Staff Are Veterans

Nearly 50% of all Transfilm's personnel have been with the company six years or more while 15 persons, many in executive capacities, have been with it for more than eleven years.

In addition to the company's immediate sales and production expansion, plans for the near future include an industrial live show division and much greater activity in diversified training program materials.

Transfilm Appoints Cuddy to Manage Animation Production

♦ John Cuddy has been appointed production manager of the animation department of Transfilm, Incorporated, according to Walter Lowendahl, executive vice-president of the New York company.

Formerly assistant production manager, Cuddy has been with Transfilm for 14 years. His other film associations include John Suth-



William Miesegaes
president of Transfilm, Inc.

erland, Cineffects, Loucks and Norling and Max Fleischer. With Fleischer, he worked on color planning and animation for the feature cartoon, *Gulliver's Travels*, and several *Popeye* comedies. Cuddy has specialized in technical animation and stop-motion photography.

Frank Bibas to Transfilm as Producer-Account Exec

♦ Frank P. Bibas has joined Transfilm Incorporated, New York City, as a producer-account executive.

Bibas has been in film production for 20 years and headed the motion picture department of the McCann-Erickson advertising agency for six years. Prior to joining Transfilm, he worked in Hollywood on free lance directorial assignments and was vice-president in charge of production for Roland Reed-Gross Krasne, Inc.

His credits include the production and/or direction of more than 3,000 television film commercials, a score of business films and numerous tv film programs. He is a member of the Screen Directors' Guild, the Academy of TV Arts and Sciences and the Society of Motion Picture and Television Engineers.

Pintoff-Lawrence Expands

♦ Pintoff-Lawrence Productions, Inc., has expanded its studio space in a move to new quarters at 64 East 55th Street, New York. The move was prompted by increased production of animated television commercials.

The new facilities include expanded studio, production and projection space and will allow for anticipated expansion of the Pintoff-Lawrence permanent staff.

An affiliate of Robert Lawrence Productions, Pintoff-Lawrence produces animated TV commercials, theatrical films and tv programs.

**Rod. D. Frazier to Direct
Centron Sales Activities**

◆ Rod D. Frazier has been appointed sales director for Centron Corporation, Lawrence, Kansas, producer of motion pictures and sound slidefilms. He will direct a nationwide sales and client service, with headquarters in Centron's new Kansas City, Missouri office, at 105 Ward Parkway.

Frazier has an extensive background in the advertising field as a writer and film director, and in the



Rod D. Frazier

sales field as an account manager. He comes to Centron from a position as director of television and radio production with the Bruce B. Brewer Advertising Agency.

Previously Frazier served as creative director and account manager for Standard and O'Hern Advertising Agency and sales promotion manager in appliance and television at Western Auto Supply Company.

**Dan Livingston a Director
for Fordel Films, Inc., N.Y.**

◆ Dan Livingston, well-known freelance director, has been signed to direct motion pictures exclusively for Fordel Films, Inc., New York City. Livingston also will assist

Fordel clients in solving their creative problems.

During the past 16 years, Livingston has directed some 70 training, industrial and documentary films and has written more than 20 scenarios. Award-winning films to Livingston's credit include *The Next Ten*, *The Man on the Hill*, *To Hear Again*, *Schistosomiasis*, and *Adjustment to Military Life*. He is the author of "Film and the Director," a book on the technical problems of the screen director.

Livingston joins Fordel Films during a period of expansion. The company is occupying a new four-story fireproof studio. The new quarters include a 1,500 square-foot sound stage, administrative offices, a large recording theatre, complete editorial and animation facilities and wood and metal workshops for set construction and repair and maintenance of studio equipment.

**Roger Wade Productions Notes
Three New Staff Appointments**

◆ Three staff appointments have been made by Roger Wade Productions, Inc. Bill Buckley, former president of Buckley-Loomis Productions, has been appointed production chief. Frank Furio, former TV-art director of the Quality Bakers of America, has been made art director. David C. Bigelow, formerly production manager of L.L. Loft Productions and vice-president of R.C. Bigelow Company, becomes production coordinator.

**Sidney Field Scripting for
Golden Key Productions, Inc.**

◆ Sidney Field recently joined the staff of Golden Key Productions, Inc., Hollywood, California, as a writer and associate producer.

Dealing with a completely self-contained organization saves you time and money... if you use business films, either self produced or thru a film producer, it will pay you to check with us.

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* Six new color sound slidefilms have been added to the *Supervisory Problems in the Office Series* distributed on a sales basis by the Text-Film Department of McGraw-Hill Book Co., Inc.

The newly-released *Set II* series, following the technique of McGraw-Hill's *Set I* supervisory films, is designed to train business office supervisors. Each slidefilm in the set dramatizes a human relations problem of the sort which disrupt offices. Each film depicts circumstances that led to the supervisory dilemma and ends with a question meant to provoke a discussion of the problem.

In studying and discussing these dramatized case histories, supervisors are guided toward improvement of their own relationships with the persons they supervise. This improvement can pay off in a more efficient office staff.

Titles of Six Slidefilms

The six slidefilms in the new *Set II* supervisory series are:

The Corrective Guidance Talk, in which supervisor Joe Greer tries to get two employees back to previous performance levels, succeeding in his talk with one worker, failing with the other.

Developing Team Spirit, dramatizing the plight of supervisor Ida: Ida is a demon for work, doesn't understand why her group isn't; she blames a number of factors but misses the point that she may be at fault herself.

Ensuing a Disappointment, depicting Dick Lund's supervisory misadventure in telling an employee that his expected promotion went to another man: Dick tries to soften the blow but something goes wrong.

Compliments and Common Sense

Making Compliments Count, a supervisory fiasco: Joe Black tries to compliment his staff to maintain their performance but his praise has more vigor than sense and it backfires.

Overcoming Resistance to New Methods, spotlighting the inadequacy of supervisor Charlotte Benson's technique in trying to handle the resistance of her girls to new filing and posting systems—changes which elsewhere proved satisfactory.

Rating Employee Performance, wherein supervisor Bill Crawford appears about to jeopardize the effectiveness of a new employee rating system by allowing personal feelings to affect his objective judgment on the true performance of his men.

The distributor suggests that the slidefilms be used with the conference-discussion method of training.

Sound Slidefilm: a News Review

McGraw-Hill Announces Series on Office Supervision

under the guidance of a conference leader. A Leader's Manual is provided with *Set II* of the *Supervisory Problems in the Office Series*. Each of the six slidefilms runs about 8 minutes and the set is accompanied by three 33 1/3 rpm records which supply the sound in synchronization with each frame of the film. The complete set is available for \$125.

First Series Still Available

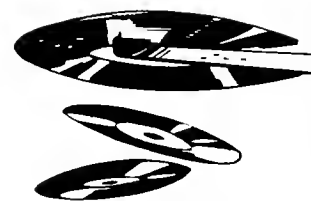
The McGraw-Hill *Set I Supervisory Problems in the Office Series* still is available. This series includes the titles, *Understanding Employee Viewpoint*, *Error-Correction Talk*, *Motivating the Long-Service Employee*, *Orientation and Induction*, *Combating Job Monotony*, and *Ex-*

cessive Supervision. These six films and corresponding records and manual may be purchased for \$75.00.

Sets I and II of the *Supervisory Problems* series were produced in collaboration with the Films Committee of the National Office Management Association. Technical advisor for the series was John F. Shafer, manager, Supervisor's Development Program, Personnel Division, Metropolitan Life Insurance Company.

Where to Get Prices, Data

Those interested in obtaining the supervisory training films may contact: Text-Film Department, McGraw-Hill Book Company, 330 West 42 St., New York 36.



Wade Merchandising Dept. to be Headed by Anne Koller

★ A new film merchandising department has been created by Roger Wade Productions, Inc. which will concentrate on the practical problem of getting maximum results from industrial, promotional and educational motion pictures and slidefilms. It will be headed by Mrs. Anne Koller, who has been elected a vice-president of the company.

Roger Wade, president, says that he has realized for some time that industrial film production often



Anne Koller

lacks a definite method of surveying the needs of organizations for audio-visual material. There are many types of films and slidefilms, and many uses to which they can be put. The new department which Mrs. Koller is managing will intensively study desired objectives and will make specific recommendations which it will be prepared to carry out. It can, if need be, rent or sell the projecting equipment, service it, train personnel to operate it, design and produce printed material to supplement the film, and otherwise assist in getting the organization's story to the right people at the right time.

Mrs. Koller has been working for Roger Wade Productions since 1955. She is a former assistant merchandising editor of *Look Magazine* and previously served in the sales promotion department of Remington-Rand. She is also an active volunteer for the American Heart Association, being one of three community chairmen in Yonkers, and is a Republican County Committeewoman in Westchester. Her three children include one boy and two girls, the youngest of whom is seven weeks old.



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SLIDEFILM SERIES HELPS BUTLER TO A SALES RECORD



The "Big Picture" shows Butler building prospects important facts about construction, stability, beauty in company's sound slidefilm series.

Butler Slidefilm Series Plays Major Role in Sales

★ A world's leading manufacturer of pre-engineered buildings, the Butler Manufacturing Company, turned to the sound slidefilm medium in '56. Aubrey, Finlay, Marley & Hodgson, Inc., the company's advertising agency, commissioned Wilding Picture Productions, Inc. to produce a series of slidefilms as sales tools.

By mid-1957, the visualized selling tools played a major role in helping to record two milestones in the company's history:

(1) the greatest growth the company has experienced in 55 years, and—

(2) one of its greatest sales increases on record.

The Butler programs were utilized for field demonstrations, shown to contractors, prospective builders and architects throughout the U. S.

Anso Announces Type 242, Professional Camera Film

★ A new 16mm motion picture color film, Ansochrome Professional Camera Film, Type 242, has been announced by Robert M. Dunn, general sales manager of Anso, Binghamton, New York.

Type 242 is described as a soft-graduation, fine-grain color camera film designed to yield the finest quality in 16 mm color motion picture prints. The new film has an exposure index of 10 under 3200K illumination. It may also be used at an index of 8 in daylight, with appropriate compensating filter.

Where subjects or light limitations do not permit the film's use throughout a production, Type 242 may be intercut with regular Ansochrome. According to Anso, most commercial printing laboratories can balance the intercut original without difficulty.

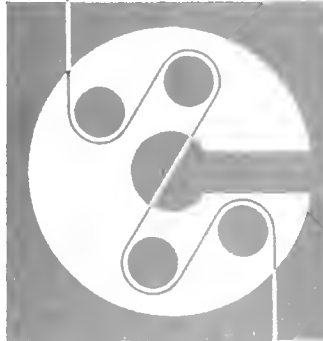
Marketing Assn. Issues Film Catalog

★ A new catalog of films on marketing has been published by the American Marketing Association. The booklet lists films by title, indicating length, free loan or rental terms and sources.

The first of a series of similar guides on "Marketing Education," it is available to non-members from the AMA offices, 27 E. Monroe St., Chicago, at 50¢ per copy.

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Above: (l. to r.) Dr. Clyde Miller discusses a-v surveys with Ann Hyer, Nat'l Ed. Ass'n and Dr. Seerley Reid, U. S. Office of Education.

(CONTINUED FROM PAGE 43) plan a survey of audio-visual activities in 33 large city public school systems.

The conferences were directed by Dr. Seerley Reid, Chief, Visual Education Service, U.S. Office of Education. Commenting on the major blocks to the effective use of audio-visual tools in education, Reid declared that money always is "the number one problem." If you spend more money you get more and better materials, he pointed out.

Aimed to Improve Practices

The U.S. Office of Education surveys are for guidance in bringing about better a-v administrative practices in the school systems, Reid said.

In the national survey of state departments of education, audio-visual education was defined as the "classroom use of non-book instructional materials -- charts, exhibits, filmstrips, maps and globes, models, motion pictures, posters, radio programs, recordings, slides, television, etc."

The survey disclosed that all states provide a-v education services to local school districts, though these services vary widely from state to state. All the states consider a-v instructional materials in the preparation of study and other curriculum materials.

How Active Are States?

According to the survey: 96% of the states make fiscal grants to local school districts which may be used for audio-visual education; 85% have units or individuals charged with a-v responsibilities for their states; 83% sponsored or participated in a-v conferences during the past two years; 79% have in their standards for school and college accreditation provisions for the classroom use of a-v equipment or materials; 57% distribute a-v materials free to local schools; 36% produce audio-visual materials for classroom use.

After examining the survey find-

National Audio-Visual Convention:

ings, state educational leaders recommended that the U.S. Office of Education make additional investigations of state practices. Complete data of the survey and supplementary investigations will be published by the government later this year.

The U.S. Office of Education will conduct a survey of educational audio-visual practices in cities of 200,000 or more population. This survey will gather data pertaining to such problems as the design of classrooms for a-v use; equipment formulas in relation to pupil enrollments; the use of a-v materials in large group instruction and for teaching individuals and small groups. Results of this study are expected to be available late in 1958.

"Gateway to Learning" Pictures A-V Values

★ Coinciding with the call to a greater public relations effort voiced in the NAVA convention general sessions was the release of two publications stressing the need for audio-visual aids in education. These publications, "A Crisis in Education" and "Gateway to Learning," were issued by the Audio-Visual Commission on Public Information, a national action group holding their quarterly meeting at the convention.

The new circulars are designed to tell the a-v story to the public. "A Crisis in Education" is a graphic folder which briefly outlines problems faced by today's crowded



Dr. Charles Schuller displays two new a-v public relations booklets.

schools and explains how audio-visual teaching can help solve the problems.

There are 41 million pupils now in school, says the folder, "and more tomorrow." The 1957 curriculum totals 803 courses and there is a shortage of teachers. The folder presents research findings which show that a-v tools improve learning.

"Gateway to Learning" is a pictorial booklet which shows what a-v tools are and tells how they aid comprehension. The booklet also carries research findings and quotations of leaders in religious, educational, business and political fields advocating a-v use.



Above: (l.) Thorald Dickinson of UN talks of films with Julien Bryan.

EFLA Holds Its 14th Annual Conference

★ Members of the Educational Film Library Association, meeting on July 18-20, held their 14th Annual Conference on theme "Making the Most of Our Resources." Opening speaker on the program was Thorald Dickinson, Chief of Radio and Visual Services, United Nations.

"Closed Circuit TV in the Classroom" was the subject of a panel discussion and a-v resources in conservation, religion and mental health were reviewed in three sectional meetings. Conference results were summarized by Dr. Clyde Miller, Ohio state a-v director, at the closing luncheon on Saturday, July 20.



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BUSINESS SCREEN EXECUTIVE

Wilton Halm Named Du Pont Photo Products Sales Rep

★Three new appointments affecting sales activities have been announced by E. I. du Pont de Nemours & Company, Inc.

Wilton R. Holm, technical associate at du Pont's Parlin, New Jersey, Photo Products Research Laborato-



Wilton R. Holm

Gerry Rich to Manage Sales for Florman & Babb, Inc.

◆ Gerry Rich has been appointed general sales manager of Florman & Babb, Inc., New York City, motion picture and television equipment suppliers.

The firm also has announced the appointment of Leonard W. Hollander to the sales staff. He will specialize in non-theatrical and audio-visual services.

Rich, formerly with Camera Equipment Co., Inc., has been in motion picture equipment sales for 10 years. He has equipped and installed motion picture production units in many industrial plants, colleges and tv stations.

Hollander formerly was associated with DeLuxe Laboratories in New York and has several years of film experience in laboratories and in production. □

Paul H. Kreft Heads Compeco Professional Photo Sales Div.

◆ Paul H. Kreft has been appointed manager of the Professional Photographic Sales Division of Compeco Corporation, according to an announcement by S. J. Zagel, president.

Heading the newly formed division, Kreft will supervise national sales of Compeco professional reels and cans to film producers, laboratories, libraries, government agencies, and projection equipment manufacturers, and distribution to audio-visual dealers.

Compeco Corporation has offices in New York City, Hollywood and Chicago. □

Paula Mathews Joins Ad Staff of S. W. Caldwell, Toronto

◆ Paula Mathews has been appointed assistant in the advertising and sales promotion office of S. W. Caldwell, Ltd., Toronto, Ontario, Canada film producers. □

ries, has been named sales service representative for motion picture products.

Richard H. Pollock, sales supervisor, Atlanta district, Du Pont Photo Products Department, has been chosen as manager of the department's Trade Analysis Section, in Wilmington, Delaware. Pollock succeeds Stephen E. Magill, who has been transferred to a new territory in the Los Angeles district, as technical representative for industrial products. □

J. G. McAlister Appoints Klinger as Sales Assistant

◆ Walter A. Klinger has been assigned as assistant to L. M. Combs, vice-president in charge of sales for J. G. McAlister, Inc. Klinger will help coordinate McAlister's expanding sales activity in Hollywood and surrounding areas. The firm manufactures studio lighting and production equipment. □

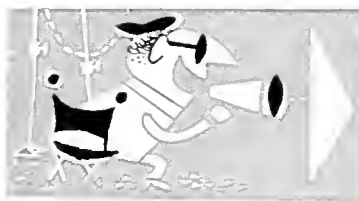
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Specialized equipment and the know-how of a group of specialists who have worked together in producing over 700 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Cloy Gipson, President . . .

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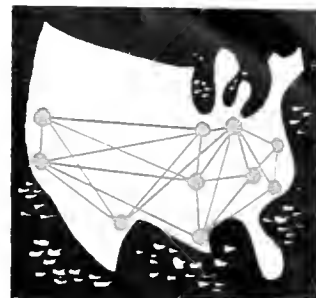
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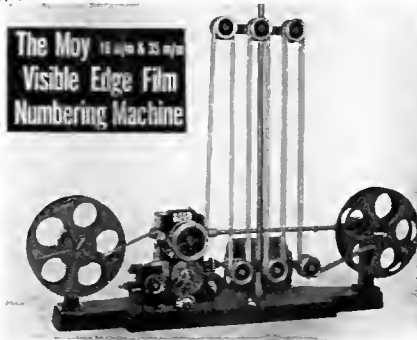
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Identify Films Instantly

Unnumbered films cause confusion and loss of time.



The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

You can now save the many man hours lost classifying films without titles. The MOY VISIBLE EDGE FILM NUMBERING MACHINE replaces cue marks, perforations, messy crayons, punches and embossing—does not mutilate film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Both negative and positive films can be numbered. Multiple magnetic marks in CinemaScope stereophonic recordings make edge numbering a MUST.

AMONG RECENT PURCHASERS ARE:

- Walt Disney Productions, Burbank, Calif. 6 machines
- Eastman Kodak Co., Rochester, N.Y.
- General Film Labs., Hollywood, Calif.
- Reeves Soundcraft, Springdale, Conn.
- American Optical (Todd-AO), Buffalo, N.Y.
- Telefilm, Inc., Hollywood, Calif.
- Consolidated Film Labs., Ft. Lee, N.J.
- Eagle Labs., Chicago, Ill.
- Cinerama Productions, New York
- Columbia Broadcasting System, N.Y.
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Dynamic to Film Campbell's Attempt at "Water Barrier"

★ Dynamic Films, Inc. will film Don Campbell's attempt to break the "water barrier" at Canandaigua Lake, New York, later this summer in his famed speedboat, the *Bluebird*.

Mr. Campbell and other speed authorities are convinced that there is a "water barrier" similar to the "sound barrier" of the air and that at certain speeds on water a scientific phenomenon occurs comparable to the tremendous blast heard when a jet plane surpasses the speed of sound.

Dynamic, which has filmed such speed events as the Indianapolis "500," and others, will have a crew covering the five weeks of trials prior to the final attempt. Mr. Campbell, who has attained a top speed on water of 225.36 mph, will attempt to break that record this summer.

In addition to the filming of the record-breaking attempt, Dynamic will also shoot several industrial films for manufacturers interested in the scientific aspects of the performance of their products under the tremendous strains generated by the record try, as well as Mr. Campbell's testimonials on various products. □

* * *

Martin Company Films Show Aluminum Repair Techniques

★ A four-hour aluminum structure repair technique is instructively reduced to its essentials in a new 10-minute motion picture being made available to interested groups by The Martin Company of Baltimore.

Honeycomb Repair, a 16mm color film, shows the latest technique of repairing aluminum honeycomb structure under field conditions. A six-inch puncture in the trailing edge of a wing is repaired by two men whose tools and materials are carried in a single cart. Repair steps demonstrated are: removal of damaged material; application of adhesive in the void; bonding a patch over the hole, and checking the bond.

The method can be used for repairing damage of all sizes. Cleanliness is stressed.

Honeycomb Repair was produced by the Engineering Division of Martin. It is available to industry on a limited free loan basis. Contact: Presentations Section, The Martin Company, Baltimore; Attn: Ann Juliano, Mail No. J-376. □

YOU SAW IT IN BUSINESS SCREEN

Along the Film Production Lines

News of Late Releases and Pictures in the Making

★ Increased film activity by the U.S. Air Force's Civil Air Patrol has been noted with the release last month of a half-hour dramatic film for television stations, and the announcement of the impending production of a new film about the C.A.P. International Cadet Exchange to be sponsored by the Ex-Cell-O Corporation.

Simultaneous release was made to all television stations, on July 15th, of the half-hour documentary, *Hero Next Door*, which tells the story of the civilians in uniform who make up the Civil Air Patrol. Program directors had the film for a two-week period and were asked by the U.S. Air Force to screen it in the "best possible public service time." A marriage between a dramatic

production and a documentary, *Hero Next Door*, 29 min., b/w, and produced by James Love Productions, stars Melville Ruick, well-known television actor, and features the members of the Pennsylvania Wing of the C.A.P.

Following its television release, the film will be made available to public groups.

The Ex-Cell-O film will be called *Ambassadors With Wings* and is now being produced by Robert J. Enders, Inc., of Washington, with the cooperation of the U.S. Air Force and the Civil Air Patrol. Location shots are being made of visiting cadets this summer in England, France, Germany, Italy, Switzerland, Belgium, The Netherlands, Denmark, Sweden and Monaco. □



Above: Wesley I. Nunn, Standard Oil ad executive narrates his new film.

Standard Oil Picture on Advertising Goes Overseas

★ *The Man Who Built a Better Mousetrap*, a 16mm color motion picture sponsored by Standard Oil Co. (Ind.), is to be distributed in English-speaking countries overseas, at the request of the Advertising Council. It has been certified by the United States Information Agency as an educational film.

Kling Film Productions produced the sparkling motion picture version, utilizing excellent color animation technique to clarify and enhance this important economic treatise on advertising.

Developed from an early Standard Oil filmstrip, *The Man . . .* is an 18½-minute cartoon which shows why mass advertising is the fastest and most economical means of selling products, services and ideas. The original film was used to explain Standard's advertising program to the company's sales executives. In its present form, *The Man . . .* promotes mass advertising as an economic concept, serving Standard Oil for non-commercial industrial and public relations use.

As 12 prints of the film embark to tell the advertising story overseas, 38 free loan prints are being distributed in the U.S. to advertisers, newspapers, agencies, colleges and civic groups.

Narrated by Wesley I. Nunn, Standard Oil's advertising manager, *The Man Who Built a Better Mousetrap* depicts the theme that advertising stimulates the demand which makes mass production possible. □

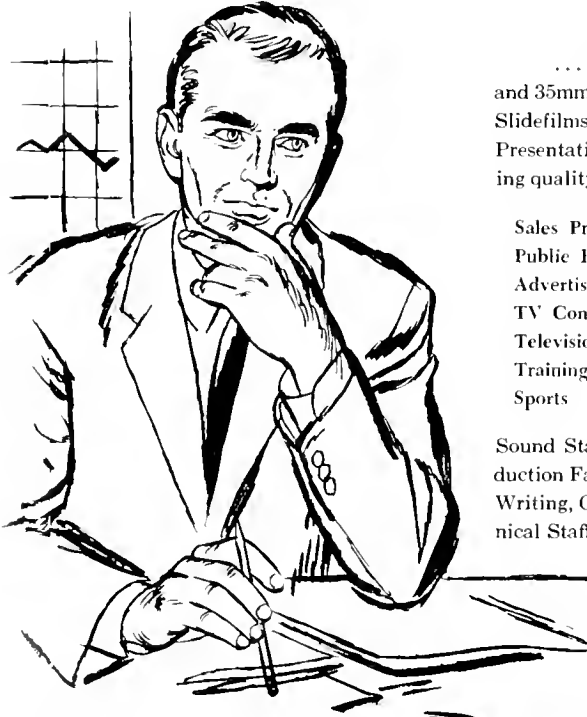
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Crawley Films Producing Six Films for McGraw-Hill

★ Six motion pictures are being produced simultaneously for McGraw-Hill Text Films, New York, by Crawley Films Limited of Ottawa, Ontario in one of the largest projects yet undertaken by the Canadian studio.

The six films which have gone

**improve sales
increase understanding
train more effectively**



... we produce 16mm and 35mm Motion Pictures, Slidefilms and other Visual Presentations of outstanding quality * for—

- Sales Promotion
- Public Relations
- Advertising
- TV Commercials
- Television
- Training
- Sports

Sound Stage and Full Production Facilities. Complete Writing, Creative and Technical Staffs.



On request, we'll gladly demonstrate the quality of work we've done successfully for such top notch clients as Anheuser-Busch, Inc., The Coca-Cola Company, Gaylord Container Corp. (Div. of Crown Zellerbach Corp.), Laclede Gas, Eli Lilly and Company, the Frisco and Wabash Railroads, Ralston Purina Company, plus many more



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MAin 1-8876

into production are parts of two series of educational pictures—one dealing with *Adolescent Development*, the other with *Marriage and Family Living*. Completed, the six subjects will total 100 minutes of finished film. A cast of 150 actors is required for the series production. Seventeen of these actors are from New York, 44 are from Toronto and the balance are from Ottawa. Forty-two different sets and locations are being used.

The series segments are expected to take six weeks to film. In order to house the sets and cast and shoot the films, Crawley Films have taken over an indoor rink in Ottawa.

The three films in the *Adolescent Development* series are: *Social Acceptability*, showing the problems of a teenager who isn't quite accepted by his group; *Emotional Maturity*, a study of an immature teen-ager's reactions, and *Discipline of the Teen-ager*, stressing that the best discipline is half-way between old-fashioned and modern methods.

The three films of the *Marriage and Family Living* series are: *When Shall I Marry?*—which maintains that it all depends on the individual; *How Much Affection?*—which examines relations between teen-age boys and girls, and *Is This Love?*—contrasting normal courtship versus spur-of-the-moment marriages.

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My recent sale of studio makes me available to accept assignments domestic or foreign. 25 years in 16mm and still photography, own complete Arriflex 16mm plus a large inventory of still and motion.

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High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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Fighter Jets Perform in New Air Force Films

★ Super speeds have not put an end to pilot and aircraft dexterity. This is proved by two motion pictures recently released by the U.S. Air Force through United World Films, Inc.

The new films feature trick-flying sequences which demonstrate the skill of Air Force pilots and the maneuverability of the latest jet fighter planes.

The Thunderbirds, 14 minutes, color, shows a group of jets in barrel rolls, loops, corkscrew rolls and cloverleaves.

Winged Wizardry, 3 minutes, depicts the formation tricks of a quartet of jet pilots doing the corkscrew roll, the loop and the single cloverleaf.

Two other new releases portray less spectacular but interesting aviation subjects.

Sentinels in the Air, 15 minutes, reports on the part U.S. Air Force Reservists play in the nation's defense. It shows activities at Air Force reserve centers and flying centers.

Techniques in Aircraft Fire-Fighting and Rescue, 29 minutes, color, illustrates proper fire-fighting clothing, the component parts of an O-1-1-A fire-fighting truck and care of the truck. The film demonstrates use of the truck's twin turrets and ground sweeps, positioning of the truck for best results, making a path through a fire to the fuselage to rescue pilot and crew, and the use of hand signals to the truck control operator and the linemen.

It also explains the use of different kinds of extinguishing agents for various types of fires; the use of conical, fog and straight streams, and precautionary measures to prevent re-ignition.

Other films released for public use include *Air Force News Reviews* numbers 11, 12, 15, and 16. All of the Air Force films have been cleared for television.

For information regarding the showing of these and other U.S. Government films, contact the distributor, United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, N. Y.

Bernard Aids Flood Victims

★ First aid for Chicago's flood-damaged films used by hospitals and charitable institutions was recently offered by Jack Bernard of Rapid Film Technique. During the recent NAVA Convention in Chicago, Bernard offered to clean and restore the films free.

SYLVANIA

CERAMIC BLUE TOP PROJECTION LAMPS...

for all makes... all types... in all sizes



New Sylvania Ceramic Blue Tops are available in all standard sizes for any projector... to fill your exact requirements for clear, brilliant projection.

Blue Tops offer these superior qualities:

Brighter... Ceramic Blue Tops won't scratch, chip or peel like ordinary painted tops... machine-made filaments assure pictures bright as life.

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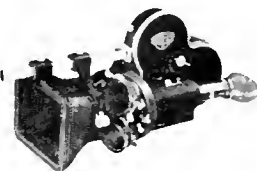


SYLVANIA

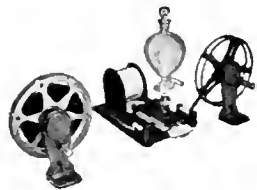
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Above: producer Reid Ray and staff members check location equipment prior to six-week trip to Mediterranean for U. S. Navy film.

Sixth Fleet Maneuvers Are Filmed by Reid H. Ray Crew

★ Maneuvers of the Sixth Fleet in the Mediterranean will be featured in a new 23-minute motion picture produced for the United States Navy by Reid H. Ray Film Industries, Inc., St. Paul, Minnesota.

On July 10, a six-man crew from Reid Ray joined Uncle Sam's crew aboard the Aircraft Carrier Randolph to shoot the picture, which is being produced under the direction of the Chief of Naval Operations. The camera crew included Ellsworth Polsfuss, director; R. Glenn Low, writer; Howard W. Cress, cameraman; Bernard Schleiter, assistant cameraman; Donald Anderson, sound engineer, and Paul Lewis, electrician.

At Charleston, South Carolina, these Reid Ray men met Lieut. Commander Robert Murphy, Lieut. James Lacy, and Arthur Winterfeldt, Navy supervising officials for the production. The production group and about 300 pounds of equipment were flown from Charleston to Gibraltar and from there, via helicopter, to the Carrier Randolph. The film will incorporate shipboard action and port sequences in Spain, Italy, French-Morocco, France and Portugal.

Reid Ray, president of the company, recently returned from Norfolk, Virginia, where he directed a production crew making scenes preparatory to the sailing of the Sixth Fleet, including interiors of the Randolph. This production is the fifth film in a series entitled, *Sea Power*, which the Reid Ray Company has been making for the Navy.

Completes Rose Bowl Film

◆ Its eighth production for the Athletic Department of the University of Iowa has been completed by Reid H. Ray Film Industries, Inc., St. Paul, Minnesota.

ALONG THE PRODUCTION LINE

Studio Crews Are Busy From Mediterranean to California

In Eastmancolor, the film features the Iowa football team's trip to the Rose Bowl last January and the Big Ten vs. Pacific Coast Championship game. Scenes include the city of Pasadena, Disneyland, the Rose Parade, and the Bowl game, played with Oregon State.

Twenty-five prints of the film are booked by Iowa theatres and a number of other Midwest houses. This type of distribution has been a custom for several years.

Ray produced the film for the university's Athletic Department under the direction of Francis Graham, business manager, Houston Color Film Laboratories, Inc., handled the color prints.

13 Sponsored Films in Work at Frederick K. Rockett Co.

★ Thirteen sponsored motion pictures fill the current production agenda at the Frederick K. Rockett Company studios in Hollywood.

Among the sponsored pictures in production are a public service film for Richfield Oil Corporation on the litterbug problem, *Trash or Treasure*, and four training films for Richfield: a picture for Kaiser Steel Corporation and a film on service station bookkeeping procedures for the E. K. Williams Co.

Other films taking shape include two Navy training films, two Marine Corps trainers and two pictures on Boron, one a sales training tool, the

other an educational study of Boron as a gasoline additive. The studio also announces a "just-delivered" picture for Lockheed Aircraft Corporation.

Senf's Film Editorial Group Combines With Sound Masters

◆ In line with the modernization of its TV and industrial film production service, Sound Masters, Inc. has arranged with Charles R. Senf, Film Editorial Service, to occupy space adjacent to Sound Masters' general offices and studios at 165 West 46th Street, New York.

Senf's Editorial Services will perform all editorial work for the TV department of Sound Masters under the direction of Vice-President Howard T. Magwood, as well as for the Industrial Films department headed by Vice-President John H. Tobin.

Charles Senf's long history as a top film editor includes six years with Selznick International Pictures, and he has edited 10 award winning industrial and documentary films. Among the many sponsors for whom Mr. Senf has edited TV commercials are Alcoa, American Machine & Foundry, Lincoln Mercury, Eastern Air Lines, United States Rubber, Knickerbocker Beer, Philco Corp., Chrysler Corp., General Motors and General Electric.

Playhouse Pictures Releases Sample Reel of Commercials

◆ A 16mm sample reel of animated television commercials produced during the past six months by Playhouse Pictures, Hollywood, is being loaned to advertising agencies and television advertisers. The reel includes the latest in animated openings, spot commercials and abstract designs.

Featured on the sample reel are 20 different commercials, among which are *The Rope*, New York Art Directors Club medal winner for 1957, created for the Tennessee Ernie Ford Show (NBC-TV), through J. Walter Thompson; *Little Bill*, Federated Chicago Advertising Club's 20-second winner, produced for the Commonwealth Edison Company through Leo Burnett; and *Advertising Association of the West*, best local commercial winner for Frank Taylor Ford agency.

Sample reels are available on a loan basis from A. H. Halderson, business manager, Playhouse Pictures, 1401 N. La Brea Ave., Hollywood 28, California.

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NOW—with a FILMLINE Processor even an amateur can produce top quality footage. Just load the machine—"flip the switch and walk away"—FILMLINE Controlled-Processing does the rest. Choose from 14 standard models. All metal construction with heavy gauge, heliarc welded stainless steel tanks. Custom models built to specification. Write today for full information.

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Muriel Rukeyser Doing Script on Community Race Problem

★ Muriel Rukeyser, a leading poet and author, has been assigned by Dynamic Films, Inc. to write a script for a documentary film on the problems of changing racial characteristics of neighborhood communities.

The film will deal mainly with the problems of communities and the responsibilities communities have in protecting the fundamental rights of the individual. It will attempt to portray the ebb and flow of the feelings of various members of the community faced with racial change and how the unhealthy currents of misunderstanding and ignorance can jeopardize the stability of a community.

Aiding Miss Rukeyser as a script advisory committee will be a number of the nation's leading experts in the field of human relations. They include George Schermer, Chairman of the Mayor's Commission on Human Relations for the city of Philadelphia; Algernon Black, the Society for Ethical Culture; Ed Rutledge, N.Y. State Commission Against Discrimination; Madison Jones, NAACP; James Scheurer, City and Suburban Homes, Inc.; Galen Weaver, Congregational Christian Churches; Oscar Cohen, Anti-Defamation League; and Harold Lett, Division Against Discrimination, state of New Jersey.

The film will be released nationally in the fall.

Editing Film Center Expands

★ Construction has begun on a second-story addition to Editing Film Center's building in Hollywood, California. The project is set for completion in Fall, with all facilities to be in operation October 1, 1957.

Accessible by elevator, the new second story will contain 60 new film storage vaults, 25 editing rooms, two projection rooms and an

office area. When completed, total facilities at the Seward Street location will include 150 film storage vaults, 35 editing rooms, plus the projection rooms and office spaces. The editing rooms, projection rooms and offices will be air conditioned.

B-G Music Library Adds 16 Background Recordings

★ Sixteen new selections have been added to the B-G Library of Mood and Bridge Music, produced by the Audio-Master Corp., of New York City. The new records have been created to serve as general background music, and are described as especially suited to synchronization with educational and industrial films.

The mood selections, most of 3 minutes playing time, range from the peaceful "Siesta," to the romantic "Under the Trellis," the spirited "Victory & Triumph," the humorous "Fantasy of Elves," and the scenic imagery of "Sand 'n' Surf."

The B-G Library now consists of almost 600 tunes, recorded by top European orchestras.

H'lywood Film N. Y. Office Moves to Larger Quarters

★ The Hollywood Film Company's New York branch office has moved to larger quarters at 524 West 43rd Street, N.Y.C. The move was necessitated by the need for additional warehouse space.

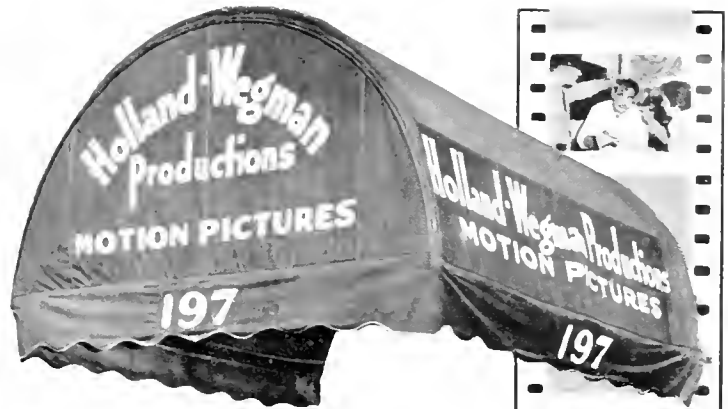
The new location has offices, showrooms, and adequate space to warehouse the complete line of HFC products and to assure prompt delivery in the New York area. Customers in the Greater New York area are now assured of one day service, and shipping time to the remaining Eastern Seaboard has been greatly reduced.

Sheldon Kaplan is in charge of the New York office, and is assisted by Victor Thomas and Martin

Katzen. The Manhattan telephone number is LOngacre 3-1546.

N'tl Safety Congress, Chicago, Oct. 21-25

★ The National Safety Congress, annual convention of the National Safety Council, will meet in Chicago on October 21-25. Congress Headquarters will be in the Conrad Hilton Hotel, third floor. Some 12,000 are expected to attend the 200 sessions.



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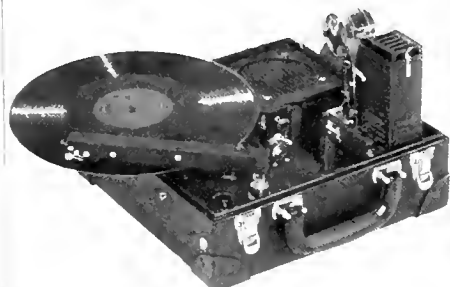
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GRANT TRAINS TO SELL:

(CONTINUED FROM PAGE THIRTY-THREE)

an insight into the business over a period of years that it acts almost as an arm of the Grant Company.

Selected for Visual Presentation Showing

Typical of Grant sound slidefilms might be three which were recently selected to be shown at the National Visual Presentation Association's annual Day of Visual Presentation in New York. *A Sale Can Be A Service* is a ten-minute film, in color, photographed on location in a Grant store. It emphasizes that suggestive selling is a service to customers that can also bring more sales. *A Cute Dish Takes Over* is an all-cartoon film which points up good selling points in luncheonette service. Clever and amusing, it is narrated by Arnold Stang. A third film shown at the NYPA was *The Story of Two Sales Girls* which demonstrates the principles of good housekeeping in the stores.

Wide Variety in Approach to the Subjects

While all Grant films fall generally into a definite format—10-12 minutes, color, embodying Grant "language" and philosophy—the approach has a wide variety. Some films are inspirational, others amusing; some are shot "live" in stores, others in studios; sometimes the films will combine straight photography, graphics, art and cartoons.

Top quality art, photography and sound are achieved through the efforts of Susan Wayne, director in charge of slidefilms for Zweibel Productions. Sound engineering, recording and manufacturing of all Grant transcriptions is by RCA-Victor.

30 Current Titles; Produce 12 Each Year

At the present time, 30 films are current and in regular use. As training sessions are generally held weekly, most Grant managers plan to use the regular new monthly film at one session and from time to time show an older film on an appropriate subject at other weekly sessions. 12 films a year seems to be the optimum number for greatest effectiveness in the continuing program.

While some product films have become outdated and are withdrawn, procedural films have almost unlimited life and are regularly shown

Below: scene in a Grant slidefilm; subjects cover all phases of retail store problems.



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with Clarity of Detail

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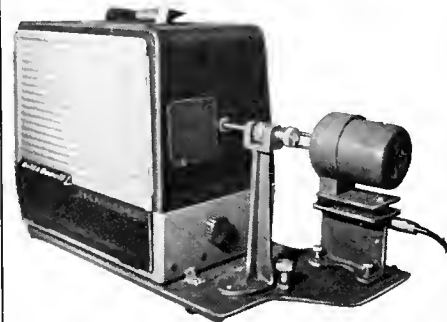
THE UNIVERSAL HIGH INTENSITY ARC SLIDE PROJECTOR



Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels and particularly where it is impractical, uneconomical or impossible to darken the room. Projects brilliant pictures up to 30 feet wide, using 3/4" x 4" and 2" x 2" slides.

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Projector can be instantly attached to Synchronous Motor Drive and quickly detached at any time in a matter of seconds. An outstanding feature is the flexible shaft which connects motor with projector and permits smooth, quiet and steady operation. No special technical knowledge required for installation and mounting.

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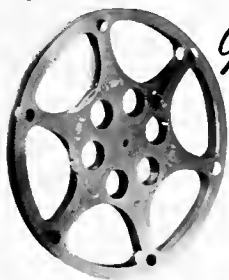
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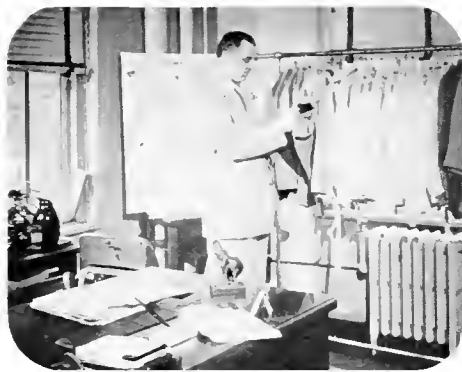
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Compeco reels are sturdily constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compeco reels and cans are finished in scratch-resistant special *baked-on* enamel. You are assured a lifetime of protection with these extra quality products... available in 600 ft. to 2500 ft. sizes.

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2275 W. St. Paul Ave., Chicago 47, Ill.



Above: a Grant store manager 'stars' in scene from one of company's recent films.

(CONTINUED FROM THE OPPOSITE PAGE)

to new employees and re-shown at intervals to old employees.

Cost Shared by Headquarters, Individual Stores

The cost of Grant films averages about \$7,000 each for production. This is paid by the company headquarters office, although a portion of the cost is amortized by print and record charges which individual stores pay.

While all Grant films are designed wholly for internal use, outside organizations are welcome to use them and are increasingly doing so. For example, U.S. Navy ship's service stores are now using some of the films for training purposes. Other stores loan films to local women's groups, or to schools.

Managers, Management Gratified by Results

After reviewing the results of the past four years training experience, the Grant organization from top management down to the newest store manager are enthusiastic. More and more well-trained Grant people are being promoted into the ranks of store managers. And more and more store managers are now asking for ever more films to help them in their important training jobs.

EDITOR'S NOTE: Training 35,000 sales people in 650 stores in 41 states is no easy job but top professional talent in these sound slidefilms is helping get it done: all Grant programs are handled by RCA Victor Custom Records.



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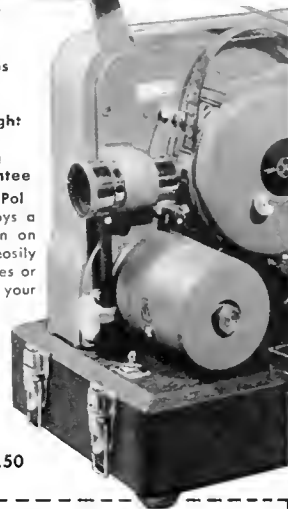
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Rockwell Film & Projection Service, 182 High St., Hartford 5.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.
Buchan Pictures, 122 W. Chipewewa St., Buffalo.
Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.
The Jam Handy Organization, 1775 Broadway, New York 19.
Ken Killian Co. Sd. & Vis. Pdts., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.
Training Films, Inc., 150 West 54th St., New York 19.
Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.
The Jam Handy Organization, Pittsburgh, Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 12.
Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Eryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton, Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausontrac Audio Visual, 1572 E. Walnut St., Pasadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exch., 1600 Caluenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Associated Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9. Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

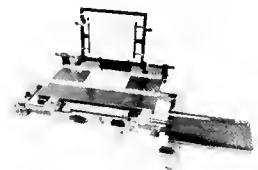
• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

Animation Table Announced by J. G. Saltzman, Inc.

★ A new unit for animation and title production. Compound Table Model 130C, has been announced by J. G. Saltzman, Inc., New York City, sales distributor for Caesar Manufacturing, Inc.

The unit has counterbalanced platen. 9x12 or 14x20, with zero registration for interchangeability.



It is equipped with Pantagraph Arm and Spindle Disconnect for floating action (12"x20" movement, larger to order). It has an opening for underneath lighting.

The Compound Table Model 130C is complete with counters and movable peg bars. ☐

* * *

Cathedral Films Names Brock Regional Sales Manager

◆ Appointment of Claude E. Brock as regional sales manager in the east and southeastern states for Cathedral Films, Inc. of Burbank, California, has been announced by James K. Friedrich, president.

Brock will work under the direction of Clifford Howcroft, Cathedral sales manager, supervising the rental and sale of Cathedral productions.

Previously Brock was southeastern regional manager for Encyclopaedia Britannica Films, Inc. He is audio-visual chairman for the Georgia Council of Churches and serves on the official board for the Peachtree Road Methodist Church in his home city of Atlanta, Georgia. ☐

* * *

Jersey Bell Film Popular

◆ To keep up with audience demand, the New Jersey Bell Telephone Company is showing its new film, *This is New Jersey*, three times daily in a Newark department store. ☐

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(CONTINUED FROM PAGE TWENTY-FOUR)
film selected for showing at Harrogate will receive a certificate of participation.

Georgia Visual Education Specialist Gets 1957 Farm Film Foundation Award

★ J. Aubrey Smith, visual education specialist at the University of Georgia's College of Agriculture, Athens, has received the Farm Film Foundation Professional Improvement Award for 1957. The award, \$500 and a framed certificate, was made on July 17 at the conclusion of the 1957 convention of the American Association of Agricultural College Editors. Mr. and Mrs. C. Dana Bennett of Washington, D. C., representing the Farm Film Foundation, made the presentation.

An extension specialist at the Georgia institution, Smith has been doing visual education work since 1944. The award was based on his outstanding contributions to the production of educational motion pictures in the field of agriculture.

Athletic Institute's New Film Guide

★ A handy little guide to the visual aids for sports and recreation sponsored by The Athletic Institute of Chicago has just been issued by this group. This pocket-size booklet lists six 16mm motion pictures, 33 35mm sports instructional slidefilms and 49 guides and handbooks on popu-

lar U.S. sports and promotional activities. You can get it free by writing The Athletic Institute, 209 South State Street, Chicago 4, Illinois.

Disney's "Alaskan Eskimo" Now in 16mm

★ First of the films in Walt Disney's new factual series titled "People and Places" is *The Alaskan Eskimo*, and this colorful documentary photographed by Disney's top team of Al and Emma Millotte has just been released in 16mm. The film is available under both daily rental and lease purchase plans. Write to Educational Division, Walt Disney Productions, Burbank, Cal. for source nearest you.

New Caterpillar Film on Road Problem

★ That tangled mess of traffic, accident wreckage and nauseous fumes that marks the "other side" of the American road, so urgently in need of new construction to handle the annual influx of new drivers, is covered in a complete new Caterpillar Tractor Company film, aptly titled *Road Block*.

This 22-minute color film shows how groups at odds with one another can help clear the way for sorely needed road improvement by resolving their differences. A salute to Caterpillar for another important contribution, matching this company's earlier film *The Perfect Crime*, which dramatized the need for action in improving our roads to save lives and money. Modern Talking Picture Service exchanges have both pictures for your use.

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- 102 — **Film and Its Techniques**, by Raymond Spottiswoode. An encyclopedic treatment of the documentary film — from idea to script and through all the steps of production. University of California Press, 505 pages.....\$7.50
- 103 — **16mm Sound Motion Pictures**, by W. H. Offenhauser, Jr. A complete manual for the professional or amateur 16mm producer. Interscience Publishers, Inc., 565 pages.....\$11.50
- 104 — **Painting with Light**, by John Alton. A discussion of the technical and artistic aspects of lighting — what lights are used and where they are placed; how to make sure natural light is correct. The Macmillan Co., 191 pages.....\$6.75
- 105 — **Handbook of Basic Motion-Picture Techniques**, by Emil E. Brodbeck. Basic know how for both amateurs and professionals. McGraw-Hill Book Company, Inc., 307 pages.....\$6.50
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- 108 — **The Technique of Film Editing**, compiled by Karel Reisz for the British Film Academy. A practical analysis of the problems of film editing by 10 experienced film makers — a guide for film editors and TV directors. Farrar, Straus and Cudahy, 282 pages.....\$7.50
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TELEVISION PLANNING AND PRODUCTION:

- 201 — **The Handbook of TV and Film Technique**, by Charles W. Curran. A non-technical production guide for executives covering film production costs, methods and processes. Includes a section on the production of films for TV programs and commercials. Pellegrini and Cudahy, 120 pages.....\$3.00
- 202 — **Movies for TV**, by John H. Battison. A comprehensive technical guide to the use of films in television programming. Covers the basic principles of the medium, equipment, program planning. Macmillan Co., 376 pages.....\$5.00
- 203 — **Color Television Standards**, edited by Donald G. Fink. A digest of the National Television System Committee's records on color television. McGraw Hill Book Company, Inc. 520 pages.....\$8.50
- 204 — **The Television Commercial**, by Harry Wayne McMahan. A new and enlarged edition of this practical manual on television advertising. Shows how to create better commercials, both from advertising and film production viewpoints. Hastings House, 223 pages.....\$6.50
- 206 — **Staging TV Programs and Commercials**, by Robert J. Wade. A handbook aimed to help in solving the physical production problems of "live" television programming. Hastings House, 210 pages.....\$6.50
- 208 — **How to Direct for Television**, by William I. Kaufman. Nine top TV directors tell, in their own way, how to prepare for a director's job and make a success of it. Hastings House, 96 pages.....\$2.50

- 209 — **An Ad Man Ad-Libs on TV**, by Bob Foreman. Here is every facet of TV, as seen through the eyes of a man in this business since its beginning. This amusing book contains a wealth of information for the neophyte as well as the experienced. Hastings House, 173 pages.....\$4.50
- 210 — **How To Get Rich In TV—Without Really Trying**, by Shepherd Mead. A hilarious treatment of "case histories" in the TV business, liberally sprinkled with clever cartoons. A good gift item for those in TV or people who wish they were. Simon and Schuster, 180 pages.....\$2.95

GENERAL REFERENCE BOOKS:

- 301 — **The Dollars and Sense of Business Films**, by the Films Steering Committee of the A.N.A. An analysis of the actual cost and circulation records of 157 important business firms. Association of National Advertisers, 128 pages.....\$2.00
- 302 — **How To Use a Tape Recorder**, by Dick Hodgson and H. Jay Bullen. Aimed to help business and home recorder owners learn how to get full value from their machines. Opens a new world of potentials for tape recorders. Hastings House, 209 pages.....\$4.95
- 303 — **Selling Color to People**, by Faber Birren. Devoted wholly to the commercial uses of color in reaching, influencing and selling the American public. Contains a 5,000 word chapter on the medium of color television. University Books, 219 pages.....\$7.50

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- 404 — **The Audio-Visual Reader**, edited by James S. Kinder and F. Dean McClusky. Philosophy, theory, research and audio-visual instruction in teaching materials in the school system. Wm. C. Brown Co., 378 pages.....\$5.75
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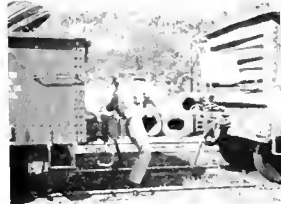
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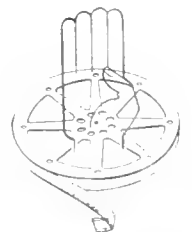
"Since the film was introduced, about a year ago, safety performance has been the best in the Corporation's history. In addition, program is developing nationwide interest"

-KNOWING'S NOT ENOUGH: Page 33

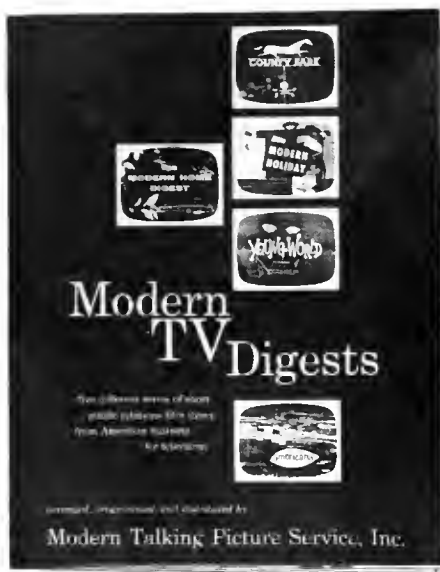
OTHER KEY FEATURES OF THE MONTH:

- The Christopher Film Story: Page 37
- Kaiser Aluminum Looks Ahead: Page 39
- Case Histories of New Films: Page 41

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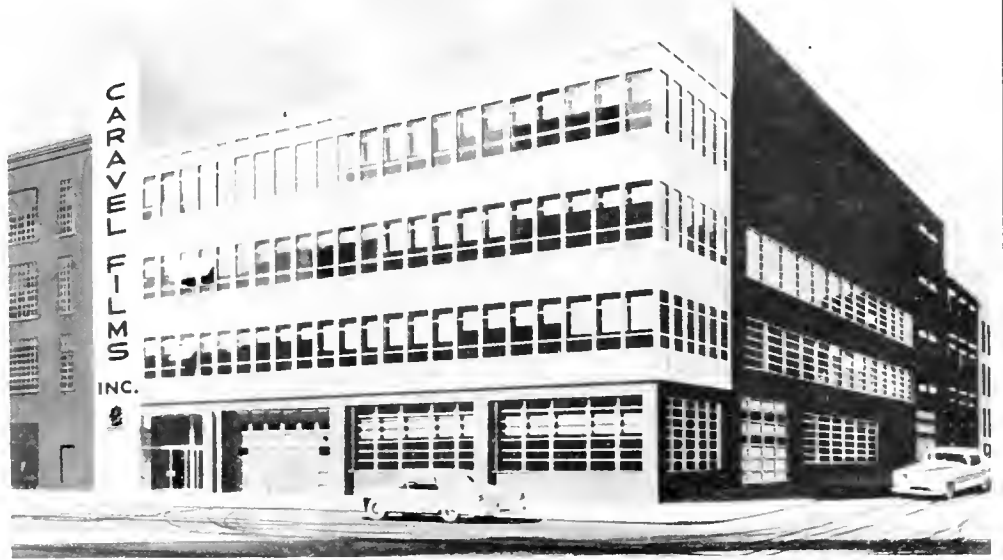
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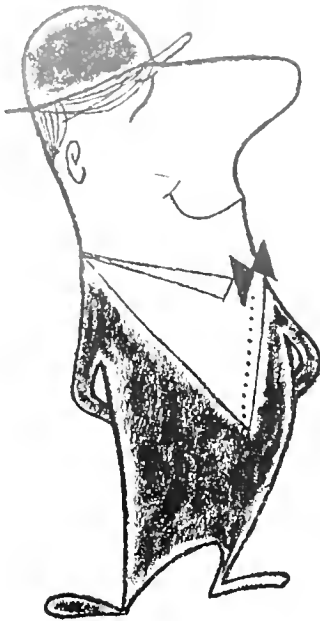
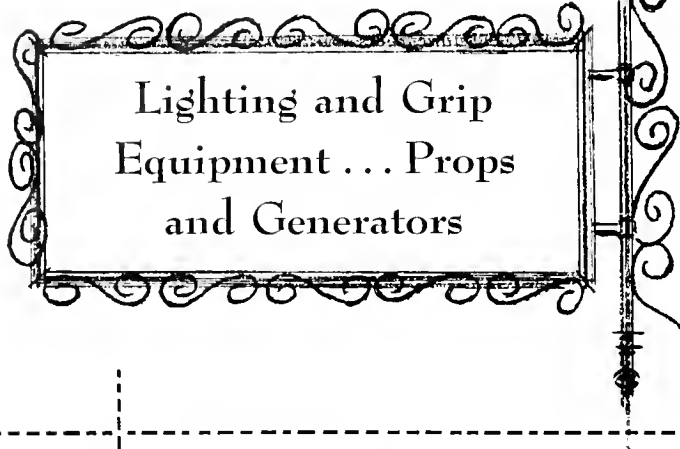
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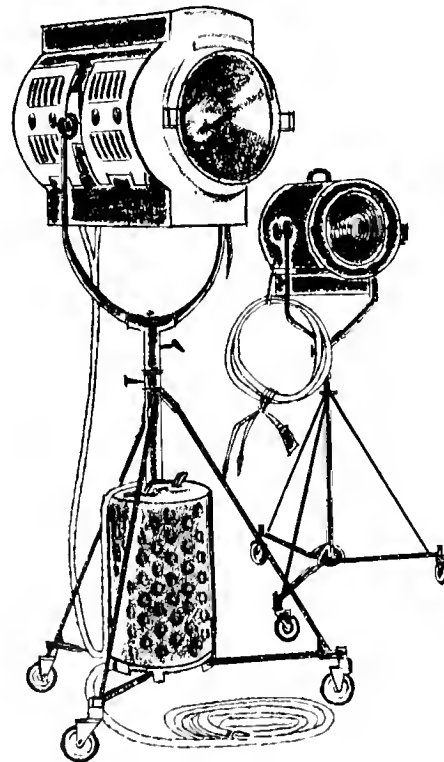
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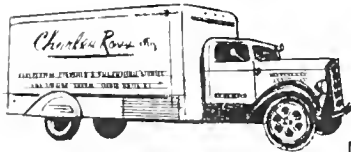
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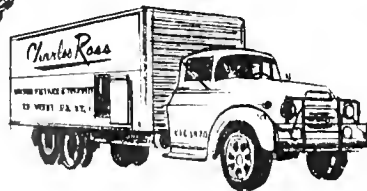
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CAMERA EYE

Editorial Highlights of the Key Features in This Issue

★ Take Caravel Films' million-dollar bet on the future of business and television films as an example of courage and imagination. That's the substance of this film pioneer's contribution to Eastern leadership as it prepares to open its mid-town Manhattan producer center. Page 20 and continuation.

★ One of today's most useful safety films is something more than that. U. S. Steel's very comprehensive, integrated promotion of *Knowing's Not Enough* is helping drive home vital safety thinking, not only among its safety-conscious employees but among the hundreds of other plants and organizations which are sharing the benefits of this complete program. Page 33.

★ A blue-ribbon for premiere showmanship goes this month to the Borden Company's PR department for its recent unveiling of *Hail the Hearty*, an anniversary contribution to better understanding of nutrition, at New York's Essex House. The film and the show make our story on page 43.

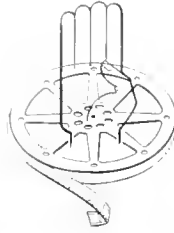
★ Hardest film job of all, perhaps, is the picture which involves those little "talks" by management. Kaiser Aluminum's *The Next Ten*, reviewed on Page 39, works a miracle as its executives help weave a story of past, present and the future in a highly-palatable motion picture.

★ There's much more, particularly in the important "Case Histories" of current films on pages 41, 42, 43, etc. but we want to mention the inspiring work of Father James Keller and his Christopher film program. A "profile" of that unequalled contribution to mankind's better self begins on page 37 but the Christopher program carries on deep into the hearts of millions of our fellow Americans through 16mm groups and television. ☐

* * *

A.N.A. Surveys Film Usage

★ A recent survey of membership media activities by the Association of National Advertisers discloses that 85% of the 500 A.N.A. member companies use films and other audio-visual media; 31% use films for training salesmen and dealers. In only nine of 209 companies (4%) the purchasing department determined company film specifications; in 16% did the buying. ☐



BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

Preview of Contents

Caravel Opens Production Center in New York	20
Looking Into Pictures by Nancy Lou Blitzen	28
Example of Integrated Promotion: U. S. Steel	33
The Christopher Film Story: a Personal Profile	37
Candid Camera: a Business Film Technique	38
Kaiser Aluminum Looks to the Future: Film Story	39
Case Histories of Current Films: American Cyanamid; E. R. Squibb & Sons; Sharon Steel Corporation; Nation's Business; Sunray Mid-Continent Oil	41, 42
Borden Company Premieres <i>Hail the Hearty</i>	43
The Eisel Debuts on Stage and Screen	46
New Light on Vital U. S. Economic Problems	46
The "Great Teacher" Films: a Rebuttal	50
Business Screen Executive Appointments	51
What's New in Sponsored Pictures: Film Briefs	58
New Audio-Visual Equipment & Accessories	60
Men Who Make Pictures: Studio News & Changes	61
The National Directory of Visual Dealers	68

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CAMERA EYE

It's Sales Convention Time With Visuals Doing a Job

★ There's a noteworthy trend which every salesman who has attended one of those long and very dull three-day "conventions" of the past will wildly cheer. One major (30th among the top 500 U. S. firms) company, Canada Dry did its recent meeting program in exactly one hour via closed circuit television. Results were so favorable that the same program is being carried on, via kines, down to employees in the company's bottling plants.

Streamlined, colorful, convincing and even more inspiring than anything in years past, these modern meetings benefit by automated meeting devices, excellent visualizations by motion picture and slide-film or slide techniques, stereophonic sound and the immediacy of closed-circuit television.

Sam Dawson, syndicated Associated Press writer, recently tallied up these meetings . . . there are about 2,500 "full dress" sales meetings a year. "Add the regional conventions and pep conclaves of small companies," he says, "and the number is estimated as high as 70,000." That's a big order for the men who help visualize and automate such meetings: a challenge to those who hold them to make them more effective, really memorable. ☐

* * *

"Relevance" the Forgotten Word in Television Shows?

★ A while ago the Schwerin Research people came up with some valuable thoughts about the "relevance" of tv, entertainment and the sponsor's commercial aims. What Mogen David found out about the use of mystery shows; what Philip Morris discovered about their 17% sales drop during their *I Love Lucy* sponsorship is being overlooked in today's flurry of "westerns," jazz spectacles, etc. Is "relevance" the big forgotten word in television programming? ☐

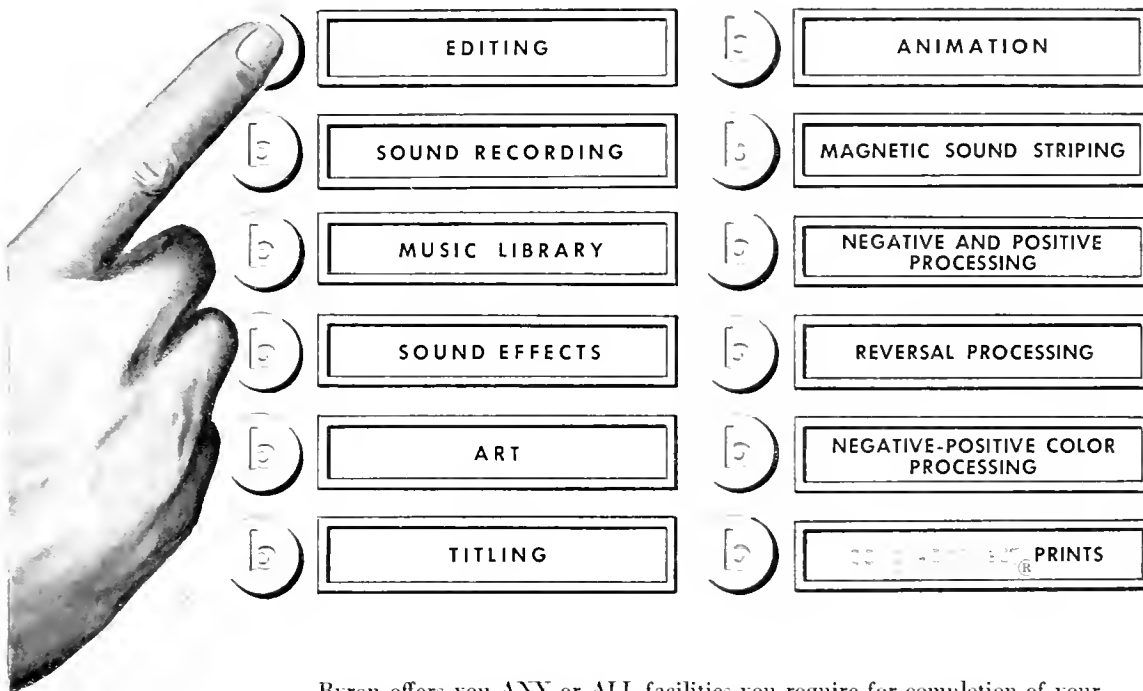
* * *

Films "Follow the Flag" in Helping Our World Trade

★ A vital economic factor for this nation and for all the free world is world trade. Playing a key role in helping get understanding of new products, new methods are the films of U. S. companies now going to sales outlets overseas and those which foreign firms can use to develop sales markets in this country. A coming editorial feature. ☐

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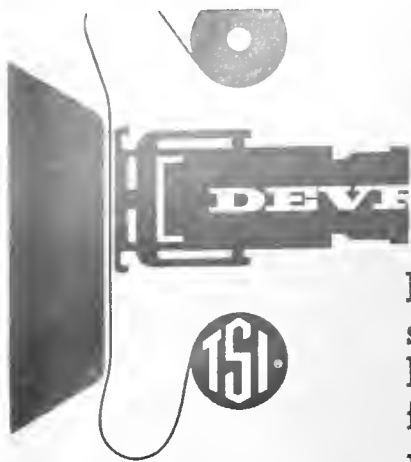
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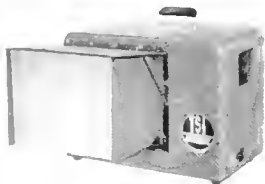
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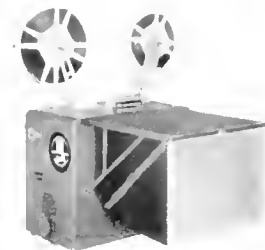
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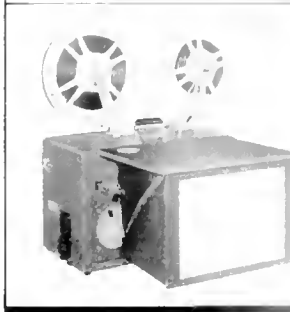
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PICTURE PARADE

Life's "World We Live In" to Hit Theatres This Fall

★ *The Earth Is Born*, the first installment of a filmed version of Life Magazine's series, "The World We Live In," is scheduled to reach theatrical screens this Fall. The Life series, which ran for 13 weeks in print, is being condensed to four films, each running slightly under 30 minutes. Shooting of the other three films probably will be completed in less than a year.

The Earth Is Born, a 3½-years project, was produced by Transfilm, Inc., New York City, under the supervision of the studio's executive vice-president, Walter Lowendahl. Astronomers, geologists and geophysicists served as technical consultants for the production.

Much of the initial production time was spent devising new cinematic techniques to accomplish the difficult effects required in the film. In Technicolor, the film combines stop-motion animation and live action. Responsible for the film's many innovations was Zachary Schwartz who worked for a year in Holland during the production's overseas shooting phase. The stop-motion sequences were made by Joop Geesink in his Amsterdam studio.

The narrative script for *The Earth Is Born* was written by Arnold Sundgaard, a major freelance contributor to television's *Omnibus* program. Paul Stevens, tv and theatrical actor, narrated the film. Editing was handled by Phil Larschan, Transfilm staffer.

The musical score for the picture was written by William Schuman, president of the Juilliard School of Music. Frederick Prausnitz, assistant dean at Juilliard, conducted the 70-piece orchestra at Carnegie Hall. The orchestral group is said to be the largest used for a film recording in New York in the last 10 years. ☐

"Mr. Withers Stops the Clock" Doing PR Job for Air Lines

★ Last year, the Air Transport Association of America released a public relations motion picture, *Mr. Withers Stops the Clock*. The sponsoring association's main objective, according to John Hoving, vice-president, public relations, was to "generate interest among all groups in the importance of an airport as a community asset."

Since its premiere showings, the 27-minute color comedy using fantasy as an instructive device has

been viewed by some 70,000 persons in adult audiences, colleges and universities—plus 6,500,000 television viewers, the ATA estimates.

Total public relations profits are impossible to compute but there is good evidence that the film's message got across. Says Hoving:

"It is significant that *Mr. Withers Stops the Clock* has been used effectively to help create an awareness of local airport problems and, in actual cases, has been credited with helping in the furtherance of airport improvement programs."

The association reports that in one area the county board of airport commissioners arranged for showings over local tv stations and used the film as a part of their campaign to raise funds for a runway extension project. Showings to municipal leaders of a midwest metropolis helped in the development and use of a major airport.

A western city used the film to help gain support for an airport bond proposal which passed by an overwhelming majority.

Mr. Withers was written and produced by Paul Alley Productions, New York City. ☐

* * *

1,800 Prints in First Weeks for This Coca-Cola Sports Film

★ Bounding through 1800 print orders in the first weeks after release, a new 10-minute motion picture on football kicking technique evidently is scoring promotionally for the Coca-Cola Company.

The Kicking Game, arranged by Coca-Cola's Bottler Sales Development Department, is a training aid for a sport which draws large numbers of people—players and spectators—who are present or potential drinkers of coke.

The black and white film consists of action shots of important games in which skillful kicking helped win. To demonstrate proper technique, parts of the film are in slow-motion. Bobby Dodd, athletic director and head coach at Georgia Institute of Technology, appears in the film and narrates the action.

Designed for use in training programs, *The Kicking Game* was shown at 32 clinics for high school coaches across the country, prior to the opening of the new school term. The picture was filmed by Dick Borden.

The sports film may be obtained through local bottlers of Coca-Cola. For details on availability, contact Wayne B. McConnell, sports program director, The Coca-Cola Company, P. O. Drawer 1731, Atlanta, Georgia. ☐



Overhead view of the camera crew on the subway platform during the filming of the documentary film "The Ordeal of Thomas Moon." The camera operator is in the foreground, and the man in the dark suit is the director, Michael Nebbia.

"We picked Du Pont 'Superior' 4 for the hard-to-make shots in our TV documentary"

says Michael Nebbia, Director-Cameraman of this public information TV film

The photo above is a blowup of one frame from the documentary film, "The Ordeal of Thomas Moon," produced for Smith, Kline and French Laboratories by Gerald Productions in New York. The film, scheduled for national TV release, deals with the problems of an overweight man.

The film was shot on location in New York's Pennsylvania Station. For the scene above, on the stairway leading to the main concourse, the lighting was particularly bad. "We were not able to set up lights on the platform," says Mr. Nebbia, "and the existing light consisted of a small

amount of daylight from a tunnel entrance 300 feet away, and a series of globe lights hung 13 to 25 feet apart. We did place lights near the camera but none of them reached more than a foot or two beyond the bottom of the stairs. But still, with the wide latitude of Du Pont 'Superior' 4, we got the quality of negative we wanted in both dim and light areas."

Mr. Nebbia also adds that "Du Pont movie films provide better contrast when used under adverse conditions, and provide wider tonal gradation when exposed under flat light."

Du Pont Motion Picture Film is available in 16mm and 35mm sizes. For more information, contact your local Du Pont representative or write to Du Pont Motion Picture Film, P.O. Box 100, Newark, N.J. 07102.

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SIGHT & SOUND

Oscar Neu, Manufacturer of Film Equipment, Dies in East

★ Oscar F. Neu, owner and president of Neumade Products Corp., New York City, died on August 26 at his home in Crestwood, New York, at the age of 71.

He was co-founder of Theatre Equipment and Supply Manufacturers Association and served as its president from 1946 to 1951. In 1955, he was elected president emeritus, the only member of the organization to have been so honored.

As an actor, Mr. Neu played minor parts in silent movies and, in 1911 and 1912, he directed the Mutual Girl Series, a serial of the day.

In 1915, he became a broker of motion picture by-products, reclaiming silver in cellulose from film emulsion. That same year, he formed O. F. Neu Co., which later became Neumade Products Corp., manufacturing and distributing equipment for the motion picture industry and, eventually, serving the television industry.

Mr. Neu was a member of the Motion Picture Pioneers and Variety Clubs International. He was a fellow and governor of the Society of Motion Picture and Television Engineers.

Following Masonic Services at Bronxville, New York, Mr. Neu was entombed at Ferncliff Mausoleum, Hartsdale, New York. He is survived by his wife, Adelaide Reese Neu; a daughter, Mrs. Helene Elizabeth Jones; two sons, Edwin T. and Theodore Z. Rickman, and six grandchildren.

Nat'l Visual Presentation Association Elects Officers

★ The National Visual Presentation Association recently elected the following officers:

President, Jacques Megroz, LIFE MAGAZINE; vice-presidents, Charles Corn, Admaster Prints, Phil Dodge, F. W. Dodge Corp.; Secretary-treasurer, Norman L. Bebell, Bebell & Bebell.

A widely enlarged span of activities and meetings has been planned for the 1957-58 season.

U.S. Has Over Half of World's 900 Television Stations

★ Although 43 countries now have television, more than half of the world's total of 900 tv stations are in the United States. More than two-thirds of the globe's 63,000,000 tv receivers are in the U.S. Lead-

ing the world in telecasting, the U.S. has 505 stations and more than 45,000,000 receivers.

Outside the U.S., leading countries in telecasting facilities are: Great Britain, with 21 stations and 7,450,000 sets; Canada, with 40 stations and 2,658,000 sets; West Germany, with 39 stations and 1,100,000 sets; USSR, 30 stations and 3,000,000 sets; Italy, 90 stations and 575,000 sets; Japan, 16 stations and 650,000 sets; Cuba, 18 stations and 300,000 sets; France, 19 stations and 600,000 sets; Mexico, 10 stations and 300,000 sets.

Western nations, not including the U.S., have 325 stations and more than 15,000,000 sets. The Communist world has 52 stations and 3,236,600 sets in eight countries.

As of July 1, there were 278 television stations in the United States equipped to broadcast in color. This figure denotes an increase of 21 stations since January 1, 1957.

* * *

Somerset Elected President of Hollywood AFL Film Council

★ Pat Somerset, Screen Actors Guild executive, is the new president of the Hollywood AFL Film Council, succeeding Henry C. Wadsworth, business representative of Studio Utility Employees Local No. 724.

The Hollywood AFL Film Council is composed of unions and guilds representing 24,000 employees in the regional motion picture industry.

* * *

Canada's Film Expenditures Rose to \$6,210,467 in 1956

★ Total production expenditures by Canada's commercial motion picture producers rose from \$3,916,459 in 1955 to \$6,210,467 in 1956. This growth is shown in a report recently released by the Dominion Bureau of Statistics at Ottawa.

In 1955, Canadian film companies employed 445 persons and spent \$1,460,421 on salaries and wages and \$2,456,038 on production costs. In 1956, the film companies employed 1,127 persons and spent \$2,483,910 on salaries and wages and \$3,726,557 on production costs. The data on production in 1955 was obtained from 46 companies engaged in film production. The 1956 figures were gathered from 59 firms which included producers and companies with laboratory operations.

The statistical report noted that commercial companies and government agencies printed 67,323,532 feet of film. The footage printed by format included: 37,367,652 feet of (CONTINUED ON PAGE TEN)

The Big Change



Coincident with the conference Standard Oil introduced the all-new Gold Crown Super-Premium gasoline.

FOR AN IMPORTANT CONFERENCE aimed at its higher echelon of sales management Standard Oil (Indiana) commissioned Wilding to produce a three-day program. "The Big Change" was the basic theme and the conference included workshop meetings of motion pictures, slides, manuals and flip charts. Highlight of the conference was a musical play featuring 17 top-flight performers, elaborate sets and 16 original songs. So impressed were the executives of SO with the impact created by the play they asked Wilding to make a 35mm wide-screen color motion picture record of it. This was subsequently shown to all dealers and employees throughout the Standard Oil sales territory evoking excellent comments and results.

SIGHT & SOUND

(CONTINUED FROM PRECEDING PAGE)
black and white and 5,234,256 feet of color in 16mm; 24,223,368 feet of black and white and 498,256 feet of color in 35mm.

The total number of Canada's commercially produced non-theatrical motion pictures (other than television, advertising, news) rose from 245 films in 1955 to 285 films in 1956. Television commercial production by private companies rose from 1,319 in 1955 to 2,121 in 1956. Commercial production of theatre trailers, newsclips and advertising pictures dropped from 1,534 films in 1955 to 843 films in 1956. Sound slidefilm production by commercial firms dropped from 65 films in 1955 to 26 films in 1956.

Canadian government production of non-theatrical films (other than television, advertising, news) dropped from 107 in 1955 to 70 in 1956. Government production of tv commercials doubled from 15 in 1955 to 32 in 1956. Government production of theatre trailers, newsclips and advertising pictures dropped from 12 in 1955 to 5 in 1956; sound slidefilm production by the government was cut from 66 in 1955 to 23 in 1956.

Of the total production of films of 5 minutes duration or longer, 71 non-theatrical pictures were adaptations or language translations of original films.

Canadian Office Opened by International Film Bureau

★ International Film Bureau, Inc., has announced the opening of a Canadian branch office at 19 Fairmont Avenue, Ottawa, Ontario, Canada. This is the first branch to be established in Canada by the Bureau.

Managing the Canadian office will be Miss Margery Weiss, education director in the Bureau's Chicago office for several years. The Canadian office will maintain a complete preview library of IFB films produced by Pat Dowling Pictures and Murl Deusing Film Productions.

Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

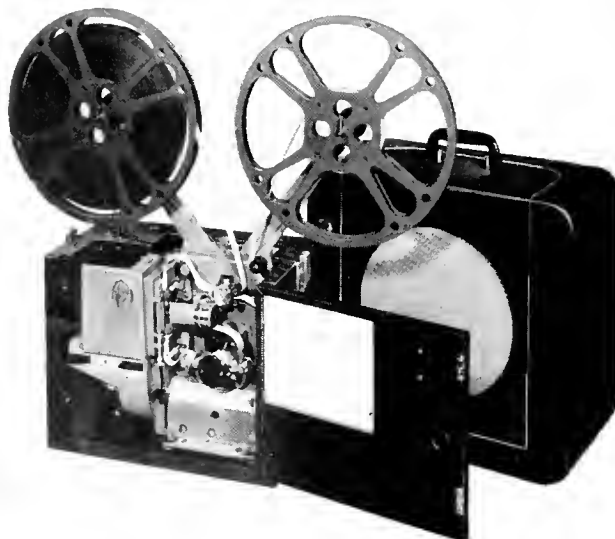
ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES

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

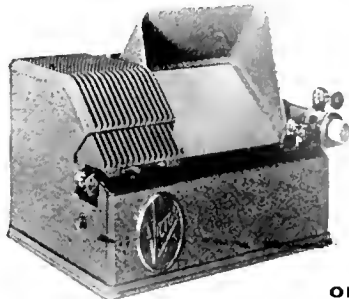
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts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

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

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



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ACCURACY

This word, in film processing, is a very important word indeed.

People tell you that one film processing job is as good as another, and what the heck, what's the measure of accuracy, anyway?

Well. To answer that one would take a very long time. Suffice it to say here that it's summed up in *all* the operations of a processing job, where even the smallest details are of great importance. It shows everywhere, and it positively *shines* when the film appears on the screen.

What we're talking about, of course, are the people and the operations at Precision Film Laboratories. Here attention to detail, sound, proven techniques are applied by skilled, expert technicians to assure you the *accurate, exact* processing your films deserve to justify your best production efforts.

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WRITE FOR BROCHURE

Morrow to Develop Training Programs for Defense Agency

★ John A. Morrow, audio-visual specialist with a governmental and university background, has been appointed training director for the Chief Signal Officer of the United States Department of Defense. In the newly-created position, Morrow will work in developing training programs on the university contract basis.

Morrow has been audio-visual director for the National Project in Agricultural Communications at Michigan State University for the last four years. Acceptance of the Pentagon assignment marks a return to Washington for Morrow, who spent most of his a-v career in the Capital.

During the World War II era, Morrow was chief of the audio-visual and motion picture division of the United States Public Health Service. He was audio-visual advisor for south Asia in the Point 4 Program and was special advisor on mass communications training for the overseas staff of U.S. specialists in Indonesia, Burma, India



John A. Morrow

and Pakistan. He also served on the staff of the Army Pictorial Services, developing a-v training aids for U.S. troops.

At Michigan State University, Morrow assisted in the development of a program of communications training which has been adopted by land-grant colleges, universities and the U.S. Department of Agriculture. He has shared responsibility for conducting national clinics for farm and home radio and television programs and in general communications training efforts.

Norman Traynor Named Agency Radio-Television Director

◆ Norman Traynor has been appointed director of radio and television by Brooke, Smith, French & Dorrance, Inc., national advertising agency. Traynor has been serving as manager of the department since last November.

Traynor joined the agency in 1951. As writer and creative supervisor, he has written and produced radio and television shows for various accounts advertising automotive, appliance, beverage and food products.

Yeshiva Buys Columbia Films

★ The Film Rental Library of the Center for Mass Communication of Columbia University has been sold to Yeshiva University.

The Columbia Center will devote its full attention to new production and to sales distribution. The Center for Mass Communication will continue to sell its own films as well as selected titles of especial merit from other producers.

The Film Rental Library will be operated as part of the new Audio-Visual Center of Yeshiva University.

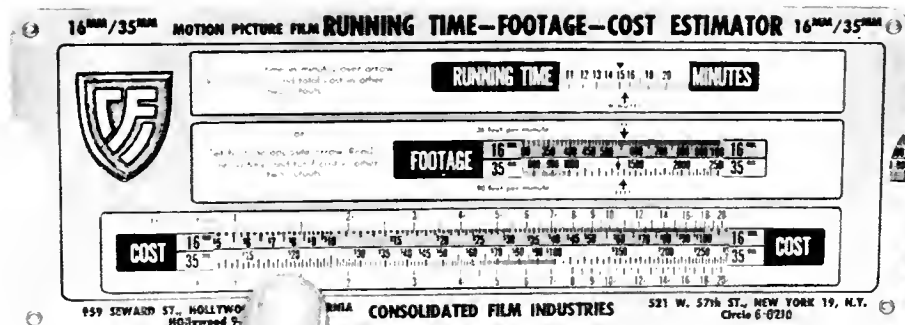
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RCA Victor Opens Model N. Y. Recording Studio; Da-Lite Screen; Harwald Company in New Quarters

★ A new studio of advanced design is now in operation at RCA Victor Record Division's East 21st Street offices in New York. The new studio, called Studio A, makes available to clients of RCA Custom Record Sales one of the finest and most flexible recording facilities now in use in this country.

Studio A was designed and its construction was supervised by William H. Miltenburg, RCA Victor's Chief Engineer and Recording Manager. Following the present trend in recording studio design, Studio A is of the "dead" type—that is, it has practically no reverberation or echo factor of its own. The "dead" studio technique permits the recording engineer to "mike" each section of the orchestra intimately. He is able to control the individual microphones, without interference from adjacent sections.

Greater Flexibility and Control

These then may be fed to various echo chambers, each having its own time delay characteristic. In this way, echo may be added selectively to the individual section of the orchestra. The result is a degree of flexibility and control in recording sound not previously available in recording studios.

Walls and ceiling of Studio A are "deadened" by the use of perforated transite and travertone acoustic tile, backed up by fiberglass for sound absorption, especially the troublesome low frequencies. A few poly-cylindrical panels for sound dispersal have been used.

Heart of the new studio is the control room. The recording console, twin track tape recording machines and associated equipment are on a raised platform, to separate them from the lounge for spectators. The equipment is designed to accommodate sixteen microphone positions, each with its own equalization and reverberation (techo) control. The console is a four-channel type, equipped with limiting or compression facilities for each channel. Thus, automatic gain reduction is possible on each channel. It is possible to record stereophonically or monaurally with these facilities.

Rebuilding in Other Centers

RCA Victor's new Studio A is part of the complete rebuilding and re-equipping of its recording facilities that the company has been carrying out for the past three years, and that is now nearing completion

in its studios in New York, Chicago, and Nashville.

Larger Plant Announced by The Harwald Company, Inc.

★ A new manufacturing plant has been opened by The Harwald Company, Inc., at 1245 Chicago Avenue, Evanston, Illinois. The new quarters were necessitated by the company's continued expansion and its recent acquisition of the Movie-Mite 16mm sound projector.

The new facilities will house The Harwald Company's general offices and manufacturing plant. The firm will continue to manufacture the Inspect-O-Film inspection machines and its line of film handling products.

Da-Lite Completes Move to Warsaw, Indiana Plant

★ The Da-Lite Screen Company, Inc., has completed its move to a spacious new plant in Warsaw, Indiana, according to an announcement by Chester C. Cooley, president.

The company is rapidly resuming production of projection screens at the new plant and all communications to the manufacturer should be directed to Da-Lite's general offices and factory at Warsaw, Indiana. The plant is 120 miles southeast of Chicago.

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Here's a Really Good Film*

Not too long ago we had the pleasure of seeing, once again, the latest version of "The Man Who Built a Better Mousetrap," the discussion of the economic value of advertising which Standard Oil Co. (Indiana) first produced in sound-slide form some years ago.

The current version is a 16mm Technicolor movie, with commentary by Wesley I. Nunn, Standard's advertising manager, which runs 18½ minutes and is available for specific showings to interested groups without charge.

We have been more than usually critical of films which have attempted to explain advertising to the general public, or to position it in the economy, so when we say that we found this particular film technically excellent and educationally effective, we are voicing no idle endorsement.

We suggest that you check with Wes Nunn at 910 S. Michigan Ave., Chicago 80, on the possibility of showing it. Although sponsored and paid for by Standard Oil, it is not a Standard Oil film; it is applicable for showing to any group.

***** *and it's from KLING!*

We're grateful to Standard Oil Company (Indiana) and the D'Arcy Advertising Company for the opportunity of producing another example of Kling creativity, quality, and service. If you are interested in advancing a product . . . a service . . . or an idea, find out how powerful an influence a Kling film is.

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REPRODUCTION COMPANY

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Building Material Concerns to Sponsor TV Film Series

★ *Building America*, a motion picture series on the \$50-billion construction industry, will be used on television this Fall by the Producers Council, representing 200 building material and equipment producers and associations.

Asher B. Etkes Associates will publicize the series which will be distributed to more than 200 stations by Public Service Network, Princeton, New Jersey. Each of the tv programs will be composed of four 5-minute documentary films and one 3-minute building-field news-interview.

The Producers Council member organizations pay production costs of the film series but any tv time charges will be paid by local dealers or distributors for the participating companies. The Council has promised to help tv stations obtain dealer-distributor commercials. □

* * *

Weather Hazards Shown in Air Force Training Films

★ Weather facts and related information important in flight operations are visualized in six new filmstrips released by the United States Army Air Force for use in aeronautical and meteorological training programs. All of the filmstrips are in black and white.

Cloud Formations, 25 frames, depicts the major types of cloud formations as seen from an airplane in flight.

Weather: Fog, 46 frames, covers the nature, types and causes of fog.

Condensation Trails, 48 frames, describes three types of contrails, their nature and causes, shows how to avoid them and notes their tactical use in warfare.

Thunderstorms, 63 frames, deals with the types, recognition and hazards of thunderstorms and explains preflight planning and flight procedures recommended in regions of thunderstorm activity.

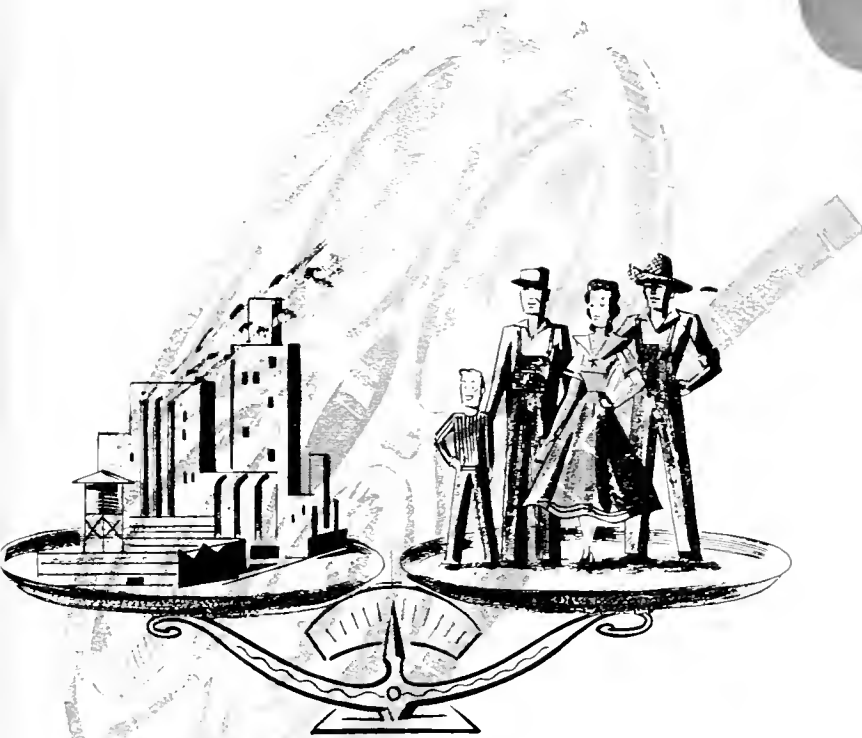
Turbulence, 51 frames, examines three types of turbulence, their causes and hazards, and outlines flight procedures in regions of turbulence.

Low Ceilings and Low Visibilities, 40 frames, pictures the hazards of low visibility and low ceilings and explains the necessity for preflight planning and precautions for flight over regions of low visibility and low ceilings.

The aeronautical filmstrips are available through United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, New York. □

Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn't make a neighborhood relations motion picture for some families. You shouldn't make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don't remove the bushel unless you have the light.

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Pictures
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Audio...**



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er Col Symposium on Film,
ape Standards on Nov. 13-15

* Standards for motion pictures and stereophonic tapes will be among the subjects discussed during the Eighth National Conference on Standards which will be held at the St. Francis Hotel, San Francisco, November 13-15.

The conference is sponsored by the American Standards Association which will conduct its 39th annual meeting as part of the conference.

Standards in the production of motion pictures will be discussed Friday afternoon, November 15, at a session sponsored by the Society of Motion Picture and Television Engineers. Speakers at this session are Boyce Nemeck, consulting engineer, New York; Axel Jensen, Bell Telephone Laboratories, Murray Hill, New Jersey, and Ross H. Snyder, Ampex Corporation, Redwood City, California.

A film on cost reduction effected by purchasing programs based on national standards will be shown during a session sponsored by the National Association of Purchasing Agents and the Company Member Conference of ASA. This session is scheduled for Thursday morning, November 14. The film was prepared

Along the Business Newsfronts

Close-Ups and Long Shots on Events from Coast-to-Coast

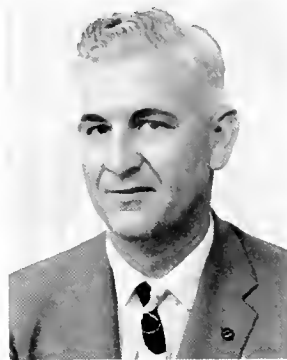
by Northern California Purchasing Agents Association and will be presented by Carl M. Wilensky, Ames Harris Neville Company, San Francisco.

Autonetics' Motion Picture Unit Is Headed by Jay Gordon

* A separate motion pictures unit has been set up by Autonetics, a division of North American Aviation, Inc., Downey, California. Jay E. Gordon has been appointed supervisor of the new unit.

Autonetics' film section has more than 30 motion pictures scheduled for production this year—in addition to continuing documentaries which record Autonetics' research and development in the electronic and electromechanical fields.

Previously, Gordon headed motion picture operations in the company's former missile and control equipment organization. He wrote and directed production of *Engineering for Tomorrow*—a filmed description of a hypothetical missile's development which won honors at last year's Cleveland Film Festival.



Jay E. Gordon

Prior to joining North American, Gordon was a motion picture producer with the U.S. Naval Photographic Center. His Navy production, *Origins of the Motion Picture*, won recognition at the Venice and Edinburgh film festivals and at several American exhibitions.

Screen Directors Int'l Guild Formed in New York, Sept. 7

* The Screen Directors International Guild, an organization representing nearly 300 motion picture di-

rectors in the east, middle west and Canada, was formed September 7 at a meeting of the New York Film Directors Organizing Committee, held at the Society of Illustrators in New York City.

Contract Talks Coming Up

Officers were elected and by-laws were adopted at the organizational meeting. It is expected that contract negotiations with film producers will get under way soon. The Guild is estimated to represent about 85 per cent of the eastern directors. A low initiation fee has been set until the end of the year, coinciding with a drive to organize the remaining directors working in documentary, industrial, theatrical, educational and television films.

Besides 250 members in New York, SDIG has members in Chicago, Detroit, Washington, Philadelphia and in Canada, where branches of the Guild will be established to serve the local membership.

Elect Magwood as President

Guild officers are: Howard Magwood, president; Charles Wasserman, first vice-president; Jack Glenn, second vice-president; Joseph Kohn, secretary, and Jean Lenauer, treasurer.

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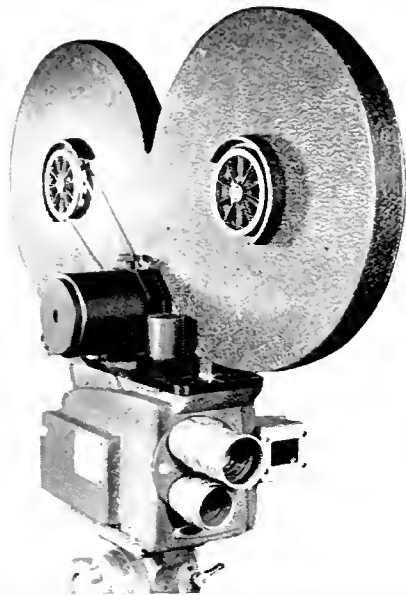
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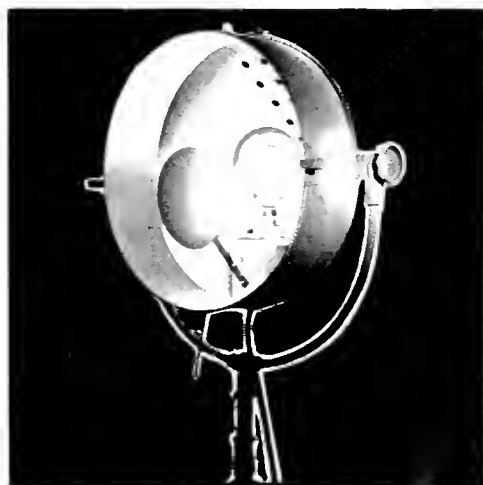
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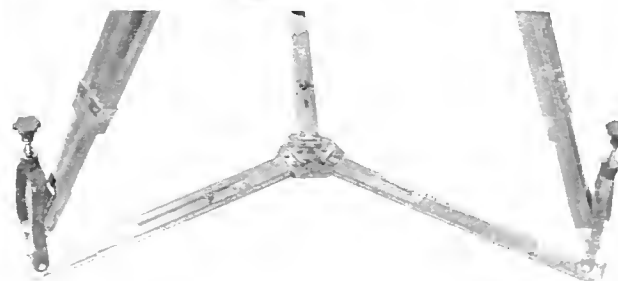
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Opening of Production Center Marks Caravel's 37th Year

Pioneering Firm Has Become One of Nation's Top Producers

OVERLOOKING THE HUDSON RIVER, on West End Avenue at 60th Street, stands today the first completely new film production center to be built in New York in over 30 years. It is the long-awaited studio and office home of Caravel Films, Inc., for 37 years one of the nation's top producers of films for television, industry and government.

For David Pincus, veteran pioneer in the film industry and president of Caravel, and for the 50 permanent members of the Caravel staff, the fully equipped production center is an important step in its expansion program.

All Under One Roof

The objective was to have all facilities for production under one large roof in midtown Manhattan—stages, cutting and editing rooms, animation, opticals and special effects, carpentry shop, make-up, costume and dressing rooms, and offices for staff and clients.

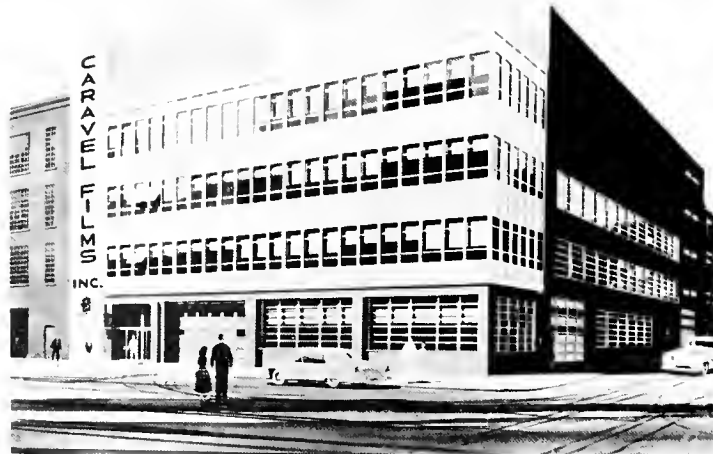
The fully equipped production center at 20 West End Avenue, which will open formally on October 23rd, is a million dollar endorsement of New York's special qualifications for producing films that sell, train or convey some other business or public relations message. The large structure, opposite the site of the future home of the New York Times and adjacent to the proposed Lincoln Square cultural develop-

Below: the Hoover Company sponsored this Caravel feature back in 1925. It played in theatres.

ment, has been designed for expansion potentials over a 15 year period.

Move Dictated by Growth

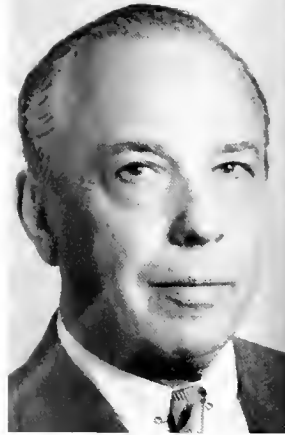
The move was dictated by an increasing volume of business, particularly in television commercials, which need the proximity of studio to advertising agencies to facilitate



This fully-equipped new production center in mid-town Manhattan will be formally opened by Caravel Films on October 23rd.

easier working relationships and faster production. This proximity and service, and of course the availability of New York's creative and acting talent and technicians are the factors on which Pincus and his staff are banking to consolidate their position as one of the largest firms in the field of producing films for industry in all phases—public relations, sales, training and TV advertising.

For special, long-term projects such as TV film packages, Caravel will continue to use its Hempstead, Long Island, studios. All other production will be in the new midtown studio center, which has 26,000 square feet of working space. The main stage, 75 by 100 feet, has a ceiling of 26 feet and is the largest owned by an independent production company in the New York area. One other stage, 25 by 50 feet, has been completed, and a third is



... president David Pincus heads growing organization.

ly designed creak-proof floor; air-conditioning throughout; and sound-proofing specially designed by Johns-Manville.

There is sufficient electrical current to supply the studio with ample amperage for large-scale color photography, and complete projection equipment—16mm and 35mm—in the projection room.

An Eventful Background for This Trail Blazer

◆ Caravel's history is an interesting and dramatic one. It has been an innovator and trail blazer since it was organized in 1921, with a staff of six people. Two partners, David I. Pincus and Robert McKean, served as top director and sales executive, respectively. There were two other directors, an office secretary, and an office boy. The secretary, Claire V. Barton, remained through the years, and is, today an officer of the company.

Robert McKean, who also served as Caravel's first president, died in 1918. His son, Calhoun McKean, joined the firm in 1946 and is now vice president in charge of the television department. Others with long tenure in the firm are Mauri Goldberg, production manager, 30 years, and Jack Semple, head of animation, 20 years. Larry Kreegar and Dave Kreegar, heads, respectively, of the editing department and the studio, have over ten years with the firm, as have some ten other men and women. Thelma Allen, a vice president and sales executive, has been with Caravel for seven years.

The Early Years . . .

◆ David Pincus became president in 1943 and has served in that capacity ever since. He had started his motion picture career in 1915, at the age of 17, in the scenic department of the Universal studios in Fort Lee, N. J. By 1914, the feature (CONTINUED ON PAGE 22)

planned. The complete, modern installation provides for cost-cutting, straight line production of TV commercials in as many as 10 or 15 sets without the necessity of striking.

There is also an elevator that can accommodate a car the size of a Cadillac or a small truck; a special-

Right: executive conference at Caravel Films (l. to r.) Calhoun McKean, v. p. in charge, television; studio mgr. David Kreegar; president Dave Pincus (seated); Lawrence Kreegar, supr. editor; and Mauri Goldberg, in charge of production.





Millions of Americans will journey along "Freedom Highway," courtesy of Greyhound!

Greyhound movies are always in great demand by community organizations. For example, the 35-minute Technicolor production, "America for Me!" is an established favorite, having been shown 40,554 times in clubs, schools, churches and other community organizations to an audience of 3,156,840 persons.

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Big in concept, in ideas and potential—these are the films that deserve the best in film distribution. We are proud to be associated with The Greyhound Corporation in this endeavor.

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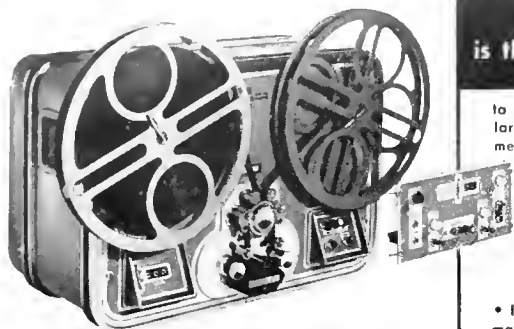
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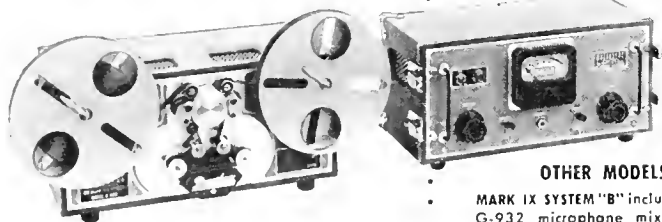
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For quality & economy
MAGNASYNC
is the perfect answer—

to the needs of film producers, large or small, feature or commercial, because—

- It delivers clean, distortion-free sound.
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- It serves every segment of motion picture and spot TV production.
- Purchaser is not required to pay royalties on footage consumed.

BUT MOST OF ALL, the MAGNASYNC MAGNAPHONIC line contains exclusive features found in no other recorders, yet all carry low, low price tags.

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Caravel: a Pioneer in Film Progress

(CONTINUED FROM PRECEDING PAGE)
length picture had been well established, and Fort Lee was a boom center of production in the east.

But the growing popularity of California and a shortage of labor during 1913 brought an end to the Fort Lee heyday and by the middle Twenties only spasmodic shooting was done there. The old Universal studio became the home of Consolidated Film Industries; all others have vanished.

In those early days of movie making there was excitement in trial and experiment and lines were not too closely drawn. A writer could, and did in many instances, become a director. Dave Pincus' interest soon went beyond scenic design to camera, direction and editing, and he learned his medium.

Turns to Educational Field

Fully grasping the then unexplored possibilities of film for teaching and training, he joined Fox in 1918 to make films for schools and other training purposes.

The highly inflammable 35mm nitrate film was a major obstacle, for George Eastman had not yet developed the 16mm. non-inflammable, film. But a start was made, while Pincus was with Fox, in the production of films for business.

Leaving Fox in 1920, Pincus went out to sell the concept of film as an educational and training tool, and to specifically make films of this nature.

The first studio of his fledgling company was that of Lejaren A. Hiller, noted artist and pioneer in photographic illustrations for magazines. Studios in Brooklyn and Long Island followed, and for several years offices were maintained at 350 Madison Avenue.

Move to 730 Fifth in 1939

Finally, in 1939, expanded personnel and the desire to have under one roof such facilities as cutting and editing, animation, opticals, special effects and projection, prompted Caravel to move to its most recent address, 730 Fifth Avenue (formerly Carl Laemmle's offices), and to take a long-term lease on its present Hempstead studio.

In the period between 1921 and 1939, Caravel explored and met success in a number of developments. Some of these were milestones in the business film industry.

Caravel helped lead the way in installing complete equipment for



Caravel's vice-president for television is Calhoun McKean

sound and talking pictures. A 1929 sales presentation informed prospective clients that "technical perfection of sound has reached the stage where production is fairly simple, though not inexpensive," and that "projection equipment and service for standard (35mm) size film may be had in or near large cities."

The piece went on to say that "the Caravel Studio is used regularly by some of the largest producers of theatrical pictures because it is one of the relatively few studios in which every need is provided for."

Made Hoover Feature in '25

And, in 1925, one of the earliest "story" films for industry was made by Caravel. This was also one of the first feature length industrial motion pictures to be shown in theatres. So *This is Eden* extolled the merits of the Hoover Vacuum Cleaner and was described in the press sheets as "An Emotional Drama of Everyday Life."

After opening at the Capitol, it played theatres all over the country through the distribution efforts of Hoover district managers. As special promotion, actress Edna Murphy formed "The Women's League For the Abolition of the Broom!" This entertaining movie did a lot to convince business leaders over the country of the potentials inherent in the film to do a first-class selling job.

First Travelog for Cunard

Caravel also made one of the first travelogs in 1921. *This is the Life* was the first of three films created for the Cunard Steamship Co., Ltd. To prospective voyagers it brought the lure of the sea and pictured interesting places to visit in Europe and the British Isles.

Among the early conservation films was Caravel's *Hunting and Camping*, produced in 1921 for the

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New York State Conservation Commission. It told how to make proper use of forest lands and was considered an excellent example of the modern method of influencing people's habits by suggestion rather than edict.

By 1929, Caravel's dossier included almost 50 major industrial clients, for with the advent of sound, business was more certain than ever that in the motion picture it had its most effective tool to train, to teach, to promote, and to sell.

Ward Baking Company, an early client, hired Caravel to do *one of the first "talkies"* used by a business firm. The resulting film, *Better Sales—Less Stale*, was used to teach salesmen how to build up their routes.

In 1932, Socony Vacuum (now Socony Mobil) started a film relationship with Caravel which is still going strong after nearly seventy sound motion pictures. Another client of over twenty years standing is B. F. Goodrich.

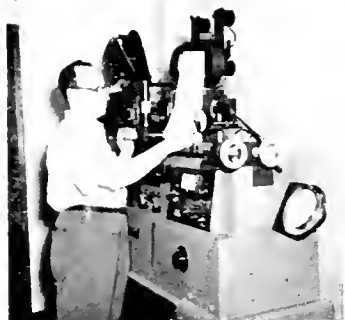
... the Middle Years

♦ One of Caravel's sound films, produced for American Can Company in the Thirties, proved the receptiveness of schools to films that really are educational. *Jerry Pulls the Strings* used 30 puppets, with special "in depth" dimensional sets, to tell the story of how coffee is prepared for market and how the flavor is retained by packing it in vacuum cans.

The film and a supplementary Teachers' Guide offered a wide range of study material in the fields of geography, American and English history, literature, English, art, dramatics and music. It is still in demand by schools.

A high spot in Caravel's history was the meeting with President Franklin D. Roosevelt at the White House in June of 1940, eighteen months before the United States

Modern studio equipment, like this optical printer, serves an ever-increasing clientele at Caravel.



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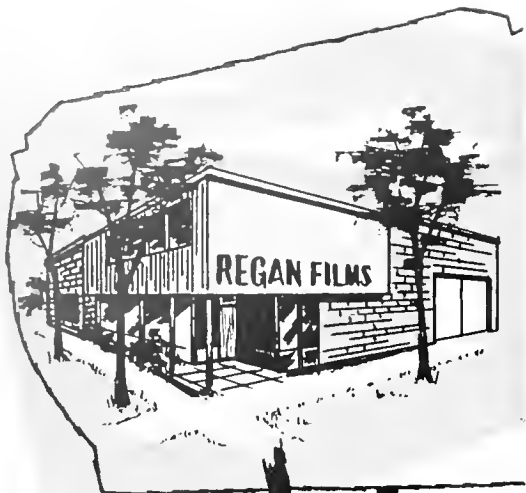
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SMPTE Holds 82nd Convention October 4-9 in Philadelphia

★ Current technical developments and problems in the cinematic field will be examined at the 82nd Convention of the Society of Motion Picture and Television Engineers, to be held October 4-9 in the Sheraton Hotel, Philadelphia.

October 4 events include a session on general photography and a session on laboratory practice, emphasizing problems in the field of color motion pictures. Friday evening, the SMPTE Awards will be made and Dr. F. R. Parks of the Canadian National Research Council will present an illustrated lecture on "Photography and the IGY."

Saturday, October 5, a general motion picture session will be held in the morning and in the afternoon conventioners will attend a session on closed-circuit television and video tape recording. Closed-circuit uses of tv will be presented from technical and economic points of view.

Problems of International TV

A full schedule on Tuesday, October 3, will include sessions on large-screen tv, color tv, film industry history, bilingual films and international tv. The USIA international tv film network will be described and a BBC paper on international tv compatibility will be presented. Techniques of phonetic language translation as applied to bilingual films and simultaneous bilingual tv broadcasting will be discussed.

Wednesday, October 9, the convention features sessions on instrumentation and high-speed photography—covering missile and underwater photography, equipment, film and techniques.

The Association of Cinema Laboratories plans to meet during the SMPTE Convention, on Saturday morning, October 5.

Warner Medal to Col. Ranger

The Samuel L. Warner Memorial Award of the Society of Motion Picture and Television Engineers will be presented this year to Col. Richard H. Ranger, president of Rangertone, Inc.

The Warner medal, first awarded in 1947, is given for the most outstanding work in the field of sound motion-picture engineering, in the development of new and improved methods or apparatus designed for sound motion pictures, including any steps in the process.

Col. Ranger will receive his award "for the invention, development and application of a method of electronically synchronizing

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sound recorded on magnetic tape to the motion picture camera."

He is presently engaged in the development and application of stereophonic sound recording techniques for motion pictures.

* * *

Sponsor West Coast Studies on Use, Handling of TV Films

★ The Society of Motion Picture and Television Engineers will sponsor an extra-curricular course at the University of California at Los Angeles on "Use and Handling of Film in Television." The sessions will begin September 26 and continue for seven weeks. Ralph Westfall, of Eastman Kodak Company, is coordinator of the project.

The course has been developed to assist those in the television industry who are responsible for the general handling and maintenance of film and the procedural techniques involved in the use of films in TV stations. Experts from the motion picture and television industries will discuss everything the station film user needs to know about picture and sound on film, recording and projection and the related equipment, in order to do a better job.

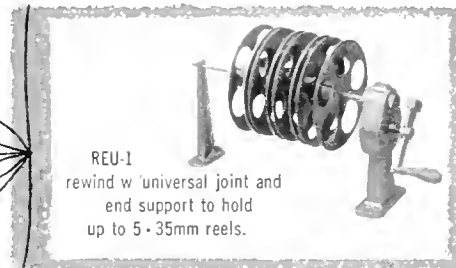
By encouraging higher standards of film use and care among station users it is hoped that this kind of course will ultimately benefit not only the networks but film distributors, producers, advertising agencies and sponsors.

* * *

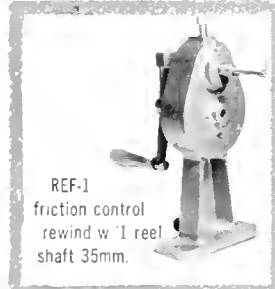
Beeland-Wood Films Names Burris as Business Manager

◆ Charles N. Burris has been appointed business manager of Beeland-Wood Films, Inc., Atlanta, Georgia film production and laboratory firm.

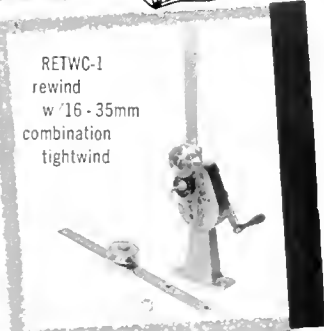
Burris has been president of Vision Films, New Orleans, Louisiana, for the last two years. Previously, he was affiliated with Telenews Film Corporation in New York City as general manager. Burris is a member of The Radio and Television Executives Society of New York.



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rewind w/ universal joint and end support to hold up to 5 - 35mm reels.



REF-1
friction control rewind w/ 1 reel shaft 35mm.



RETWC-1
rewind w/ 16 - 35mm combination tightwind



RE-1
rewind w 1 reel 35mm shaft



SB-1
swivel base attachment for rewind



SP-16 (16mm) spacer
SP-35 (35mm) spacer

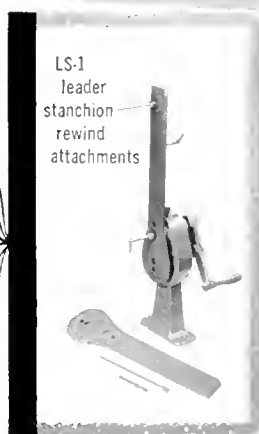
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35mm aluminum shaft male or female cores
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RIGHT OFF THE REEL:

An Editorial View of the News

THOSE FILMS based on the launching of the U.S. earth satellite are going to be a little dated, judging from the news as this issue was about to mail. The measure of our progress in this phase of the International Geophysical Year should cause some hard thinking as the Russian satellite whirls about the globe. Will the next one carry a camera "eye" and be capable of a safe return to Red territory?

According to pronouncements, the Geophysical Year was to show the friendly relationships of international science, to provide a "free" exchange of data beneficial to *all* mankind. Like in everything else, the Russians have vetoed this idea, announcing in late September that we would learn of the satellite when it happened. Will we share its secrets from a divulged code of those radio signals?

The American people had better understand the meaning of this affair. To "bone up" on satellites, we refer you to BUSINESS SCREEN, No. 5, 1957 and the story of *A Moon Is Born*, the 4-minute animated film sponsored by International Business Machines. This "preview" should make interesting screen fare in theatres and via television . . . a U.S. satellite out in space *pretty soon* would make an even *more interesting* picture. ☐

* * *

"Sound and Vision as a Tool" Theme of Industrial Audio-Visual Exhibition

★ A first annual "Industrial Audio-Visual Exhibition" is being publicized for November 13th to 15th at the New York City Trade Center. Its program, according to the sponsor, Industrial Exhibitions, Inc., will parallel diversified exhibits. The first day will feature public relations; second day activities will be devoted to sales promotion, etc.; the third and final day will embrace industrial and business training.

The National Visual Presentation Association will hold its monthly luncheon at the exhibit on November 14th, followed by a program of lectures and demonstrations during the afternoon. Exhibits are limited to manufacturers of audio-visual equipment and producers of a-v services. For details concerning exhibits and admission write Industrial Exhibitions, Inc., 17 East 45th Street, New York 17, N.Y. ☐

(CONTINUED ON PAGE SIXTY-SEVEN)

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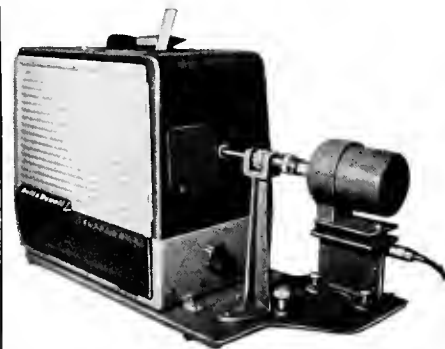
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California Industry Filmmakers Unite to Improve Work, Status

★ Film makers who work in major southern California companies have formed an Industrial Film Producers Association, Organized early this year. IFPA is composed of professional writers, directors, cameramen, editors, sound engineers and other members of industrial motion picture departments.

Though a preponderance of aircraft industry members is apparent, IFPA's roster has been growing steadily and the group is making an effort to attract film makers from other industries. Association membership is extended to those engaged in activities related to motion picture production and those who are interested in the advancement of the profession.

Association members aim to improve the standards of their film product and their own professional standing by sharing areas of common interest and mutual benefit, according to Dan Downer, of Aerojet-General, IFPA president. The Association urges the free exchange of ideas, techniques and services and intends to promote studies and surveys useful to the organization's objectives.

Regular meetings are held the first Monday of every month with programs planned to stimulate interest and arouse constructive thinking. At the last meeting, held at the Institute of Aeronautical Sciences in Los Angeles, Norman Dyhrenfurth, explorer-producer, told of his film adventures in the Himalayas. Dyhrenfurth took more than 30,000 feet of spectacular footage depicting the lives of the Sherpas, Himalayan mountain climbers.

Other meetings have been held at Lookout Mt. Laboratories, the U. S. Air Force motion picture production facilities and various film service companies in the Hollywood area. Vice-president of the group is Jay E. Gordon, supervisor of motion pictures in the Downey plant of North American Aviation, Inc. Julian Ely, writer-director at the Burbank plant of Lockheed serves as treasurer.

Gene Burson, of Hughes Aircraft motion picture department, heads the membership committee and Betty Jane Williams, writer-director with the Lockheed California Division, is publicity chairman. □

United Names Bryan Wright

★ Bryan A. Wright has been appointed head of the Film & Sound department of United Film & Recording Studios, Chicago, according to William L. Klein, president. New equipment is being installed. □



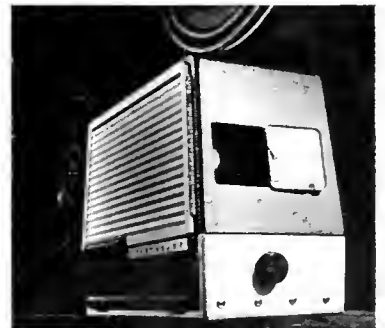
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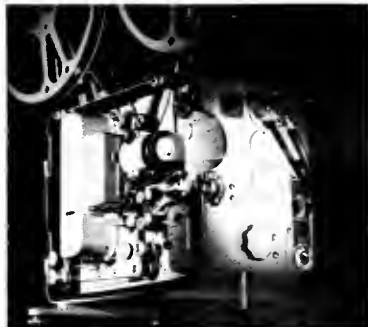


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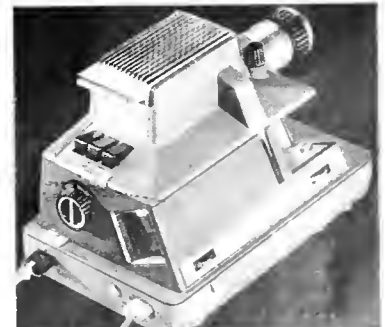
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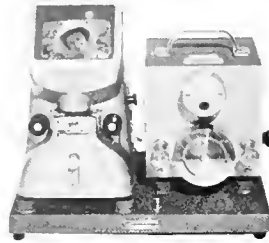
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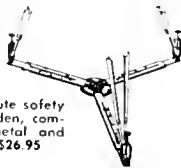
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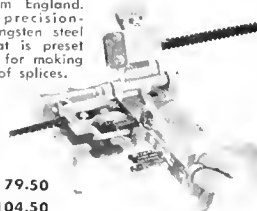


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Looking Into Pictures

Pros and Cons of the Psychological Trend in Films

by Nancy Lou Blitzen

PSYCHOLOGY, once the realm of the specialist, is now in the public domain. Its influence is everywhere. It is a deciding factor, for many organizations, in hiring new employees. Salesmen use it in their strategy to overcome sales resistance. Employee relations training programs stress its application in solving personnel problems.

This influence is reflected in films, whose subject matter may range from family problems to traffic safety. Treatment is dramatic, comic, or straight. The story is directed to the individual himself or society as a whole. Wherever the subject, treatment, or audience appears susceptible, the psychological approach is in growing favor these days.

The "Inner Man" Theme

Self-analysis is a popular theme. General Electric's *The Inner Man Steps Out* uses it for supervisory training. When Jerry complains to his doctor that he gets no cooperation from his men, or even from the front office, and cites examples to prove it, the doctor tells him about the basic needs of individuals, especially for security. He compares these needs with "inner men," each representing a different security—one for group security, the other for individual achievement as security.

Jerry doesn't quite understand this, but when he gets home he meets his "inner man" at the door who represents his common sense. He makes Jerry look at the difficult situations at work as they really happened, not as Jerry thinks they did. Jerry sees that he was high-handed with his fellow workers and men. Naturally, he begins to understand and promises reform. It is assumed he does because of basic personality changes.

Finley's Emotional Problem

Another aspect of this theme is seen in *Mr. Finley's Feelings*, Metropolitan Life Insurance Company's new release. The emphasis here is on discovery of an emotional problem rather than its solution. Animation is used to present the action, seen through Mr. Finley's eyes although he is never shown.

A complete day of his life is followed, from the moment he gets angry at his boss for asking him to work at home until he lands in jail after wrecking his car. Mr. Finley

goes through this day in varying states of anger and resentment, each caused by little incidents which irritate him, aggravate or annoy him.

It isn't until his friend, visiting him in jail, points out calmly that he has always reacted that way (antagonistically) to anyone in authority that Mr. Finley begins to feel his reactions aren't normal.

He implies he will do something about it when he can. Just what he will do to get himself straightened out isn't stated nor is the outcome ever indicated.

The color artwork does not detract from the seriousness of the subject. The production is designed to promote discussion and, if what happened when I saw it is any indication, may even start some heated ones at that.

The individual's emotion and its effect on others is dealt with in *Anger at Work*, co-sponsored by International Film Bureau, Inc., and the Oklahoma State Department of Health. The subject is anger and its control. The film shows how anger is transferred from one person to another person or situation. The form this transfer takes for different people makes up the story.

The Transfer of Anger

After Ed Wilson blows his stack when his boss carelessly ruins his draft, Frank McCoy shows him how to avoid doing this by pointing out the way other people around them transfer their anger. Some do it sensibly, like O'Shea, who makes selling a game using the customer as the opposing team, and works off

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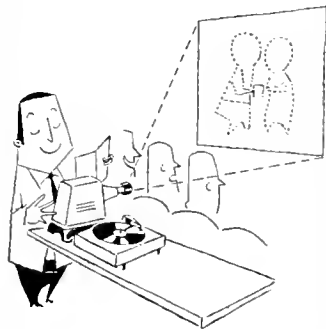
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Look at Pictures:

(CONTINUED FROM FACING PAGE)
any excess energy or resentments on the golf course; Frank himself who turns his anger into jokes, laughs it off.

Some do it foolishly, like Mrs. Nugent whose headaches she attributes to typing are really the result of her jealousy of Miss Howell, who got the job she wanted; Carter, who suffers from a chronic ulcer because his nagging wife calls him every hour. By watching these people, Ed learns how to improve his attitude and reactions to anger and, naturally, also improve his work.

What About Deeper Causes?

The techniques presented for controlling anger are extremely simple and nothing is mentioned about possibilities of deeper causes for the various harmful reactions shown.

A fertile field for the psychological approach is safety. Evident in all its areas, it is particularly noticeable in traffic safety films. Aetna Life Affiliated Companies' *Look Who's Driving* uses it to expose uncontrolled emotion as a major accident cause. The treatment is semi-comic because of the type of animation used to portray the theme.

Charlie Younghead wonders about other drivers he sees who exhibit the selfish, undisciplined behavior often seen in young children before they learn self-control. Then he suddenly behaves the same way when he gets angry with another driver and chases him. A lucky escape from a near fatal accident convinces him of the folly of such attitudes and actions.

L. P. A. Pictures' flat artwork effectively points up the comparisons between driver attitudes and actions to children's behavior.

Emotions of a Speeder

Sid Davis Productions holds a psychological inquiry into the emotional reasons for the speed habit resulting in the death of a teen-age boy in their 16mm release *What Made Sammy Speed?* Progressive Pictures' *The Human Factors In Driving* studies, in a semi-documentary style, the emotional limitations (stress, anger, competitive urge, etc.) which are often factors in traffic accidents. And so it goes!

Personnel relations lends itself to a psychological touch. *GE's All I Need Is A Conference*, produced by Henry Strauss & Co., Inc., tells how to conduct meetings by observing individual differences and reactions.

(CONTINUED ON THE NEXT PAGE)



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Look at Pictures:

(CONTINUED FROM PRECEDING PAGE)

then using these observations as a guide to directing the group. The simplicity of this technique is sharply stressed by the skill with which the group leader manages to handle the difficult people who come to his meeting.

Tongue-in-cheek humor keeps this from appearing as the ultimate answer to problems of this type.

The Communications Casebook, Henry Strauss & Company's four film series, illustrates problems encountered when speaking to personnel without considering their individual differences, emotional reactions and sensitivities. Each film pictures a specific instance and tells how to avoid it.

One of these, *The Case of the Chain Reaction*, suggests ways to give orders without incurring ill will or hurt feelings. *The Case of the Wrong Wave Length* cautions against talking without thought to the listener's emotional sensitivity.

On Emotions and Retirement

Films on emotional problems not related to specific occupations or activities abound. Coronet Instructional Films has a series of such productions, two of which are *Control Your Emotions*, showing psychological concepts of stimulus-response applied to practical work of emotional control. *Developing Self-Reliance* needs no description as the title adequately covers the subject.

Even retirement gets its share of psychology. Two Oklahoma State Department of Health films deal with emotional problems of that subject. *Retire To Life* follows one man's struggle to find direction in what he feels is a useless life after he stops working. The other, *Adventure In Maturity*, shows a woman discovering that she has much to contribute to herself and the community, although her family responsibilities are over.

The list of films using or presenting a psychological approach is lengthening. How many more will appear depends on how much longer the undaunted layman can apply psychology without doing any tangible damage to himself or others. I will let the experts decide the eventual outcome, good or bad.

Films in the Limelight at 45th Nat'l Safety Congress

★ A closing note to all those interested in films on safety. During the 45th National Safety Congress and Exposition, October 21 through 25 in Chicago, two major film show-



Conflict hampers progress in "All I Need Is a Conference" scene.

ings will be presented at the Conrad Hilton Hotel.

The National Safety Council will have a continuous showing of their industrial, commercial, vehicle, and school safety films in the North Exhibition Hall Annex. This will start at 8:30 a.m. and continue until 5:30 p.m. each day except Friday. Requests for particular titles will be accepted and staff from the Council will be present to give information on availability and answer any questions regarding these productions.

On Tuesday evening, October 22, starting at 7:30 p.m., the National Committee on Films for Safety will show the nine winners of their 1957 contest. This will be in the Grand Ballroom. Presentation of plaques to the sponsors of these films will be made during the program.

The films to be honored are *Knowing's Not Enough* (U. S. Steel), *Go To Blazes* and *First Aid for Aircrew* (National Film Board of Canada), *How to Have an Accident in the Home* and *I'm No Fool as a Pedestrian* (Walt Disney), *Falling and Bucking Timber* (Pacific Northwest and British Columbia Loggers Associations), *Traias, Tracks and Safety Facts* (Pennsylvania Railroad), *The Two Sleeping Lions* (AAA Foundation for Traffic Safety), *Traffic Action Series* of eight films (President's Committee for Traffic Safety). □

Vital Statistics

★ Information on type, time, and color of films mentioned in the body of this article. Also the names of the organizations distributing them. Unless otherwise noted, all films are available on a free loan basis, involving only transportation charges.

The Inner Man Steps Out—black & white motion, 27 minutes. General Electric Company, Apparatus Sales Div., Publication and Film Distribution Unit, 1 River Road, Schenectady, New York. Also available for print sale via Henry Strauss & Co.

Mr. Finley's Feelings—color motion, 10 minutes. Metropolitan Life Insurance Company, One Madison Ave., New York 10, N.Y.

Anger At Work—black & white motion, 21 minutes. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4. (Rental and sale)

Look Who's Driving—color motion, 8 minutes. Aetna Life Affiliated Companies, Public Education Dept., Hartford 15, Conn.

What Made Sammy Speed?—black & white or color motion, 10 minutes. Sid Davis Productions, 2500 S. La Brea, Los Angeles 16, Calif.

The Human Factors In Driving—black & white motion, 11 minutes. Progressive Pictures, 6351 Thornhill Drive, Oakland 11, Calif.

All I Need Is A Conference—black & white motion, 30 minutes. General Electric Company, Apparatus Sales Div., Publication and Film Distribution Unit, 1 River Road, Schenectady 1, New York.

The Communications Casebook—a series of four films. Henry Strauss and Company, 31 West 53rd St., New York 19, N.Y. (Sale only)

Control Your Emotions and Developing Self-Reliance—color motion pictures, about 10 minutes each. Coronet Films, Coronet Building, Chicago 1, Ill. (Sale only)

Retire To Life—black & white motion, 22 minutes. **Adventure In Maturity**—black & white or color motion, 22 minutes. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill. (Rental and sale)

. . . and Worth Seeing

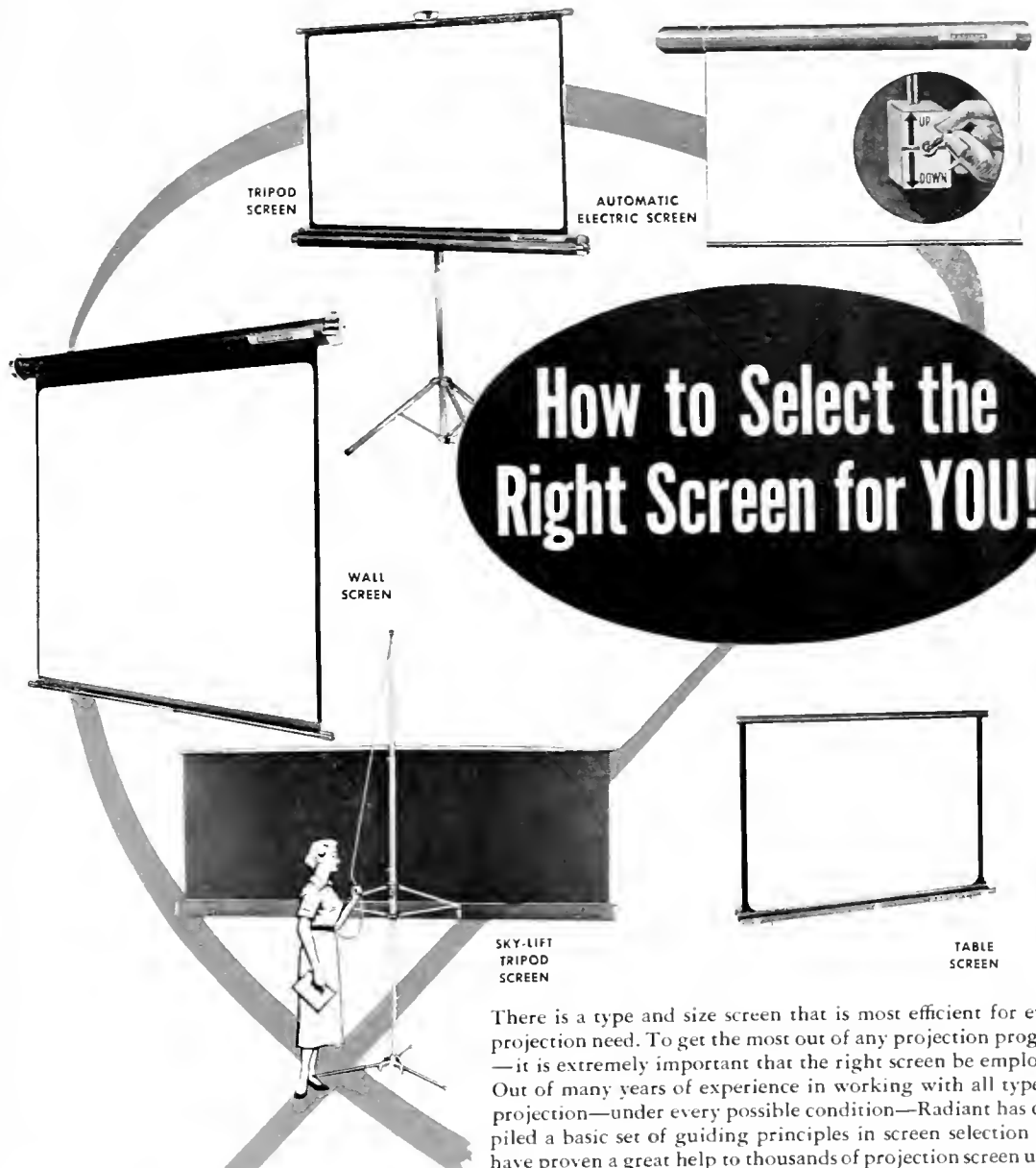
First Aid For Aircrew—extreme realism used to illustrate on-the-spot first aid for injured airmen. Sponsored by Canadian Dept. of Defense (Air), produced and distributed by National Film Board of Canada, 3255 Cote de Liesse Rd., Montreal, Quebec or 630 Fifth Ave., New York City. A 28-minute color film.

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Alaska Bound test pilot Bob Love and Columnist Morvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.

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

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



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HOW MANY COMPANIES today are getting full value in utilization from their investments in industrial motion pictures?

Technically, of course, they get their money's worth. Specializing film producers, working with today's improved color, sound, and photography, turn out films of the highest technical quality.

But getting out a good picture and getting the good out of a picture are two entirely different things—and it is here that companies short-change themselves.

They produce a film for training, public relations, advertising, or some other purpose, and assume that, because the film itself has impact, they have done their jobs. Actually, of course, they have just begun.

Part of Over-All Motivation Program

To be really effective, a film must be designed, not as an isolated presentation, but as part of an over-all program of motivation or training, and that program, in turn, should incorporate reminder devices lifted from the picture.

During the past year, United States Steel has been conducting a successful experiment with an employee safety program designed along these lines—and the results have exceeded the highest hopes of even the most optimistic of those who have been working with it.

Film Awarded National Safety Plaque

The program is based on a 27-minute color motion picture titled *Knowing's Not Enough* which was awarded a plaque in the 1957 non-theatrical film competition of the National Committee on Films for Safety.

Since KNE was introduced, about a year ago, safety performance has been the best in the Corporation's history. In addition, the program is developing into a full-depth nation-

wide industrial and public safety campaign which, as nearly as can be determined, is unique in the history of safety promotions.

In fact, the people in USS are quick to admit that, as the saying goes, they have "a bear by the tail and can't let go"—and, of course, they are delighted.

First Safety Picture Made in 1912

It all began quietly enough. United States Steel, with many of its quarter of a million employees engaged in potentially hazardous occupations, has long been a leader in industrial safety. It was an affiliate of U. S. Steel which, 50 years ago, originated the slogan "Safety First", and another affiliate which produced what is apparently the first industrial safety motion picture—a 35mm thriller called *The Workman's Lesson*—in 1912.

In recent years, their safety campaigns have run the gamut of conventional media—posters, banners, comic books, contests, slide films,

scoreboards, analyses, and so on. But about two years ago, they reached another of the recurring plateaus which are characteristic of safety. Everyone agreed that it was time to produce a top-flight full-color safety motion picture.

They also agreed on two other points: (1) a motion picture by itself could not possibly do the whole job, and (2) the program would have to be at least Corporation-wide to achieve the desired results.

Safety Advisory Committee Set Goals

The project was assigned to the Safety Advisory Committee, a permanent coordinating body made up of representatives of the 13 operating units of the Corporation. This committee drew up a statement of objectives, together with a list of "Film Requirements," stating in part that the film should be in sound and color, with a minimum of speaking parts in addition to the narration; that it should include music

Not Just a Film

— a Real Campaign!

★ Think of this U. S. Steel employee safety program as a prize safety film . . . and you're right! But its real value, as this article discloses, is in the motivating, reminder devices built-in and around the motion picture for a complete integrated campaign.



Right (and above) a nasty spill in the kitchen is about to happen as Helen tries to IMProvisе by using a drawer as a step-ladder to reach the light fixture overhead.

Continued on the following pages . . .





Above: *IMPatience* tries to get Dave to work on a "hot" control panel without locking out the switch . . . but he sees a yellow flag in time.



Hicks, longtime U. S. Steel commercial announcer, was m.c. at a "live" program telecast from the Syria Mosque stage in Pittsburgh and featuring top Corporation operating and safety officials. *Knowing's Not Enough*, on 35mm Eastman color film, was projected directly onto the screen in each auditorium. At the end of the safety portion of the show, the audience saw the regular United States Steel Hour dramatic program, which originated from its usual studios in New York.

Full Campaign Unveiled for Plant Use

Following this premier, top executives of the Corporation attended a meeting in Pittsburgh during which the entire campaign was displayed. It included, in addition to the film, 16 different 17 x 22" posters, eight different 24-sheet posters, a series of 10-foot yellow banners, small yellow flags for supervisors' desks, large yellow flags for meeting rooms and outdoor locations, 60" cut-outs of the four IMPs, a condensation of the film scenario in comic-book format, 16 different Safety Facts folders (printed on yellow paper, of course), and two sizes of yellow Scotchlite flags for car bumpers and similar uses.

Since the program was planned to run for eight months, this quantity of material made it possible to expose the personnel of each plant and office to a new poster and a new Facts folder twice each month, a new billboard once each month, and the yellow flag almost continuously. Recordings of the five-note musical theme were also made available for loudspeaker use near plant gates and at other heavy traffic points.

Over 2½ Million Pieces Were Ordered

As a result of this introductory meeting, orders were received for more than 2,500,000 items, including 110 16mm prints of the film, 300,000 comic books, 20,000 desk flags, and a total of nearly 2,200,000 posters, folders, Scotchlite flags, and other pieces.

Coverage within U. S. Steel has been almost

(CONTINUED FROM THE PRECEDING PAGE) and other elements designed to aid recall and retention of the safety message; that its approach should be motivational rather than instructive; and that the treatment should assure the film's suitability for nationwide public and industrial distribution as well as for Corporation use.

As one of the characters was later made to say, "This is not for our plant alone, but for every plant in town. In fact, for the whole community, because it applies to everyone, no matter what his job."

Aimed to Motivate—Not to Instruct . . .

The third item was particularly important—that the film should motivate rather than instruct. U. S. Steel believes that people *know* the safe practices to follow on the job, in traffic, at home. But mere knowledge cannot protect—safety must be practiced as well as learned. As the film's title puts it, *Knowing's Not Enough*.

A professional producer, Wilding Picture Productions, Inc., was called in and asked for script suggestions. The plot which evolved was based upon a sports car race which was later filmed, on location, at a Connecticut track.

Eddie, the driver, hurries his three buddies in the pit to get him into the race on time. Each knows the precautions he should have taken but, after the race starts, each wonders if he has checked the car properly.

Eddie holds the lead for several laps, then loses control of the car and crashes. At the hospital his condition is listed as "critical". The safety message of the racetrack is carried into everyday situations as the other three go back to their homes and jobs. The climax comes when they are finally allowed to talk to Eddie in the hospital.

Build in Retention and Recall Devices

Three "recall and retention" devices were built into the film. One is the five-note musical theme which is repeated over and over when the track announcer, excited by the crash, bumps his record player.

The second, which has been the easiest to

adapt to a wide variety of uses, is the yellow flag used by track officials to signal "Emergency—Hold Your Places—Reduce Speed—No Passing—Exercise Caution".

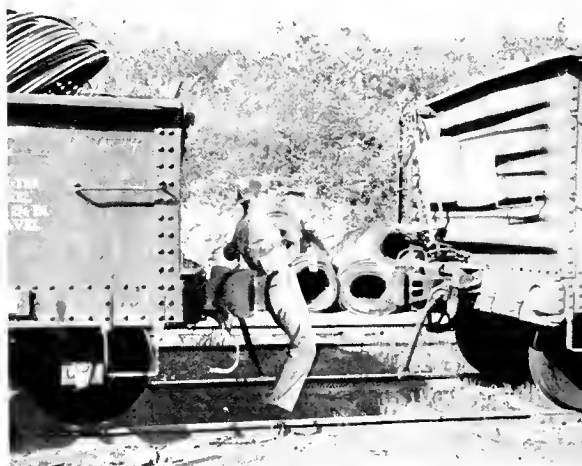
The Four IMPs Make Their Appearance

And when his buddies report Eddie's injuries to their boss at the plant, the third recall device is introduced—a group of four IMPs whose full names are *IMP*atience, *IMP*rovising, *IMP*unity, and *IMP*pulsive. Their significance is explained and, thereafter, when any of the men is about to do a job improperly, he hears the five musical notes, and sees both an *IMP* urging him toward the hazard and a phantom yellow flag warning him of the danger.

Closed Circuit TV for Premieres

★ The film was first shown in June, 1956, as the highlight of a 12-city coast-to-coast two-hour closed-circuit telecast to which 30,000 members of U. S. Steel management and their wives were invited. Fourteen auditoriums, each equipped with a giant theatre-size TV screen, were used.

C. F. Hood, president of U. S. Steel, presided from a studio in New York. George



Right: *IMP*pulsive is the *IMP* who tries to talk Sy into taking a dangerous short cut between two gondolas . . .





You and your employees see and hear this slogan many times during your work week, but somehow it fails to register with some employees. Accidents pile up in the shop, causing work delays, lessening production output, and sometimes taking lives.

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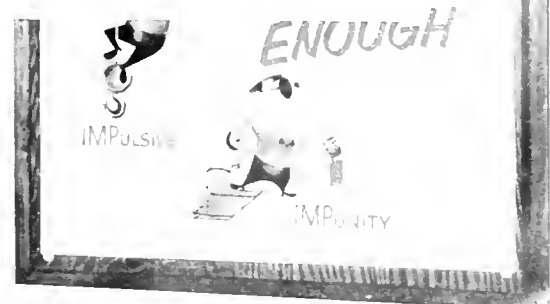
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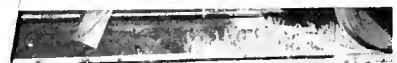
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ADUCO - 698 56
PRINTED IN U.S.A.

SCENES FROM THE AWARD-WINNING SAFETY MOTION PICTURE



We know, ahead of time, when and why an accident can happen, explains plant manager Hanson. But knowing's not enough . . .



The three friends wait out the verdict on Eddie in the hospital lounge. He was badly hurt when Impunity caused his racing car to crash.



Plant bulletin board poster, featuring the four IMPS (Impulsiveness, Impatience, Improvising & Impunity) is "built into" this film scene.



"Speaking of IMPS, looks like the boss is already at work (note billboard) telling people about them, to practice what we know."

100%. The film was screened during working hours for more than 250,000 employees in conference rooms, training centers, dining rooms—even, at one plant, in a special 200-seat tent.

The Reminder Pieces Are Proving Value

Audience reaction has been uniformly favorable. People find the picture both entertaining and stimulating. Subsequent spot checks have confirmed beyond doubt the value of the reminder pieces. Folders are distributed in safety huddles; posters, flags, banners, and Scotchlite pieces have appeared throughout the community as well as in the plants; comic books go home in employees' pockets.

In fact, the program has been so successful and popular that it is being extended for nine months beyond its original eight-month run. Eighteen new banners, 18 new Facts Folders, 18 new 17 x 22" posters, and nine new 24-sheet

posters have been designed, and a number of new gimmicks are being added to the program. As an additional reminder, a precedent-breaking second showing of the film is being made to all employees—and good responses are reported.

Emphasis has shifted, as planned, from largely in-plant use to take-home reminders and family acquaintance with the program. The original 35mm prints are being shown without charge in plant town theatres. A hundred thousand yardsticks, printed in brilliant IMP colors, are being distributed to employees as they leave the plants, thus creating an immediate multi-color impact as well as guaranteeing home exposure to the message.

Soap, Pencils and "Flag" Award Pieces

Cakes of soap, printed with IMPs (which last as long as the soap does), are being used in some places. Regular yellow Corporation

lead pencils carry a *Knowing's Not Enough* reminder.

At the supervisory level, there are yellow flag cuff links and tie bars for those who complete their programs. Other gimmicks are being considered, adopted, and distributed as rapidly as practical.

The scheduling and handling of these items has been a gigantic job. At present, it is being channeled through 80 sub-shipping points in Division and Subsidiary offices and plants. All materials are paid for by the Corporation units using them; re-orders are routine on almost all pieces.

Public, Industrial Showings Under Way

Tremendous as this program has been within U. S. Steel, this is only the first phase of the much larger objective—public distribution, which is now picking up speed. This involves two groups of audiences—other industrial organizations, and the general public, with much of the latter coverage coming, of course, as a by-product of the wider industrial use.

In making the full program available to other industries, all U. S. Steel salesmen have been encouraged to show the picture to their customers, and have been supplied with sample kits containing the full line of recall materials. Two 17 x 22" broadsides, printed in four colors and describing the entire presentation, have also been distributed.

Distributed by U. S. Steel Film Libraries

After U. S. Steel employees had seen the picture, 100 16mm prints were purchased by U. S. Steel's film library which lends films, free of charge, to industrial, civic, educational, and public service groups.

Prints for permanent use are available to customers of U.S. Steel at cost. They may be ordered directly from the producer, Wilding Picture Productions, Inc., 1345 Argyle Street, Chicago 40, Illinois. Be sure you have 16mm sound equipment for their use. ○

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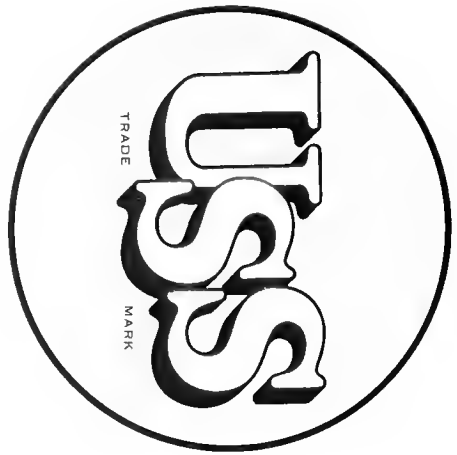
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Safety Campaign Is Getting Results . . .

AS COMMUNITIES AND PLANTS ADOPT THIS INTEGRATED PROGRAM

★ Reaction among outside organizations has been enthusiastic and, although this promotion has barely started, these groups have already purchased more than 100 prints of the picture and hundreds of thousands of recall pieces.

One of the first outside users was the high-way patrol of a metropolitan area some distance from Pittsburgh. Within hours, police vehicles in an entire county were sporting yellow Scotchlite flags.

In Use Among Other Steel Companies

Several other steel companies have purchased the entire program and at least one has spliced a new leader onto the film, giving U. S. Steel credit for the production (the film itself carries only a brief mention of USS sponsorship), and explaining that, rather than produce a new program of their own at this time, this company is picking up *Knowing's Not Enough* intact.

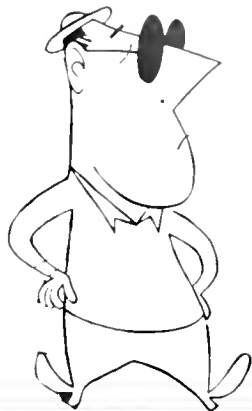
There has also been an interesting side-effect which USS people predicted a few months after *Knowing's Not Enough* got under way: its success has stimulated other companies to begin production of their own safety films. Organizations which have never used motion pictures before are making inquiries about the procedures for producing them and about the integration of the follow-up techniques.

Follow-Ups Help Keep Ideas Alive

And it is here—on the follow-ups—that steel officials place their major emphasis. The film by itself does not and cannot do a complete job. The ideas which the picture presents *must* be kept alive in the minds of the viewers. After all, repetition is a cardinal principle of advertising, and what does anyone try to do in a safety campaign—or a sales training program—or a public relations presentation—but sell ideas?

The secret of success is in keeping the important points everlastingly before the people you are trying to convince.

This is what USS believes it is accomplishing with *Knowing's Not Enough*, and why they think that, with the help of well-designed recall devices, they are getting their investment value out of the picture—not once, or twice, but many times over.



How to Obtain This Safety Film

★ Prints of this prize safety motion picture, *Knowing's Not Enough*, are now being distributed on a free loan basis through the six U.S. Steel film distribution centers. Apply to source nearest you or write the Industrial Relations Department, U.S. Steel Corporation, 525 William Penn Place for further details.

Since the film is especially popular and prints are limited, it has been necessary to limit bookings to one-week maximum periods. Borrowers are asked to give at least one month's advance notice when requesting a booking. ○

A Salute to United States Steel for the Year's Best Safety Campaign

★ Speaking to a group of industrial audio-visual executives, a top authority in the field of safety education recently cited *Knowing's Not Enough* as the best current motion picture available to "affect attitudes among workers" and called this a most important and frequently overlooked goal.

We share his high regard for this United States Steel film and especially for the very complete campaign which has been built into and around the picture. The reminder pieces cover almost every imaginable item, from 24-sheet posters to the soap in employee's wash-rooms. They drive home the film's key theme: *safety is a never-ending personal fight against our own laxities.*

Steel merits a salute from this corner for its unselfish sharing of this campaign with industry, its customers, and the public. The millions lost annually in avoidable accidents are over-shadowed by the wasteful loss of life and crippling injuries this program will help to avoid wherever it is used. —OHC



Red: it's the moments when there's something in your mind . . . stronger than what you know. Stronger than your own habits . . .



Designing tomorrow's cars . . . a scene in the "Ford Stylist"

Important Role of Designer Pictured in the "Ford Stylist"

Sponsor: Ford Motor Company.

Title: *Ford Stylist*, 30 min., color, produced by MPO Productions, Inc.

★ Ford recently bet a quarter of a billion dollars on the success of the new Edsel. It did so firm in the hope that the public would not only accept the new car's engineering advances, price and prestige quotient, but would be finally won by its style.

Manufacturers know that of all criteria of judging automotive commercial success, style is probably the most important and certainly the most imponderable (as GM discovered, with dismay, in 1957).

What will it be in '58 and '59? Will Ford bet on grooves or slots or fins? Will the new cars look like birds or turtles? *Ford Stylist* doesn't give this answer, but it does underscore the importance of the styling department, and lets it be seen that Ford's is second to none.

No dream cars are dreamier than the futuristic versions seen in a symbolic spy sequence of this film. Yet, the picture points out, that styling is more than dreaming, and stylists are much more than wild-eyed visionists.

No "plant tout." *Ford Stylist* more often resembles the film of the future as it peers through "inner eyes" to visions of '60? '61? '75?

Ford will distribute the film through its own film libraries. □

International Advertising Association Notes Films' Gain in Overseas Budgets

★ A survey of international advertising expenditures conducted among 3,600 U.S. companies by the International Advertising Association of New York reveals that motion pictures were among the first ten media used for overseas promotion. A total of 14.8 million dollars was expended among the companies surveyed. The figure was only one decimal point below the 14.3 million expended in each case for advertising in U.S. international trade journals and for U.S. international consumer magazines. In addition, the overseas television expenditure of 22.3 million, probably included film commercials provided by these companies for foreign advertising programs. □

THE IDEA which launched the Christopher movement a dozen years ago was Father James M. Keller's philosophy of awakening people to a sense of personal responsibility toward bettering the world through their *individual* actions.

The inspiration which turned him to the film medium as a vehicle to illuminate this idea and to inspire its emulation was a *dual* victory. For the screen has gained immeasurably by his efforts and his message is reaching countless millions around the clock via 16mm group showings and television. There is probably no other individual or group, religious or even government, doing as much with the film medium.

Over 300 Filmed Programs

The Christophers have found that the most effective way of reaching millions with this positive, constructive idea is by a combination of movies and television. To date, the Christophers have produced 26 half-hour dramatic films, 105 quarter-hour filmed informal TV programs, and 163 half-hour informal TV films. 16 of the dramatic films are available to group audiences, by sale at print cost (\$30), or through rental libraries (\$5). All the films can be scheduled as free public service programs by television stations.

It is difficult to pin down exactly how many prints of Christopher films have been made, but the number must be approaching close to 30,000. Over 3,000 prints of the first film, *You Can Change the World*, are in circulation, and some 1,200 of the second, *Government Is Your Business*. 373 television stations now schedule the Christopher program 52 weeks a year.

His Mission for 20 Years

Prior to the beginning of his work in the Christophers, Father Keller had been traveling all over the country for 20 years on behalf of Maryknoll missions, meanwhile working towards his present simple formula of getting "little people" to do "big" things. The Christophers' motto is well-expressed in the ancient Chinese proverb: "Better to light one candle than to curse the darkness."

Although under Catholic auspices, the Christopher movement reaches out to people of all races, colors and creeds. Protestant, Jews and those belonging to no church, as well as Catholics, have either appeared in the films, or have helped in their production. The movement itself has no chapters, no meetings, no memberships, no dues. From a central headquarters in New

A Portrait of Father James Keller and His Film Program

The Christophers Light a Candle to Inspire Mankind



Former President Herbert Hoover tells Father Keller about the work of his Commission on Government in an informal filmed interview.

Within less than a decade, one man with a mission has helped to create more than 300 filmed programs, using over 30,000 prints via 16mm and television, to inspire the average man and woman to help make a better world.

York at 18 East 43rd Street, monthly News Notes are mailed to over one million interested persons. This is the sole unifying contact. Funds for the production of films, TV programs and literature are mostly provided by small contributions from



Mrs. Anne Koller appears in another filmed interview with Father Keller to tell of her civic leadership.

hundreds of thousands of people who want to have a part in changing the world for the better.

In fact, Father Keller rarely worries about money. When he has a good idea he dives right into it convinced that if he gets the "doers" the Lord will supply the donors. The Christophers have a strict pol-

icy of having no fund raising drives, no collections, no benefits and approach no individuals for financial support. Three of the early films were paid for entirely by small amounts ranging from \$1 to \$100; gifts of \$1,000 or more provided the cost of another film; one was made possible by a gift of \$30,000 from the late Mrs. Thomas E. Braniff, of Dallas; a small Detroit foundation gave the entire amount to pay for *The World Begins with Jimmy*, which shows one way to cure juvenile delinquency; a small New York foundation provided the necessary funds to do an outstanding dramatization on Abraham Lincoln; a Houston businessman underwrote a

film on how atomic energy can be used as a gift of God; and three of the films were entirely paid for by a Connecticut businessman.

When the first Christopher film, *You Can Change the World*, was just a gleam in Father Keller's eye, he just showed up in Hollywood determined to believe there would be enough actors of good will to take part in the movie as a personal Christopher project. And, he was right—they included Eddie "Rochester" Anderson, Jack Benny, Ann Blyth, Bing Crosby, Paul Douglas, Irene Dunne, William Holden, Bob Hope and Loretta Young. The film cost just \$30,000 and has been seen by about 20,000,000 people.

Spurs Interest in Politics

Government Is Your Business, the second film of the series, was devoted to encouraging everybody to take an active interest in government. This film inspired countless people to participate ever more keenly in politics. One of these was Mrs. Anne Koller, of Yonkers, N.Y., who shoulders the multiple role of housewife, mother, county committeewoman for her party, and vice-president of Roger Wade Productions, Inc. Mrs. Koller made government her business by working so hard in getting out the vote in her precinct that 906 out of 909 registered voters appeared at the polls in the last election.

In addition to Mrs. Koller, 93 other individuals who have made personal activity at community, nation or world betterment part of their life will appear in the 1957-58 series of Christopher programs, as well as 42 stars of the theatrical world who have donated their talents.

How the "Doers" Are Found

How does Father Keller find these people who have shown themselves as Christophers — whether unbeknownst to them or not? According to his assistant, the Rev. Robert G. Howes, and his film distribution

(CONTINUED ON PAGE 50)

Right: a scene from one of the 26 half-hour dramatic films made by Christophers. This one is "Fidel Lincoln Speaks for Himself."



Candid Films Aid to Research

Saturday Evening Post Uses "Candid Camera" Techniques for Interviews with Typical Readers in Morristown, N. J.

A STRANGE EXPERIMENT was recently completed in Morristown, New Jersey. One hundred readers of the SATURDAY EVENING POST in that area were surprised to discover no magazine in the mail for two weeks in January. There was no explanation, no warning, the copies just did not arrive. Shortly thereafter, each subscriber received a telephone call inquiring about the missing issues.

Behind this strange circumstance was Allen Funt, producer of the *Candid Camera Films* for television, theatres, and recently for industry. Working with the Curtis organization, it was part of his assignment, to secretly interview and photograph a group of typical POST readers to learn their deepest and most sincere feelings about the magazine.

Invite Subscribers to Office

It was one of Funt's assistants who telephoned the subscribers about their missing magazines. An appointment was arranged with each to discuss the problem. These people were asked to come to an office in Morristown to help in this independent investigation. Little did they suspect that the office was completely wired for sound, and that the *Candid Camera* was completely out of sight and ready to roll.

Funt spent about a half-hour with each of the POST readers. Always,

the starting point of each conversation was the missing copies. But the readers were soon telling the entire story of the POST as it affected their lives. The subjects were of all ages and all income groups. They were all chosen at random, but the experiment continued until a completely rounded sample was assembled.

Edited Into 25-Minute Film

The results of all of this were finally edited into a twenty-five minute film. This special edition of the *Camera* reveals with remarkable insight the relationship between a magazine and its readers.

Whenever the interview was completed, the subjects were informed about the hidden camera and the fine experiment was explained. If anyone had the slightest objection, his or her film would not even be developed. One part of the happy result of this *Candid* experiment was that not one single person withheld consent.

Shown by Sales Organization

In all, 24,000 feet of film was exposed which was at great difficulty reduced to 900 feet. The film is being distributed by the Curtis Publishing Company coast to coast through its sales organization.

The POST film is the thirteenth business project which producer Funt has completed. A relative

newcomer in this field, he now believes it is worth serious attention. In the past three years he has done similar films for such companies as Kelvinator, Bristol Meyers, Schenley, and Simmons Mattress. Each film tackles a special sales or trade relations problem, and in each case an enormous amount of planning precedes the hidden camera photographer.

After having photographed more than a million people for television and motion pictures, the *techniques* are second nature to the *Candid Camera* Organization. By now that is the least of problems. Funt now concentrates on the *concept* of a business film which will bring new insight to an industrial problem and greater impact to a business message.

This is indicated in a variety of problems he has tackled. A film for the Schenley Company is an interesting case. Schenley was about

to introduce a completely new package, bottle, and label for its entire line. Having invested millions in this packaging change, they were anxious to have full trade acceptance and enthusiasm.

The film was based on the following idea: A few months before new packages were introduced to the trade, he and the *Candid Camera* crew were to work in package stores throughout the country. Posing as a clerk, Funt would serve those people who called for Schenley whiskey. He would offer them a choice of the old bottle or the new. The universal preference for the new bottle and label were captured on film.

When Schenley was ready to distribute its newly-styled line, the *candid Schenley* film was shown to dealers everywhere. It gave them assurance that the public would not only welcome the change, but it would mean more Schenley business.



Scenes from Chrysler's "People and Profits" show (left) group meeting in Center auditorium; (right) instruction for repairmen is pictured.

Chrysler Dealers' View of Training Center

Sponsor: Chrysler Corporation.

Title: *People and Profits*, 25 min.

h&w, produced by Raphael G. Wolff Studios, Hollywood.

★ *People and Profits*, 25 minutes, is a candid-camera-type motion picture of the Chrysler Training Center, which is why it was shot on high-speed black and white film instead of color film.

Purpose of the film is to show the Chrysler Training Center in action and thereby to persuade Chrysler dealers to visit the center and send more of their employees to the Chrysler training program.

People and Profits shows the advantages to be gained by attending courses offered at the training center on all phases of a Chrysler dealership operation. An internal newsreel, the film stresses the importance of finding and training the right persons for the right jobs. The picture was produced for Chrysler Cor-

poration by Raphael G. Wolff Studios, Inc., Hollywood.

Planned for internal showing only, *People and Profits* may be obtained by special request to sponsor's Motion Picture Dept.

Federal Civil Service Jobs Examined in Army Picture

★ Information on securing a job in the federal civil service is provided in *Working for the U. S. A.*, a 14-minute motion picture recently released by the U.S. Department of the Army.

The film explains the nature and significance of civil service employment, how positions are obtained, wage scales, opportunities for advancement and fringe benefits. Attention is given to the requirements for qualified clerical, technical and professional employees in the various departments.

Working for the U. S. A. is distributed by United World Films.

Below: Allen Funt (left) conducts interviews with subscribers for Post film.



KAISER LOOKS Ahead to "The Next Ten"

FILMS DESIGNED for both employee and general public showings usually have one strike on them before they ever get into production—in trying to appeal to two essentially different audiences, compromises must be made in writing or production to include material specifically good for one audience and often not so good for the other.

When Kaiser Aluminum started planning a tenth anniversary film it looked as though the odds would be even more stacked against a dual-purpose product since one of the main objectives of the proposed picture was to introduce the top management of the company to the employees, usually a dull prospect for a disinterested public!

Production Growth Creates An Acute Need

The need for such a picture was acute. Kaiser Aluminum in the ten years since its entry into the aluminum business as the old Permanente Metals Corporation had grown so that it now accounted for close to thirty per cent of the nation's aluminum producing capacity, third largest in the industry.

Permanente Metals had just a few employees in 1946 when Henry J. Kaiser decided to make his bold entry into the business—his was the only offer of hundreds of qualified companies solicited by the government to buy the deserted war-time plants in Spokane, Washington, no longer needed by an overproduced industry that had "aluminum coming out of its ears."

Few of 20,000 Employees Knew the Story

Ten years later there were close to twenty thousand employees scattered from the home office in Oakland to plants from Spokane, Washington to Chalmette, Louisiana, from Erie, Pennsylvania to Jamaica, B.W.I. Most of them knew little of the tremendous story of this new giant of American industry and its spectacular ten-year developments. (107th on

"The first pour . . . first Kaiser metal at Mead!" this sequence climaxed the taking over and rehabilitation of these reduction works, deserted in the immediate post-war period . . .



Right: in May, 1946 four officials of the young company visited the deserted Mead plant near Spokane . . . Potline had to look empty but was going full blast!



FORTUNE'S 1957 list of America's largest companies.

More serious, the growth had been so rapid and the pressures on the management so constant, that many employees barely knew the names of the small group of men who had guided the company from its inauspicious beginnings and still headed its rapidly expanding management.

A Film to Get Everybody Together . . .

As Jack W. Watson, then the company's PR and Advertising Director, laid out the problem at one of the early meetings: "The film ought to be something of an organized evolutionary file of the past ten years to give our new people a sense of the whole . . . we have a lot of new key people who are very green about Kaiser and its spirit and they need this . . . it's a thing we ought to do by personal contact and assimilation but that's impossible and film gives a way to get everybody, the new people and the old people, together in one place."

Additionally, the company needed a vehicle which could take its story to those specific groups, such as its distributors, who had a more than casual interest in it, and also to the general public, to whom the name Kaiser was probably still more closely associated with ship-building than with aluminum. But it is conceivable that the general public couldn't care less about meeting five vice-presidents.

Cutting off electricity to the potlines of molten aluminum too long time could cost millions. The crew was given 60 seconds during which power was diverted to film this scene.



as such; and certainly true that a ten-year anniversary to most people is a short time in the industrial history of America.

The fact that the Kaiser Aluminum & Chemical Corporation was ten years old was hardly calculated to cause a great ripple of excitement among even its own employees, much less the public, unless that period could be translated into terms more significant than just time.

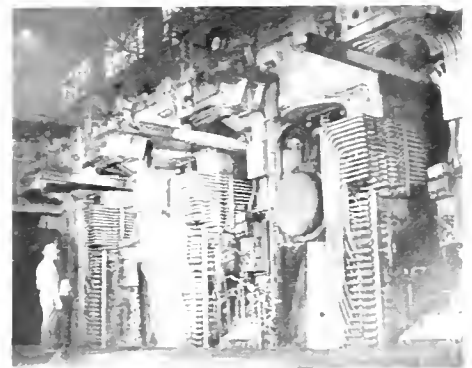
The usual meetings took place—Kaiser Aluminum's Don Dunn, Bob Rouse and Sandy Borrie in addition to Watson; the company's film consultant Jack Hennessy, who had retained Parthenon Pictures as the producer; and Parthenon's Cap Palmer (well-experienced with this type of film; he and Hennessy had worked together on Socony's epic *On Stream*) and Don Livingston, who was to direct.

"Inquiry" Approach to Company's Growth

To detail a fantastic growth is hard to do without "breast-beating," even worse, to have the company's executives guilty of this could give an adverse effect. Hence it was decided that an "inquiry" approach to the growth of the company would give the most satisfactory result in defining the problem and obtaining the answers needed to detail both the accomplishments and the people who were responsible for them.

A "story line" based on an inquiry by a security analyst seemed to offer the most fruitful opportunities. *(continued on next page)*

Largest lighting set-ups at Trentwood were for the 112" hot mill and the 5-stand, five separate rolling mills in tandem, reducing metal from three-quarters of an inch to a tenth of an inch.





Cameras record progress reports to Kaiser people

Left: D. A. Rhoades, (far left, seated at desk) was pictured during shooting of lip-sync sequences on set built to represent the plant manager's office of Mead reduction works.

(CONTINUED FROM THE PRECEDING PAGE)

1. The conclusions of a skeptical research analyst should not normally be construed as boastful "breast-beating."

2. The story thread could then carry a "what happens next" appeal which would carry interest for even a skeptical or antagonistic viewer.

3. The security analyst could ask questions and receive answers that would enable the film to present quickly the disconnected but important bits of information that might otherwise not be included.

4. The inquiry could be made indigenous and hence believable, and avoid the trite and contrived.

5. The top executives of the corporation could be presented in natural, pleasant situations, not sitting stiffly behind a desk as they talk to the audience.

Executives' Answers Are Naturally Given

This latter point was perhaps the most important factor involved in the decision, for in the film as it was ultimately finished, the five major executives of the company do come across as warm, human, and yet dynamic and competent leaders. The questions which they are asked and the answers which, in a sense, they are impelled to give, are indigenous to the natural situation which has been created.

This was to be a representation of a "success story" in the fullest sense of the American tradition, yet a true portrait of an American business, a business with a definite personality all its own,—that of a sound, well-financed, well-managed leader in the industrial progress



Above: here's the closeup of Mr. Rhoades, Kaiser vice-president and general manager, as he says: "it's been a Kaiser principle to take a young man with ability and give him the ball . . . load him up . . ."



Above: T. J. Ready, Jr., vice-president, said: "the key to any planning . . . faith. This company was founded on faith, when not many people saw a future in aluminum. . ."

* * *

Left: speaking to the camera is S. S. Inch, vice-president, who recalls "First order I ever took was from the Glenn L. Martin plant at Baltimore. It was for 2 million pounds

PRODUCTION CREDITS for *The Next Ten*: Produced for Kaiser Aluminum & Chemical Corporation (color, 32 minutes screening time) by Parthenon Pictures, Hollywood, through John J. Hennessy, film consultant. Written by: Charles Palmer and Don Livingston. Camera: Clark Ramsay, A.S.C., Robert J. Martin and Mose Daniels. Production Managers: Norman K. Doyle and Ted Palmer. Editor: Mel Sloan. Music: Jack Meakin. Directed by: Don Livingston. Supervised by: John J. Hennessy. Producers: Charles Palmer and John E. R. McDougall; for Kaiser Aluminum: Robert E. Rouse and Don Dunn. Distributed by: Modern Talking Picture Service exchanges, nationally.

of America. One objective would be well fulfilled if this was the concept to come to peoples' minds when they thought of the name "Kaiser Aluminum" and if so it would fulfill a broader corollary purpose—to provide a compelling counter-attack on the stereotype of the "predatory capitalist" by showing an actual team of big business managers in their true light, as decent men and builders—and the thing they built as honest and useful—and along the way to demonstrate that opportunity for new things in this country, and for new growth, is still alive and open.

Longer Appearances in Employee Version

Lip-sync shooting sessions with vice-presidents are often productive only of woe, but the five sequences with the Kaiser Aluminum men rough cut with such compelling interest that it was decided to make a separate and longer version of the film for employees which would include much more of this personalized material than had been planned on or that could ever go into a public interest film. Thus the first production emerged at 52 minutes running time.

Half of the making is in the showing and *The Next Ten* was given a full "family night" treatment in cities and towns where Kaiser Aluminum has plants or major offices. Employees and their whole families were invited to see the film and a first-run feature at major theatrical motion picture houses on any one of several nights the program was presented. A significant plus developed in Ravenswood, West Virginia, where the corporation is building its new reduction works and rolling mill, currently estimated at more than \$200,000,000.00, and to employ between 4,000 and 5,000 when finished. There, after enthusiastic response by employees and their families, and the townspeople of Ripley and Ravenswood in general, the picture (together with a feature in 16mm) was taken to outlying areas within a radius of fifty miles. Wherever a projector could be set up, *The Next Ten* was screened to show the people upon whom the plant would be drawing for a significant part of its labor supply what Kaiser Aluminum is and what it expected to do in its new plants.

Awarded "Golden Reel" at Film Assembly

Once the major employee showings had been completed, the 52-minute version was shortened to one more suitable for general public distribution, the half-hour film now being distributed by Modern Talking Picture Service. Its first public showing, other than that of the answer print for the company management, was before the screening committee of the American Film Assembly—and in the final judging *The Next Ten* was awarded the Golden Reel as the best picture in the Industrial Processes category. ○

Chemistry and America's Future —a Cyanamid Anniversary Theme

Sponsor: American Cyanamid Company.

Title: *The Man in the Doorway*. 31 min. color, produced by MPO Productions, Inc.

★ *The Man in the Doorway* sounds a little like the title of a mystery play. What man? What doorway?

The *Man* in this film can be any of three men—a bewildered ghost from the pre-Christian era; a prospering farmer in Pennsylvania or an experienced scientist representing the modern chemical industry in the United States.

The *Doorway* can be any of three doorways—the crumbling entrance to what once was a farmer's house in the Mediterranean hills; a barn door in the Nittany Valley of central Pennsylvania or a modern arch symbolizing all the doors behind which the chemical industry conducts helpful research.

The scientist in this doorway is not a salesman for Cyanamid, though perhaps he could have been. He takes his illustrations, for the most part, from Cyanamid's operations, but his story



Chemistry's contributions to the conservation of natural resources is the theme of *Man in the Doorway*, American Cyanamid's new color motion picture produced by MPO.

has a wider scope. Cyanamid has sponsored this film on the occasion of its corporate 50th anniversary to salute the industry of which it is a part and, in doing so, it acknowledges the contributions of its competitors to a continuously better life for people everywhere.

The ghost in the film appears briefly as a witness to the fact that ignorance of the laws of conservation is suicidal. A Roman, he starved on scenic terrain. Vast areas of once fabulously productive Mediterranean lands have been buried under sand, eroded beyond reclaiming, or totally denuded of topsoil.

The farmer sees from his barn door an eye-ful of abundance. He knows how to protect his land from depletion. He understands crop rotation, soil fertilization, contour plowing and the rest.

But, unfortunately, things don't look as heartening in all parts of the nation as they do from our farmer's doorway. With axe and plow, our colonial forefathers began, and successive generations continued, a vast clearing and cultivating spree that was founded on the assumption that forests and grasslands were inexhaustible. That fantasy is exploded by the cold facts about

our diminishing resources of land and our multiplying need for products of the earth.

The scientist defines his purpose as he is seen for the first time: "I stand in this doorway because the ghost in the ancient doorway still haunts us."

Speaking for science in general and chemistry in particular, he demonstrates some of the ways that chemistry has bridged the lengthening gaps between nature's yields and man's needs. The key is conservation—for increased supply, for better usage, for better salvage of the things we discard, and conservation by searching out "man-made" products even better than those nature provides.

The Man in the Doorway will be distributed to non-theatrical groups by Modern Talking Picture Service, and to television stations by Sterling-Movies U.S.A.

Squibb Helps the Pharmacist to Increase Sales of Vitamins

Sponsor: E. R. Squibb & Sons, Division of Olin Mathieson Chemical Corp.

Title: *Vanishing Vitamins?* 20½ min. color, produced by Fordel Films, Inc.

★ Impressing pharmacists with the average person's need for vitamins and teaching the pharmacist how to sell vitamins are the promotional objectives of this sales instruction film.

In planning the production, it was decided that an actual pharmaceutical salesman, rather than a professional actor, could do the most effective job of teaching other pharmacists to sell vitamins—providing the right salesman could be found.

The right man would be a salesman who had experienced the kinds of sales problems to be portrayed and had solved the problems. But the real-life salesman also had to be a photogenic fellow with the personality and voice to register his sales know-how on film. Professional actors were to be used as clerks and customers in the selling demonstrations and the lead had to be a salesman-actor who could shine among the pros.

To discover their natural star and to gather information for an authentic script, Squibb executives conducted a combination research and casting session with the aid of long-distance conference telephone calls.

Present at the conference was Don Livingston, director of the film. The general problem of vitamin selling was discussed and sales techniques from all over the nation were evaluated. The voices and telephone personalities of many pharmacists were considered. One personality stood out: that of Dave Peterson, operator of



"Steel Valley" Scenes

Left: tap of open hearth furnace in Roemer Works. Right: tapping a blast furnace at Sharon's big Roemer plant in the Youngstown area.



CASE HISTORIES

OF CURRENT BUSINESS FILMS



Above: druggist-turned-actor, Dave Peterson, faces Fordel camera for scene in latest Squibb film on vitamin retailing.

four pharmacies in Lewiston, Idaho. Peterson was asked to send a photo of himself.

Information from the numerous sources was turned over to Scripts By Oveste Granducci, Inc., for use in the creation of a scenario.

Peterson's photo was persuasive. He was asked if he would come to New York and play the part. He accepted the role and the Squibb reps had their pharmaceutical man. In the film, Peterson wanders around the pharmacy set explaining various selling situations as they occur. Sometimes he does the selling personally and the audience sees and hears sales resistance overcome.

Vanishing Vitamins? will be distributed to pharmaceutical groups through Squibb offices.

Sharon's "Steel Valley" Shows Making of Stainless and Alloys

Sponsor: Sharon Steel Corp.

Title: *Steel Valley*. 13 min. b. w., produced by Industrial Film Producers, Inc., through Arthur Schmidt & Associates, Inc.

★ Sharon, a leading producer of specialty steels, has sponsored this, its first motion picture, to show how fine stainless and special alloy steels achieve their special qualities.

From plant scenes of the blast furnaces and open hearths in Sharon's plants in the Youngstown area, the film moves on to show a few of the finished products which are produced, such as appliance shells, fuselages, titanium parts for jet engines, functional trim on automobiles.

Particularly noteworthy are several sequences where the narrator is tacit and the special music score (by Corelli-Jacobs) so effectively dramatizes the action on the screen.



Above: "New Dimensions" points out that today's executive must be a "generalist" on many problems during every working day.

Defining the "New Dimensions" Faced by Industry's Leadership

Sponsor: Nation's Business Magazine.

Title: *The New Dimensions of Management*, 12 min., sound slidefilm, produced by Henry Strauss & Company.

★ The philosophy of casting bread upon the waters . . . or to put it more prosaically, of giving something to the potential advertiser over and above the service you're trying to sell him . . . is gaining increasing favor in promotional circles. It's a significant trend for advertisers . . . for national advertising media . . . and for the film industry which is playing an ever more important liaison role between them.

A good case in point is *The New Dimensions of Management*, developed and produced for NATION'S BUSINESS by Henry Strauss and Company in collaboration with the Media Promotion Organization. This twelve-minute, color, sound-slidefilm is based on the proposition that the most effective media promotion is one that gives the potential advertiser information and insight into his own sales problem and, in the process, associates the magazine with the solutions to these problems.

The New Dimensions . . . employs a thought-provoking approach. It defines a major development in the national economy . . . the emergence of a new class of industrial leaders. These men are in large part responsible for the unbelievable post-war expansion of gross national product . . . of employment . . . of new consumer goods, plant and equipment . . . new companies . . . a mushrooming growth in every area of business and industry. They're no longer "one-job specialists" . . . they're "generalists" . . . executives who must equip themselves to wear, six, seven, or a dozen "hats" every working day.

Technical competence in business isn't enough for top and middle management personnel, the film points out. Human relations, communications, leadership, community and national affairs, government operations . . . these are some of the new dimensions into which the successful executive must grow to meet his growing responsibilities.

The slidefilm goes on to highlight an important personal factor that strengthens the modern

management man's drive to broaden his horizons. As the executive prototype in the film explains it: "Since the end of World War II, companies of every size—from banking to auto-making—steel to supermarkets—have set up stock-room ownership plans for executives. And believe me—when you own a piece of the business, no matter how small—your job takes on a new dimension.

"You're no longer simply a vice-president, a department head. You've got a personal stake in the way the whole company's run."

"What's all this got to do with NATION'S BUSINESS . . . and with your advertising to business?" the film asks its audience. The answer is plenty . . . "because NATION'S BUSINESS concerns itself precisely with these new dimensions of business . . . with the motivations, needs, and interests of the men who are your best potential customers."

They not only read the magazine, they use it to get the information they need to perform more knowingly and effectively. The proof? During the past year alone, more than 19,000 business firms bought 633,000 reprints of articles. Because its editorial ear is tuned to the new dimensions of modern management, the magazine offers a new dimension in selling—selling in depth—to the business market.

The visual program is aimed to accomplish two basic objectives:

It informs the advertiser . . . gives him a valuable insight into the character and outlook of the men he wants to reach.

It develops in the advertiser acceptance of the idea that the magazine has a finger on the pulse of the market . . . that it provides a direct channel to the men who own and operate American industry.

As one prospect remarked to a sales representative after a recent showing: "This thing makes sense." . . . a sentiment we think sums up a very major aim of any sponsor of business films. ☐

"Share in America" Delivers Basic Truths of Free Enterprise

Sponsor: Sunray Mid-Continent Oil Co.

Title: *Share in America*, 24 min., color, produced by The Calvin Company.

★ "Scores of our members have told us they consider this film the finest exposition of the subject of free enterprise yet seen by them: the film has great advertising and public relations value. Our compliments for your courage and zeal in dealing with this subject so effectively."

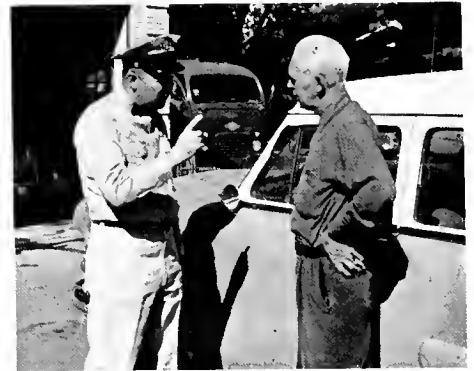
Received from Watt G. Randall, executive secretary of the Kansas City, Missouri Rotary Club, this praise is cited as typical of the audience reaction to *Share in America*, a new documentary motion picture produced for Sunray Mid-Continent Oil Company, Tulsa, Oklahoma, and its subsidiary, D-X Sunray Oil Company.

Dramatizing the "people's capitalism" theme, *Share in America*, a 24-minute color film, explores the role of service station operators in the nation's economy and shows that many of an American company's stockholders may be ordinary hard working folk who save their money and invest it in the future through corporation shares.

The "big boss" of industry is discovered to be a man who works as hard or harder than his so-called "slaves," a man who raises a family, pays taxes, goes to church and is respected by his associates in all echelons of life.

A rebuttal to criticism of capitalism, *Share in America* interposes a young dark-haired fellow with horn-rimmed glasses who sneers at American business. The critic is answered by Walter Kronkite, CBS newsman, who narrates the film.

Kronkite's retorts are supported by sequences depicting the oil industry and an oil corporation—Sunray Mid-Continent and D-X Sunray—as examples of American business in operation. The



In this scene from film "Share in America" D-X lessee Glenn Stech (left), mayor of Waterloo, Iowa, discusses city problem with one of his commissioners in that community.

viewer sees how the shareholder's investment enables the company to find new oil reserves, lay new pipe lines, construct research laboratories, expand refinery operations for the improvement of petroleum products and expand marketing facilities.

Share in America was produced by The Calvin Company of Kansas City, Missouri. Sponsor executives guiding the production were Clarence Niesson, D-X advertising manager, and Luther Williams, public relations manager. Film crews traveled more than 500 miles during the production. Publicizing the picture to the corporation employee family, The Sunray News, house publication, utilized a series of scenes from the film matched with photos showing how the scenes were produced.

The documentary is being shown to Sunray and D-X employees in the organization's 24-state area of operations and to sales groups in the company's 17-state marketing territory. The film has been shown to numerous civic clubs, men's groups, professional societies, stockholders and investment analysts, teachers and students. D-X Sunray's Advertising Department, Box 331, Tulsa, makes a print of the film available to any recognized group which is interested. ☐

"Your Attitude Is Showing"

★ A new 47-frame sound slidefilm titled *Your Attitude Is Showing* is part of an employee motivation kit for "behind the counter" retail sales training use. For information on the new package program contact United World Films, Inc., 14-15 Park Avenue, New York 29. ☐

(OTHER CASE HISTORIES ON PAGES 48, 66)

Borden Premiere Hails the Hearty

Centennial Salute to Nutrition Progress

A PART OF ITS 100th birthday anniversary celebration, the Borden Company, on September 9th, premiered its new motion picture, *Hail the Hearty*, in the Colonnades of the Essex House, in New York. The film traces the significant progress made by this country over the past century in solving its dire nutrition problems.

The film cites the achievements of such scientists and inventors as Louis Pasteur; Lord Joseph Lister who introduced anti-septic surgery; Gail Borden, inventor of condensed milk and founder of the Borden Company; Dr. Stephen Babcock, inventor of the butterfat tester; Dr. Henry Sherman, whose calcium balance studies paved the way to better national health; Dr. Elmer McCollum, discoverer of vitamin A; and Dr. Harry Steenbock, whose work led to the fortification of milk with vitamin D and contributed to the eradication of rickets.

Film Graphics for Historical Sequence

The techniques used in *Hail the Hearty* make it an unusual motion picture. To give the flavor



A "youthful look" at nutrition progress over past century is fortified by historical graphics in Borden's *Hail the Hearty*.

of America of a hundred years ago, excellent stylized use is made of film graphics. And being based on authentic documents and objects of the times obtained from leading libraries, museums and private collections, the film presents a true pictorial history of the development of nutrition and the mass availability of foods. It should prove an important contribution to public knowledge of nutrition and its progress.

Written and Directed by George Stoney

Produced by Charles Palmer and Parthenon Pictures, *Hail the Hearty* has a running time of 23 minutes, color. It was written and directed by George C. Stoney. The film will be distributed by Sterling-Movies U.S.A. for both television and 16mm group showings.

* * *

EDITOR'S NOTE: preview pictures on this page by United Press; other "candid" glimpses on following page by BUSINESS SCREEN staff photographer.



Attentive film viewers are Sigurd S. Larmon, president of Young & Rubicam, Inc. (left) with Borden's president Harold W. Comfort.



Premiere guests (l. to r.) were actress Kitty Kelly; film-maker Shirley Clarke; P. Johannes, museum film head; George Stoney; Mr. Korsen.



Distinguished nutritionist Dr. Harry Steenbock of Johns Hopkins University (left) discusses film with Steve Korsen of Borden p.r. staff.



Borden's chief executive Comfort (left) listens as Charles (Cao) Palmer of Parthenon Pictures talks about high spots in the picture.

Borden PR Staff Sets an Example in Showmanship

★ When time was nearing for release of the new Borden film, *Hail the Hearty*, the company was sure it really had a picture that would be interesting not only to nutritionists, schools and other groups, but also to magazines, newspapers and book publishers because of the wealth of authentic materials used in the film and now available to publishers as background material on the America of a century ago.

In addition, it was thought that a successful launching of the film might continue the good will work of the company, not only among food and women's page editors, who are always a special concern of Borden public relations efforts, but to business, education and film editors of the press, as well.

A "First" for Management Guests Also

Hail the Hearty was so new at premiere time that none of the company officials had seen it, and the project committee in charge of the film thought that a first showing for management could not come at a better occasion than in the midst of a large and enthusiastic (it was devoutly hoped) audience.

So, as the film took final shape, just two weeks before the target release date, the project committee, composed of Stuart Peabody, director of advertising; his two aides, Lyle Smith and Thomas Niles; Milton Fairman, director of public relations; Stephen E. Korsen, assistant director of public relations; and Edward J. Murphy,

of the public relations department, decided to introduce the film at a gala premiere. Stephen Korsen was handed the job of coordinating the premiere events.

After visiting 15 hotels, Korsen selected the Essex House, based on its good sized room, the Colonnades; its good atmosphere; and the management's evident desire to offer complete cooperation.

Catering Cooperation Was Exemplary

Catering cooperation is especially important to a food company, and the Essex House went all out in this department by using all Borden products, and dispensing them so assiduously and gracefully that no Borden product manager could complain that his particular items were receiving less than top billing.

530 invitations went out on Wednesday, August 28, for the premiere to be held on Monday afternoon, September 9th. By Friday, the 30th, 191 acceptances had been received, and by the following Friday, 318 acceptances were in. Contrary to some opinion that newspaper and magazine people are lax in responding to invitations, Mr. Korsen found that almost all of them did respond to the invitation, and most of them came. And although 318 responses to 530 invitations is a fine batting average, the company probably could have done better amongst exhibitors if the premiere had not come at such a busy (CONTINUED ON THE FOLLOWING PAGE)

Hail the Hearty:

(CONTINUED FROM THE PRECEDING PAGE)
 time for most of them, at the start of a new
 school year.

Good Planning and Hard Work Help Make a Premiere Success

★ As we followed Steve Korsen about on the day of the premiere it was evident that the affair had been thoroughly timed and organized. As coordinator, Korsen was able to start the waiters-going, halt them, signal a PR man to greet an important guest at the door, all by the glance of an eye. Although everything was laid out in advance before the first guest arrived, Korsen

managed to recheck the lectern, the projector and projectionist, the public address system sound level, the receptionists, the hotel banquet manager, while personally greeting 57 guests and making short conversations with 19 of them.

All the planning and hard work on the spot paid off. The Borden premiere clicked. Milton Fairman, Borden director of public relations, and Mr. Korsen's boss, greeted the company's guests on the button at 4:15, spoke for two minutes, the film came on in sharp focus, proper sound level, and the audience loved it. Borden executives got their first look at the film, and they not only liked it, but rather enjoyed being congratulated en masse and individually for presenting it.

And that is not only good *public* relations, but good *company* relations. ☐

PR MAN KORSEN CHECKS DETAILS THAT HELP MAKE A PREMIERE CLICK

Below: Korsen checks lectern, lighting for PR director Milton Fairman's premiere talk.



Below: the projectors which will show Borden's new film are carefully checked by Korsen before the guests arrive.



Below: Mr. Fairman (left) discusses timing with Steve Korsen and a member of the Essex staff in a final review.



Above: Borden employees handled the reception desk . . . where PR really begins.



Above: sound level of public address is checked by Korsen from every angle of the Colonnades.



Above: guests arrive and Korsen's on hand to greet Kitty Kelly, Peretz Johnnes, film director of City of New York Museum.



On the bridge of a modern U.S. merchant vessel in a scene from film "Lifelines U.S.A."

American Steamship Lines Show Story of the Merchant Marine

★ The story of U.S. merchant ships, the areas served, and the role of international commerce in the country's economy and world relations is told in this new 26-minute color motion picture, *Lifelines U. S. A.*

The film shows many of the exciting and exotic ports-of-call where American shipping helps maintain and expand world economies, bringing together in international "lifelines" the peoples of the world in a common enterprise. Among these "silent partners" in international commerce, the film points out, are merchant seamen, farmers, factory workers, ship-owners, businessmen and all those who provide goods, services and facilities for world trade.

Presented as an informational service by the Committee of American Steamship Lines, a group of 14 steamship companies in foreign trade, *Lifelines U. S. A.* is the most recent attempt to show the world-wide operations of American-flag ships and how essential such shipping is to our own economic welfare and to improved cultural and economic relations among all the free peoples of the world. Using a news-reel format, the film moves from port-to-port, bridging several sequences with on-the-spot interviews with some of the "silent partners" at their jobs helping to maintain the "lifelines" of commerce.

Produced by Dudley Pictures Corporation, in association with Film Counselors, Inc., *Lifelines* is available on a free-loan basis from the offices of Association Films in Ridgefield, N.J., La Grange, Ill., San Francisco, Calif. and Dallas.

* * *

Postscript on the Borden Films

★ Borden's *Hail the Hearty* was the company's first for public showing during the year but actually the third film made in connection with the dairy firm's 100th anniversary. President Harold W. Comfort told employees what was being planned for the Centennial in a first film titled *Our Great Big Birthday*. The second film, *Elsie & Co.*, Borden told the story of the company's divisions and featured new operations, special products, etc. *Elsie* is expected to serve as a useful indoctrination tool for workers. ☐

It's the picture that counts



MPO PRODUCTIONS, INC.

15 East 53rd Street New York 22, N. Y.

MUrray Hill 8-7830



Skits helped to enliven the Edsel 57 Dealer Announcement Shows...

THE INAUGURAL of an entirely new automobile line, from basic styling to the organization of a world-wide dealer set-up, also involves an utmost effort in sales promotion. The Edsel Division of the Ford Motor Company is meeting that rugged assignment with a program of multi-purpose sales aids that serve its dealers, their salesmen and Edsel prospects.

First, however, came the nationwide series of traveling road shows at which company officials introduced the new car to the dealer family. For this key operation, Edsel turned to Regan Film Productions, Inc., of Detroit and what was basically a "business meeting" with original music and skits was created. The show carried a 23-piece orchestra, involved 12 actors and singers in addition to a panoply of Edsel "top brass."

On September 1th, Edsel began unveiling its first year's sales training program. Here a unique combination of audio and visual tools is being put into effect for what the Division calls its "Green Line Program," consisting of seven primary promotional media.

Three of these are *visual* tools: (1) Two color sound slidefilms, designed for the basic presentation of new product features, created from the customer's viewpoint. (2)

The Edsel Makes Debut on the Stage and Screen...

Green Line Program Uses Audio and Visual Media

Stereo viewers for Edsel salesman's "preview" in the customer's home or office of the five distinct Edsel models. (3) A series of six "comparison" sound slidefilms (b&w) and including meeting guides and "retention" material. This series will not be released until after competitors announce their 1954 lines.

Eleven newspaper-style bulletins will be issued monthly to follow the release of the comparative slidefilm packages. Each of these will also be accompanied by a meeting guide. Other material includes a dealer showroom display rack on which inside pages of the Green Line newspaper are mounted back to back and plastic coated for ready reference; slide rule type "Fact-O-Graphs" will also give Edsel salesman a point-by-point competitive analysis; finally, the seventh weapon in the Edsel selling arsenal, a series of six Tabular Data Sheets, designed to fit the salesman's guide book. These also provide comparative data.

The entire "Green Line" program was developed by Regan Film Productions, Inc. in cooperation with the Edsel Division. DuKane "Micromatic" sound slidefilm equipment was selected for the visual presentations, incorporating both desk-top presentations (via built-in screen) and sufficient illumination and sound volume for sales meeting use. In addition, every Edsel Field Office is equipped with Bell & Howell Filmosounds for projected 16mm media and this equipment is also being offered to the dealers. ☐



Right: lively musical numbers were also created by Regan for the Edsel Announcement Show where new models were introduced to dealer family.



Previewing Fund films were (l to r) Quentin Barron, Am. Farm Bur. Fed.; Maxwell Fox, PR head, Advertising Council and Thomas R. Carskadon.

Print Promotes Economics Pictures

★ Illustrated booklets and local television broadcasts are being utilized to promote the circulation of two new motion pictures which dramatize studies of complex economic problems—farm surpluses and the easing of import controls. The multi-media effort is sponsored by the Twentieth Century Fund, Inc.

The Twentieth Century Fund project was developed from two full-scale studies in book form: "Can We Solve the Farm Problem?" by Murray R. Benedict, and "American Imports," by Don D. Humphrey. These source books translate the work of expert committees. To vivify the information in these books and carry it to more people, the Fund sponsored two new motion pictures bearing the book titles.

Stanley Neal Productions, Inc., New York City, produced the two 12-minute films, designing them to trigger discussion in adult and youth groups throughout the nation. A broad promotion and distribution program got under way when the Fund assigned the job of reaching the national audience to Public Service Network, Inc., of Princeton, New Jersey.

In accelerating local group use of the 16mm films, Public Service Network is making use of booklets and tv programming as preview aids.

To cut the expense and time involved in sending and returning regular "preview" prints of the films to local circulating libraries, Public Service Network is substituting paper previews in the form of 32-page booklets which reproduce the storyline with scenes from the film and text from the sound narration.

These Filmtex booklets are meant to function as previews on paper for the film library and for group discussion leaders. The booklets also are suggested as take-home reminders for audiences.

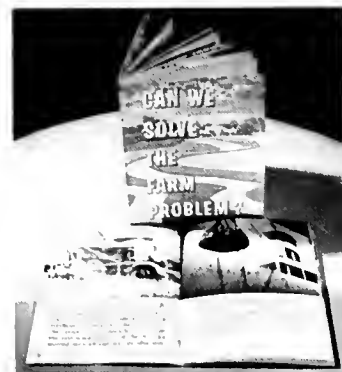
As another part of the promotional preview campaign, Public Service

Network has arranged for television premieres of the Twentieth Century Fund films in more than 300 regularly scheduled telecasts during the next few months. Public Service Network has established several weekly public service tv series, shown via film.

Transition, one of Public Service Network's tv series, each week features film stories from the output of associations, industrial and governmental sources. The Network is employing the *Transition* show to introduce each Twentieth Century Fund film at local tv time periods—scheduled four or more weeks in advance.

The Network can alert local film libraries, group leaders and others interested in using the films later for local showings. Notified of the specific telecast dates and times, the local film users can preview the films on their own tv sets.

Samples of the new Filmtex preview booklets and information about the dates and times of telecasts of the films, *Can We Solve the Farm Problem* and *American Imports—A New Look*, may be obtained by contacting Sherman Price, president, Public Service Network, Inc., Princeton, New Jersey. The films are sold in color and in black/white.



Booklets like this help to "preview" new 20th Century Fund films.



Set these few controls and...

make your own sound movies

These few knobs and jacks give you full control of a precision magnetic recorder—a recorder that lets you add your own commentary to any 16mm film!

You'll find this tidy control panel on a new kind of 16mm sound projector... the Kodascope Pageant MAGNETIC-OPTICAL Sound Projector.

This is a brand-new communications tool... two machines in one—a magnetic recorder, as we said, and a superb sound and silent 16mm motion picture projector as well.

All you do is have a lab apply the magnetic Sonotrack Coating costs 2½¢ per foot, after photographic processing... then you're ready to add sound.

Same principle as a regular tape recorder... you record, play back, add sound effects or music, erase and re-record as often as you wish.

The short check list at right suggests a few of the ways you can use this remarkable new machine. Discuss it with your Kodak Audio-Visual Dealer. Or write for your copy of Bulletin V3-44. It's free. No obligation.

How many ways can you use this flexible communications tool?

- Training and safety education
- Sales presentations
- Engineering and research progress reports, records, reviews
- Public and community relations films
- Foreign language presentations
- Filmed technical lectures
- Dealer promotions and helps
- Films for stockholders' meetings
- Personal messages from home office to branch or district personnel



EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope Pageant MAGNETIC-OPTICAL Sound Projector, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME _____ TITLE _____

ORGANIZATION _____

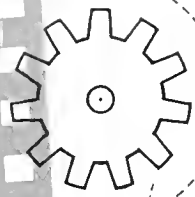
STREET _____

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Write for price list and facilities brochure.

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216 So. Central Avenue
Glendale 4, California

"You and Labor Law" Sheds Light on History, Purpose, Principles

Sponsor: Employers Labor Relations Information Committee, Inc.

Title: *You and Labor Law*, 30 min., sound slide-film, produced by Transfilm, Inc.

★ Surviving the cry of "slavery," the Taft-Hartley Law became the labor law of the land. The changing national conditions and moods which encouraged the law's passage helped to sustain the law but the day could come when the national labor law again would be loudly and bitterly assailed. It could be strengthened by amendment and equitable interpretation or it could be reworked into its antithesis. Any national labor law could fail because of public ignorance.

You and Labor Law, a 30-minute sound slide-film interpreting the history, purpose and principles of our present labor law, is being distributed on a sales basis by the Employers Labor Relations Information Committee, Inc. Produced by Transfilm, Inc., New York City. *You and Labor Law*, a color film, is in two parts.

Tracing the evolution of labor law philosophy and precepts, part one shows the judiciary's resort to property and criminal laws in the labor cases of the early 1800's—when there was no specially written labor law. The film outlines the development of labor laws through World War I, the NRA, the Norris-LaGuardia Act, the Wagner Act and the Taft-Hartley Law. The growth of labor unions is chronicled.

Part two of *You and Labor Law* portrays the present law in action. The slidefilm reviews the law's objectives and principles and summarizes more than a decade of its interpretation. Effects of the Taft-Hartley Law on employees, unions, employers and the public are explained. The second section also points to provisions of the law dealing with free speech, the right to organize, responsibility to bargain and right to work, recognition of picketing, welfare funds and secondary boycotts.

You and Labor Law is designed to stimulate discussion in company and employee groups, community organizations and schools. Prints are available for sale through: Employers Labor Relations Information Committee, Inc., 33 East 43rd Street, New York 17, N.Y.

Right: the public can also be a victim of labor-management disputes



Left: in the 1880's courts ruled that it was a criminal conspiracy to strike...



Above: the old "magic box" has given way to modern high-speed cameras of today in this Kodak scene.

"The Magic Box That Remembers" Dramatizes Photography's Growth

Sponsor: Eastman Kodak Company.

Title: *The Magic Box That Remembers*, 16 min., color, produced by Informational Films Division, Eastman Kodak.

★ Responsible for much of photography's development, Eastman Kodak Company is an enthusiastic historian of film methods and the camera's role in American life. *The Magic Box That Remembers*, a 16-minute Kodachrome motion picture, is Eastman Kodak's latest addition to its record of photography's saga.

A promotional film, *The Magic Box That Remembers* depicts old and new techniques of picture taking as it dramatizes photography's growth since the 19th century. Exploring the heritage of the pleasure which American families find in the magic memory box, the film ranges from 60-pound cameras to Brownies, from flash powder to midget bulbs, from wet plates to today's color film and paper, new still cameras and motion picture cameras.

The film shows some of the intricate machinery used in the manufacture of modern photographic products.

The Magic Box That Remembers is being made available to camera clubs, youth groups, schools and other organizations. Loan prints may be obtained by writing to the Audio-Visual Service, Eastman Kodak Company, Rochester 4, New York.

* * *

★ Write the BUSINESS SCREEN BOOKSHELF for free list of useful film reference books and guides.

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Does Your Slide Projector Give You Pictures —

THIS SIZE OR THIS SIZE?



You probably are restricted to this small size because you are using an incandescent projector. Consequently, you are also restricting the size of your audience because of the small picture.

If your pictures are big like this (3 times as large and possessing the same picture brilliance as the picture on the right), you must be using a Strong Universal Arc Slide Projector. Your audience can be as large as you wish, several thousand if desired, and everyone viewing the picture is given a feeling of "participation" in the scene. The picture possesses fine details ordinarily lost in small screen projection.

Are Your Pictures —

LIKE THIS OR THIS?



CLEAR & FULL OF DETAIL

You must be using a Strong Universal Arc Slide Projector. Then you have sufficient illumination to project pictures even when it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

DARK & FLAT

You are probably restricted by the use of an incandescent projector.



If you are concerned with sales conferences, illustrated lectures, technical meetings, conventions or slide projectors in schools, churches or hotels, you should get the details on the Strong Universal Arc Slide Projector. It projects 3-1/4" x 4" and 2" x 2" slides and plugs into any 110-volt A. C. outlet.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturers of Projection Lighting Equipment"

39 CITY PARK AVENUE

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Please send free literature and prices on the Universal High Intensity Arc Slide Projector.

I would like a demonstration.

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STREET _____

CITY & STATE _____

...at the University of California at Los Angeles, appeared in *Business Screen*, No. 5, of 1957. Mr. Chase speaks as a modern Don Quixote waving his television cameras at educational windmills, while high priests of the lecture cult bask contentedly in the shadow of the giant fans, enjoying the cooling breeze.

To quote Mr. Chase, "...since there are not enough teachers to physically face a growing student population, put the greatest teachers in every field on film (or on television) and let the teacherless students face their images." Chase then goes on to tell, and convincingly, why by his definition, a "great teacher" when placed before cameras, lights, and technicians becomes a ham actor. A "great teacher," by Chase's terms, probably would fail under these conditions. As Andy would say, "Pardon my protruding, Mr. Chase, but your slip is showing."

By what measure is that teacher called great whose primary teaching tool is the lecture-acting-demonstration technique?

The Student's Effort Counts

Most educators maintain that the great lesson is not that in which the instructor makes the maximum effort; rather it is that in which the *student* makes the maximum effort. Schools are not striving to hire teachers or secure materials that can give exceptionally fine recitations and demonstrations. Education needs instructors and materials that can inspire *students* to make exceptionally fine recitations and demonstrations.

Education doesn't need Bob Hopes and Gracie Allens on its classroom television and educational screen; there are enough of them in the classroom. Occasionally a Greer Garson and a Robert Donat portray a Mr. and Mrs. Chips, but even at that do you recall learning much subject content from either of them?

No one will deny the inspiration received from a great personality, the lasting impression made by a dedicated teacher possessed of that rare quality which is caught, not taught. If in one's entire education he touches two or three such rare souls, that student is indeed fortunate. It is doubtful if any actor—a Ronald Colman or a Helen Hayes could reproduce such a character.

On the scale of teaching, the lecture-demonstration method is considered close to the bottom. Even those who, because of large classes or other circumstances, are forced to use the lecture method rarely com-

The "GREAT TEACHER" Films

What Kinds of Films Do Our Schools Need? Bruce Findlay, Los Angeles Educator and A-V Pioneer, Offers a Rebuttal

mend it as ideal. The institution which attempts to avail itself of television merely to reproduce a lecture-demonstration is missing the primary opportunity of television and the film.

Every experienced teacher who is close enough to his class to appreciate the reaction of students, knows that in each lesson the average student will find certain concepts difficult to understand. The teacher knows this in advance and can plan for it. There are at his command techniques which can be used by television and or films (moving or still) to make the presentation clear. Every good classroom teacher uses them constantly.

There is a sacred cow which pro-

ducers of educational films and television seem to worship, a cow which is neither sacred nor a cow (the wrong sex, perhaps?). That fallacy is that if an instructor can crowd X number of concepts into a given time, the student can automatically dig out those concepts as fast as they are presented.

No Guaranty of Understanding

Fifty, twenty-five, ten films or presentations of science, history, literature—or what have you—given in the lecture-demonstration technique do not guarantee that the viewers will understand the subject content. The good teacher does not drone on and on for twenty or twenty-five minutes without a break.

pointing to pictures, moving gadgets, blinking lights, to the accompaniment of a hundred piece orchestra that often at critical moments drowns out the speaker and thoroughly confuses the student.

The good teacher uses many techniques to bring her students along with her. She pauses occasionally. We are grateful for pauses. They add rhythm to music and to education, too. The excellency of her teaching can be measured directly in proportion to her ability to get her students into the eternal *try angle*: Observation plus participation plus application. These three equal learning for keeps.

How does the good teacher do this? She uses combinations of techniques that encourage the *student* to analyze, to compare, to criticize, to discuss, to identify, to supply missing items, to solve problems, to show relationships, and to recall items. And, she does so *while the presentation is in progress; not only when the lesson is over*. This same procedure can and should be used in television and film lessons.

Please don't say this can't be done. It has been done successfully. The fact that we have seen few, if any, television presentations and few, if any, educational movies or still films, or have heard few, if any, transcriptions that use these techniques, is short of tragic.

Make Films Do More Teaching

Producers are "crying their eyes out" because they can't sell more "teaching films." They could if they would only make the films do more teaching instead of having the instructors do it all. Evidently producers would rather see teachers worn out than films worn out. Why? Who can tell? Perhaps this is because many producers have been primarily successful in the story or "commercial" film field where excellent technical production may cover poor script.

While it is true that all great teachers have been story tellers, it does not necessarily follow that all story tellers are great teachers. The film producer would do well to apply to his script the educational processes and techniques just mentioned. He should and can do this in as superb and competent a manner as he does direction, photography, sound recording, editing, musical scoring, and color printing. If because of excessive costs something must be sacrificed, let it not be the preparation of the script.

For every hour devoted to production, ten hours should be devoted to the preparation and editing of the

*Forestalling damage
is better than
repairing damage*

**PEERLESS
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—after 24 years,
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script. If the television lesson or film fails to meet the challenge of large classes or difficult situations, it will probably be because both educators and producers of television materials have not used the medium to its maximum potential.

Mr. Chase concludes (or nearly so) with these words. "Thus the best teaching film is not the one which sets out to act as surrogate (means substitute, I looked it up!) for the teacher . . ."

I ask why not have the film or television presentation act as a substitute? Why make the teacher do what could be done for her much easier and often better? Teachers would welcome it, love it, cry for it! Does anyone think teachers like to go home so tired they can scarcely look at television? We don't make them crank the projectors. Why make them "crank" the presentations?

Let's Have More Thinking

Haven't we too many lovebirds making educational and television pictures, chirping, "me too?" We need some creative imagination, some original thinking, and the application of simple, proven, time-tested, fundamental techniques which every instructor has used since Eve taught Adam the facts of life: Observe, Participate, Apply.

I've news for you, Mr. Chase. There is a place for the "Great Teacher" films on television—the kind that can and will do a great teaching job. Has anyone a better way of solving the dilemma of public and private education than by using this new medium as it can and should be used?

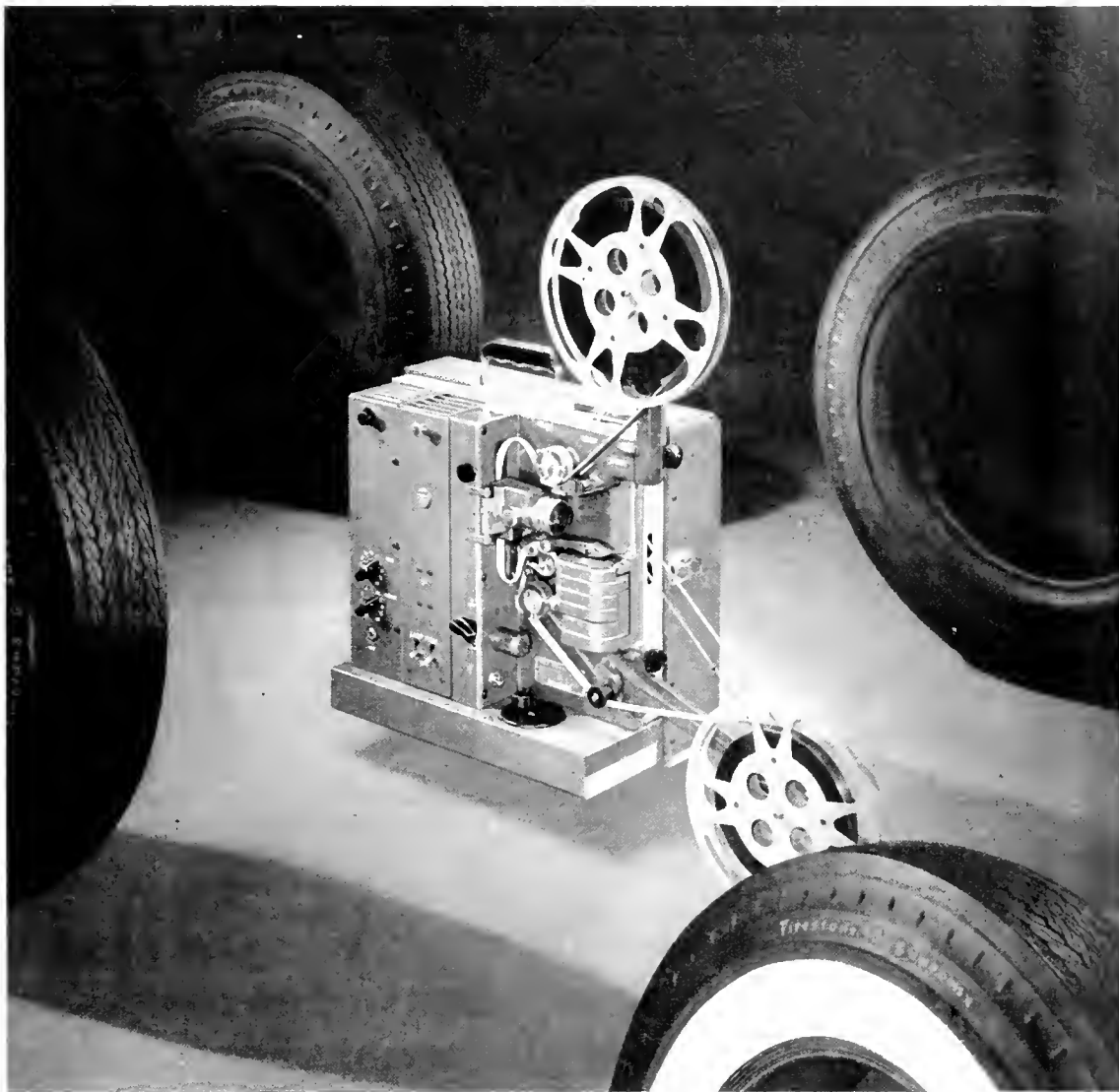
Is anyone still reading this article? If you are, and are interested in learning more about my bold pronouncement, you needn't enclose any box tops or old worn-out films, just write and I'll try to answer you.

My right name is Bruce A. Findlay, and I work for the Los Angeles City Board of Education, at 450 North Grand Avenue, Los Angeles 12, California.

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Finest color travelogue adventure action 16mm motion pictures, 18 countries including Russia, Alaska.

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Projector rides along to sell tires

Aboard 3 giant trailers of The Firestone Tire & Rubber Company ride 3 RCA 16mm Sound Projectors. They bring to dealers across the country the latest sales training films on tires and all the many other products in Firestone's varied line.

Your film programs may sell or train, inform or entertain. They do it per-

fectly every time on an RCA Projector. Engineered with all the steady dependability of RCA's famed theatre line, an RCA Projector operates like a breeze. Thread-Easy film path helps you get the show going in a jiffy. Extremely quiet operation keeps attention on the film. Precise sound reproduction gets the most out of every film's sound track.

For firsthand *proof* of the simplicity and efficiency of these projectors, call in your RCA Audio-Visual Dealer. He'll be glad to demonstrate, glad to let you run your films on one. Look him up in the Yellow Pages under "Motion Picture Equipment and Supplies" . . . very soon! Radio Corporation of America, Dept. P-283, Building 15-1, Camden 2, N.J.

Write for free film planning book
"Film . . . Projectors . . . Ideas."



RADIO CORPORATION of AMERICA

Audio-Visual Products, Camden, N. J.

...with the training... for the U.S. Office of Education. The idea appealed to EDL's imagination, and, with Caravel's assistance, one of the most successful government film operations was initiated.

It was natural for Caravel to cooperate with DuMont laboratories before World War II in developing film for television. Another Caravel landmark was reached in 1939 with the first commercial closed-circuit telecast. This was an hour-long merchandising and sales promotion for Bloomingdale Bros., Inc., filmed and telecast from the sixth floor of the big New York department store to an assembled audience on the third floor.

Active in Religious Field

An event at the New York World's Fair in 1939 set off another important film for Caravel. As the Bible was the only book included in the "time-capsule" buried deep in the ground at Flushing Meadows for future generations to unearth, the American Bible Society selected Caravel to produce *The Book for the World of Tomorrow*. Other films on religion have been made for the Society, the American Baptist Convention, the Jesuit Seminary Building Fund, and the National Lutheran Council.

The American Bible Society returned to Caravel for one of the most outstanding religious films ever made, *Our Bible, How It Came To Us*. A ten-reef history of the New Testament that took three years to research and produce, it had authentic costumes and sets—60 in all—and a cast of 300. Millions of people have seen this masterpiece of authenticity, and the Society has been forced to order an inestimable number of prints, besides the first one hundred, because of the demand for the picture.

Another fine religious film, *Answer for Anne*, produced by Caravel for the National Lutheran Council, won the "Oscar" as the most outstanding film on religion in the 1919 Cleveland Film Festival.

... The Current Era

♦ Today, Caravel's production of industrial and governmental films is heavily augmented by television commercials. A firm believer in New York as the center of both of these areas of film making, David Pincus, as past president (two terms) and one of the organizers of the New York Film Producers Association, has been an effective

Caravel: a Pioneer in Progress

spokesman on behalf of keeping these types of production in the New York area.

"With animation, cutting, editing, opticals, sound effects, carpenter's shop and studio stages all in one building," says Mr. Pincus, "the time element can be very closely controlled. We don't have to depend on these suppliers and their problems. Any production can be done there that can be done in any Hollywood studio."

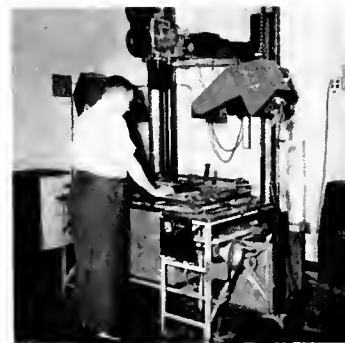
Prospects for the Future

Asked about future prospects of film and its uses, Mr. Pincus has this prophetic view:

"We have helped to pave new ways in our field, but there are still uncharted areas in producing films for management, employee-public

relations, in sales training and particularly in the merchandising of products. We found out that any business has to know what its various departments are doing, so we made films on this inter-relationship. We have to find better methods of disseminating top-management policy throughout a given organization, and for instruction at a supervisory level. We are constantly creating new uses of the film medium... in dealer meetings, both live and on film, in the introduction of new products, in the researching, writing and production of engineering and other technical films.

"New York is a logical place to produce these films, close to both the creative and business centers of the country, and all that has been



Above: modern animation equipment serves both industrial and television clients.

needed to develop this close understanding of the problems and challenges of business is the kind of new, completely-integrated film production center we are now opening.

"Although our films have won awards, the important award of a motion picture is that it do the job it was designed to do, and do it well. We measure accomplishment in terms of sales, better relations and more efficient personnel—not in the honors it receives.

"With respect to government films, the need for effective films that train or educate, and especially influence, is greater today than when we first made them in 1932. The complications of modern armaments make it increasingly important that films be more efficient and less superficial in their approach than ever before.

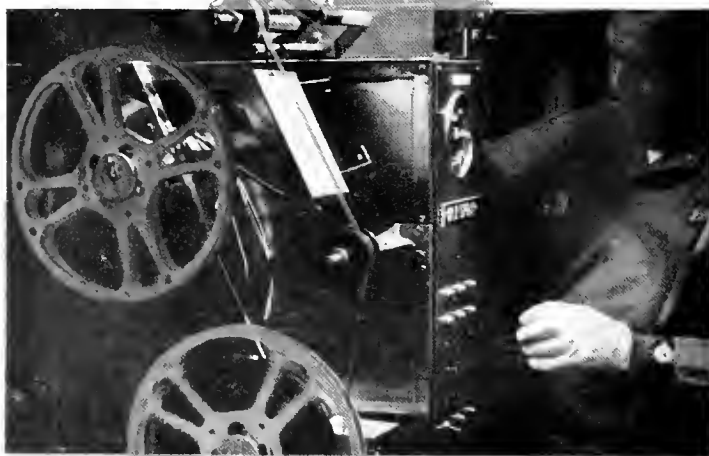
"We feel we are on the threshold of a new era in films for industry and other sponsors. We have made tremendous gains in techniques and in understanding our clients' needs. But the surest way to success in making any picture is as true today as it was in the past: to work with a financially sound film company, complete facilities, a permanent staff, and a superb technical crew."

As in the past, Caravel and its new "one-stop" production center promises to meet these qualifications.

Below: a corner of Caravel's busy editing department; there are six editing rooms like this.



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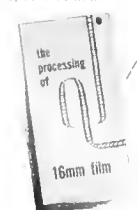
EFFICIENT LABORATORY ROUTINE...

Every roll of 16mm film receives constant detail attention—from gamma strip and picture tests to special processing instructions for your individual negative.

No matter how large or small the job, your 16mm negative receives SPECIAL CARE at DU/ART.

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For the latest technical information on how to get the most from 16mm film, write for DU/ART'S FREE booklet "The Processing of 16mm Film."



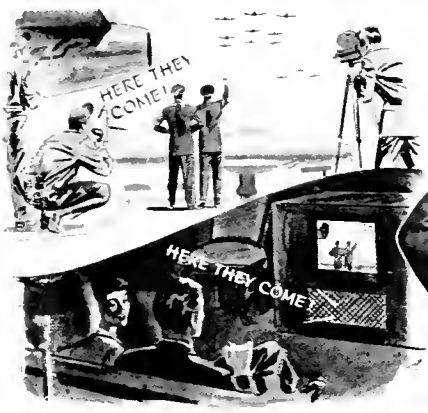
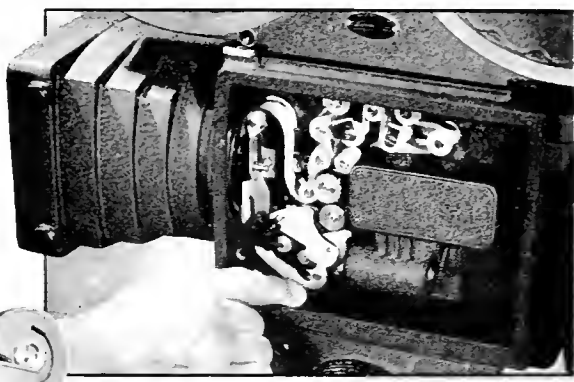
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ON NEW OR EXISTING



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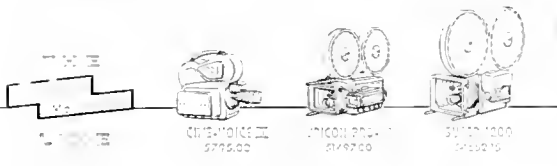
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**Johnson Appointed
Kodak's Advertising Manager**

★ Appointed to A. Dexter Johnson's advertising manager of Eastman Kodak Company has been announced by W. B. Potter, Kodak director of advertising. Edwin L. Grauel has been named assistant advertising manager.

Johnson and Grauel will be responsible for the advertising department's general operations. Potter,



A. Dexter Johnson

in his directorial post, will devote more time to advertising policy, agency relations and new promotional projects.

Johnson joined Kodak in 1931. He organized the exhibits division of the ad department in 1915 and later was given responsibility for display and dealer advertising operations. Since 1950, he has supervised the Kodak Colorama in New York's Grand Central Station. In 1952, Johnson was named assistant director of advertising. In 1956, he became acting general manager of Kodak's Pacific Northern Sales Division in San Francisco, returning to his duties at Kodak's Rochester, N.Y. headquarters early this year.

Grauel joined the Kodak advertising department in 1930, later be-



Edwin L. Grauel

coming business manager of the department. His responsibility has included budget planning, accounting and cost control, media buying

BUSINESS SCREEN EXECUTIVE

and other business operations. He was named assistant director of advertising in 1952.

**Edward J. Pechin Appointed
Du Pont Assistant Ad Chief**

★ Edward J. Pechin has been appointed assistant director of the Du Pont Company's advertising department. He had been a division manager of product advertising since last year.

Pechin started his career at Du Pont in the exhibit section of the advertising department in 1936. Progressing through advertising and sales assignments, he was appointed manager of the plastics sales section in the new polychemicals department in 1950.

**Mac Sroge to Direct Sales
for Bell & Howell Company**

★ The appointment of Mac Sroge as director of sales for Bell & Howell Company has been announced by Carl Schreyer, marketing vice-president of the Chicago motion picture equipment manufacturing concern.

In his new assignment, Sroge is responsible for sales and distribution of all Bell & Howell products involving district manager contacts.

Previously, Sroge was Bell & Howell's director of district manager sales. He joined Bell & Howell in 1950. In 1952, he was appointed district sales manager for New York State and New Jersey. In 1953, he was named sales promotion manager. Sroge is a charter member of the Sales Promotion Executives.



Fletcher C. Waller

**Staff Vice-President Post at
Bell & Howell to F. C. Waller**

★ The election of Fletcher C. Waller as a vice-president of Bell & Howell has been announced by Charles H. Percy, president. Waller will serve as staff vice-president available for special assignments, reporting to the president.

He has been vice-president for personnel and public relations for Bigelow-Sanford Carpet Company, Inc., New York City, since August 1952. From 1947 to 1952 he served as director of organization and personnel for the Atomic Energy Commission in Washington, D. C. Prior to that time he was director of mail order training at Montgomery Ward & Company, Chicago. During World War II he served as director of civilian personnel and training in the Office of the Secretary of War.

**Darstein Named Plant Mgr.
of Hollywood Film Company**

★ Herman A. Darstein has been appointed plant manager of Hollywood Film Company's main office in Hollywood, California, according to an announcement by Ben and Harry Teitelbaum, heads of the company.

Darstein's duties include management and supervision of the accounting, sales, shipping and administrative departments. Prior to joining Hollywood Film Company, Darstein spent 16 years in association with Pine-Thomas Productions in the capacity of business manager.

**Audio Devices Elects Bodge
Vice-President; Heads LA Sales**

★ Alan H. Bodge has been elected as a vice-president of Audio Devices, Inc., New York City. Bodge will continue as head of Audio Devices' Los Angeles office, in charge of West Coast sales. He joined the company in 1947.

Audio Devices manufactures magnetic tape for sound recording instrumentation and magnetic film for the motion picture and television industries.



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Alfred M. Evans William Alley

Modern Names Dept. Chiefs; Assign Three as District Mgrs.

Three departmental appointments and three district appointments have been announced by Modern Talking Picture Service, Inc., national sponsored film distributor.

Philip Murphy has been appointed booking promotion manager. Ralph DeCoro has been assigned as television manager and Harry Bogaards has been named manager of purchasing and office service.

Chosen to head district activities are John F. Cook, Jr., as eastern district manager in New York City; Donald P. Konny, selected as central district manager in Pittsburgh, and Richard Miles who will be western district manager in San Francisco.

Philip M. Mikoda Appointed AnSCO Sales Publicity Manager

Philip M. Mikoda has been selected as manager of sales publicity for AnSCO, Binghamton, New York. Photographic Manufacturing



Philip M. Mikoda

Division of General Aniline and Film Corporation. In his new position, Mikoda will plan, schedule and handle all sales publicity activities.

Byron, Inc., Establishes a Technical Counsel Service

A new Technical Counsel Service to aid 16mm motion picture producers has been established by Byron, Inc., Washington, D.C. film laboratory.

Having previously combined producer and lab services under one roof, Byron, Inc., saw the need for



Paul Christman

answering technical questions which occur before a film reaches the finishing stages. The new Technical Counsel Service has been organized to answer such questions and provide the producer with expert guidance.

Byron's Technical Counsel Service is directed by Paul Christman, who will have his headquarters in Washington but will work in the field in direct consultation with film producers.

Christman is experienced in film lab operation, printing and processing, film analysis, optics and production lighting. He was with AnSCO Division of General Aniline & Film Corporation for 15 years and has been eastern regional manager for Motion Picture Products.

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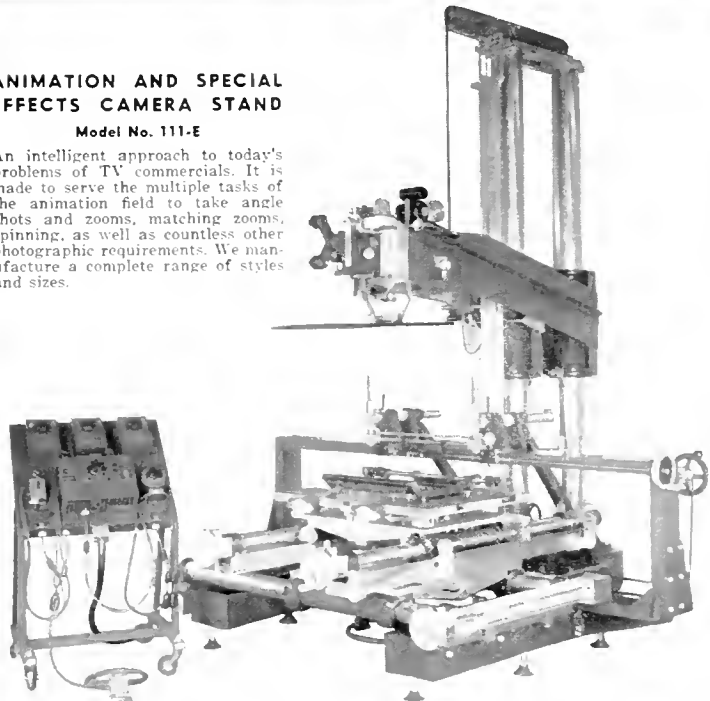
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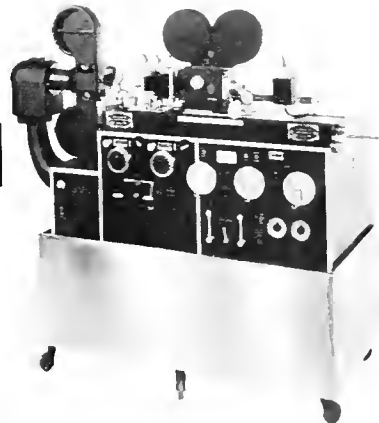
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The Christopher Film Story

... One businessman, who resigned as president of his tool company in order to accept a position with the federal government, persuaded eight other men in similar jobs to do the same thing. Each one took a considerable loss in personal income, but they all feel that their decisions were worth the sacrifices since they have already introduced economies into government that will save the taxpayers tens of millions of dollars.

... A leading movie director said the Christopher idea had made him



Above: Father Keller on set with Jimmy Cagney, producer Jack Denove during recent filming.

Father Keller takes a most active role in all the films, by appearing as interviewer in the informal TV programs, and by careful supervision of the dramatic films.

While top actors who appear in the Christopher pictures contribute their services without fee, the supporting cast of approximately 15 persons in each dramatic movie are paid.

The Screen Actors' Guild, the American Federation of TV and Radio Artists, and the American Federation of Musicians have made generous allowances due to the fact that no charge is made to television stations, and no income is derived from showings in schools, clubs and other groups.

The results of the simple Christopher approach through films have been unusually encouraging. Yet, Father Keller believes the surface to be scarcely scratched. Perhaps citing a few of the thousands of examples may give some idea of the tremendous possibilities of this affirmative, constructive approach.

... A remark made by a Communist labor leader in California surprised and encouraged the Christophers. He said: "The one group giving us more trouble than any other from coast to coast, border to border, is that Christopher movement." He claimed that constant repetition by the Christophers of the reminder "if you belong to a union make it your business to attend the meetings and take a stand" had been heeded by so many rank and file union members all over the country that it was making it difficult for the

Communists to push through their ideas.

... David Foley, a 17-year old high school boy living in Charlotte, N.C., began taking a positive and constructive attitude toward politics as a result, he says, of the Christopher film, *You Can Change the World*. He has spoken to thousands of teenagers in various parts of North Carolina, reminding them that they can start right now to bring about more efficiency and loyalty in public affairs by learning the processes of government, as well as by studying political issues and candidates.

... A leading movie director said the Christopher idea had made him



"Government Is Your Business" has reached millions via 1,200 prints.

so aware of his responsibility to the public that he consciously strives to make each scene in his pictures suitable entertainment for the entire family.

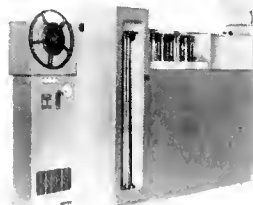
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Stars Light 52-Film Series for Christophers TV Programs

★ Continuing to make the most of the "star system," Father James Keller, director of the Christophers, is lighting his missionary candles with 42 theatrical luminaries in a new series of 52 half-hour Christopher television programs recently filmed in New York and Hollywood. These tv films will be presented by the 373 stations which schedule the program as a public service for the full 52 weeks of the year.

On tv for nearly five years, the Christopher program dramatizes the importance, for everyone, of showing personal responsibility and individual initiative in raising the standards in such areas as the home, government, education, entertainment, literature and labor relations. The tv program is part of the larger effort of the Christophers organization to encourage people in all walks of life to make use of God's help and their own action to change the world for the better. The Christophers' theme is that it is "better to light one candle than curse the darkness."

Help Exert Good Influence

Eight programs in the new star-bright series outline specific ways the average man can light a candle, can exert a good influence. The practical suggestions are presented by Ann Blyth, Ray Bolger, Barbara Britton, John Daly, Irene Dunne, Julia Meade, Pat O'Brien and Basil Rathbone.

A special presentation filmed with Lawrence Welk, the Lennon Sisters, Buddy Merrill, Larry Hooper, producer Ed Sobol and director Jim Hobson, stresses the important service rendered by high quality family entertainment. Another program introduced by Yul Brynner, features Cecil B. DeMille, together with those primarily responsible for *The Ten Commandments*: Henry Wilcoxon, associate producer, and script writers Jesse L. Lasky, Jr., Aeneas MacKenzie, Jack Gariss and Frederic M. Frank.

In 13 programs of the latest tv series, Sir Cedric Hardwicke nar-

rates Biblical dramatizations. The majority of the new films are introduced with a special Christopher story and include a reading of a passage from the Holy Bible.

These Stars in New Films

Stars and personalities who help to present these stories and readings are: Richard Arlen, James Cagney, William Campbell, Macdonald Carey, Jeff Chandler, Jerry Colonna, Milton Cross, Patricia Crowley.



"Gentle Warrior" brings the story of Florence Nightingale as one of currently available Christopher films for 16mm and television.

Dennis Day, Don DeFore, Tom Harmon, Ruth Hussey, Dean Jagger, Joan Leslie, William Lundigan, J. Carroll Naish, Hugh O'Brian and Cesar Romero.

Musical interludes for various programs are provided by Licia Albanese, Salvatore Baccaloni, Vivian Della Chiesa, Eugene List and Gisele Mackenzie.

Industry Leaders Add Values

Opportunities to bring constructive values into television and motion pictures are cited in several programs by personages experienced in these media. Dr. Frank Baxter, Charles Brackett, Sammy Cahn, Ralph Cohn, Mr. and Mrs. Bob Consideine, George Roy Hill, Leo McCarey, Richard Moore, Ozzie Nelson, Mr. and Mrs. Pat O'Brien, Martin Quigley, James T. Quirk, Danny Thomas, Jerry Wald and Robert Young.

The filmed tv series was produced and directed by Jack Denove.

"Manganga" Wins Award at Missionary Film Festival

★ *Manganga*, a motion picture showing the work of a medical missionary in Africa, which was sponsored by Smith, Kline and French Laboratories, of Philadelphia, won the top documentary film award at the Missionary Film Festival, held during the Annual Conference of the United World Mission at the Winona Lake Christian Assembly, July 22-25.

A 56-minute color film, *Manganga* records the daily activities of Dr. John E. Ross who serves as mission doctor at the Disciples of Christ Mission in Lotumbe, Belgian Congo. The film was presented last fall on the Smith, Kline and French *March of Medicine* television program. Subsequently, it has been circulated for local tv programming by Association Films, Inc.

Winner of the top award in the festival's dramatic film category was *Unfinished Task*, produced by Concordia Films. Awards to the top winners were presented by James Cannon, of the Double Sixteen Company, Wheaton, Illinois. Laymen, pastors and missionaries attended the Film Festival and viewed the 24 missionary films submitted by sponsors and producers.

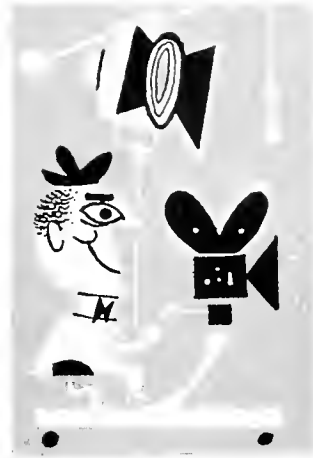
Honoring and publicizing missionary films produced since January, 1956, the festival was sponsored for the second time by the Missionary Digest.

Navy Picture Explains Meaning of Memorial Day

★ *Memorial Day*, a new motion picture released by the U.S. Navy, dramatizes the meaning of the nation's annual salute to those who have died in the armed forces.

The 21-minute documentary expresses the memorial idea by attending a simple, patriotic observance of Memorial Day in Stonington, Connecticut.

The film is available from United World Films, Inc. (Government (Dept.), 1445 Park Avenue, NYC.



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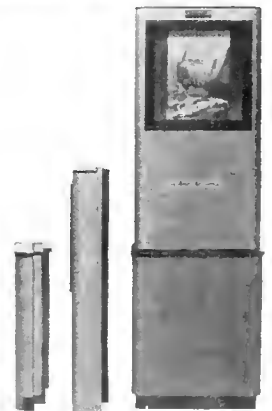
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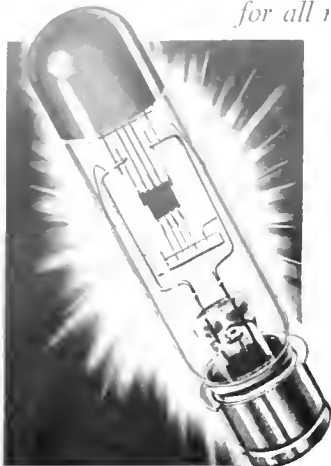
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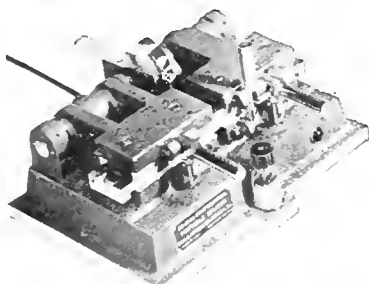
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Ecco #1500 Speedroll Applicator—an efficient time-saving method for cleaning films. **\$29.50**

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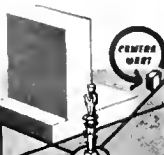
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What's New in Sponsored Pictures

**Gardner-Denver Film Shows
Blasting of Pipeline Path**

★ How a path is cleared for the laying of a pipeline through rocky country is shown in a new motion picture, *Overland Underground*, sponsored by the Gardner-Denver Company of Quincy, Illinois. Gardner-Denver manufactures portable rock drilling equipment used in the cutting of routes for pipelines.

Overland Underground, 19 minutes, color, focuses on a rugged section of terrain between Ignacio, Colorado and Moab, Utah, part of the path of a pipeline stretching from Farmington, New Mexico to Bellingham, Washington. This pipeline carries natural gas to the Pacific Northwest, serving several cities on the way.

Along the 160-mile Ignacio-Moab segment, surface rock necessitates special construction techniques. Gardner-Denver drilling equipment is used to drill millions of holes in the rock. The holes are filled with explosives, the rocks blasted loose. Experienced crews then push the pipeline through. The film shows various types of pipeline machinery in operation.

Clubs, schools and other organizations may obtain *Overland Underground* from the Film Library, Gardner-Denver Company, Quincy, Illinois.

Slidefilm on Patient Care

★ A new sound slidefilm, *Brighter America*, is being produced, as a part of a continuing series, for the National Foundation for Infantile Paralysis by United States Productions.

The film deals with the new philosophy of comprehensive patient care and will be distributed by the Foundation for viewing by doctors.

**"Ideas and Film" Shows the
Broad Uses of 16mm Medium**

★ Two new 16mm sound films which should be of practical aid to business men and educators interested in film use now are available on loan from Bell & Howell Company audio-visual dealers.

Ideas and Film, one reel, in color, illustrates various industrial applications of motion pictures. Actual examples of the use of telephoto, microscopic, time-lapse, and high-speed cinematography are employed in the film. Sequences show the shattering of a lamp bulb in slow motion, the action of a guided missile from launching to landing, the testing of a new automobile model, and an industrial time and motion analysis.

How to Operate the Bell & Howell Sound Projector, a 400-foot black/white film, is intended for use in school systems, colleges and training situations where a number of projectionists are to be trained rapidly. The film demonstrates how to set up and operate a Bell & Howell Filmsound Projector and gives pointers on the changing of amplifier fuses, lamp replacement and other minor maintenance detail.

In addition to being available on loan from Bell & Howell dealers, prints of both films may be purchased from the producing studios. *Ideas and Film* may be obtained for \$79.95 per print from Tele-Cine Studios, 100 South Northwest Highway, Park Ridge, Illinois. *How to Operate the Bell & Howell Sound Projector* is available at \$36 per print from International Film Bureau, 57 East Jackson Blvd., Chicago, Illinois. Orders for purchase should be sent direct to the studios.

**"Dynamic Southeast"
a Progress Report**

★ A new 18-minute motion picture, *The Dynamic Southeast*, shows the growth patterns in commerce, industry and agriculture of this U. S. region as well as its cultural and sports resources. It is available on free loan from United World Films; groups East of the Mississippi should write to UW's Free Film Dept., 542 S. Dearborn, Chicago 5, Ill.



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Distiller's Film on Jamaica Depicts Island, Rum Industry

★ *Jamaica Flavour*, a new 24-minute color documentary sponsored by Captain Morgan Rum Distillers, Ltd., Montreal, Canada, favors its audience with visual drafts of scenery, culture and history from the tropical Caribbean island home of a famous rum which, like this film, bears the island's name.

The film dips into Jamaica's history—back to Christopher Columbus who claimed the island for Spain. The portrayal moves through the days of the Spanish Main when the island was a hideaway for buccaneers, after it was taken by the British in 1655. The film shows how African slaves, freed in 1834, made possible the development of the sugar cane and rum industries.

One part of the film describes the process by which Jamaica rum is made from the sugar cane, using the age-old methods enhanced by modern science. Two new major industries today enlarge Jamaica's economy—alumina refined from Jamaican bauxite and a booming tourist trade. Contrasting elements of Jamaican life are covered: the fashionable resorts such as Montego Bay, the traditional music-loving native culture.

Jamaica Flavour was produced by Crawley Films, Ltd., Ottawa, Ontario. It is available from Captain Morgan Distillers, Ltd., 1430 Peel Street, Montreal, and it will be distributed in the United States and England. □

* * *

Harley-Davidson Sponsors Film

★ The 1958 models of the Harley-Davidson motorcycles are depicted in a new 16mm color film, *Out of This World*. The promotional film was produced by Film Arts Productions, Milwaukee, Wisconsin. □

"This Is Recomp" Explains Autonetics Digital Computer

★ Smart as they are, electronic computers appear rather on the blank side when left to their own devices. Pressed into service, their submerged performance, though mathematically informative, is enigmatic. With a modesty admirable in genius, they are silent on the subject of themselves.

Because of these secretive characteristics, a motion picture, *This Is Recomp*, has been produced to speak for the electronic computer product of Autonetics, a Division of Downey, North American Aviation, Inc., California.

Designed to catch and hold the attention of prospective customers in an open convention hall, *This Is Recomp* demonstrates the value, action and charm of Recomp (Reliable Computer). Recomp is a transistor digital computer credited for its high capacity, flexibility, low power requirements and portability.

Facts about Recomp are asserted during a humorous playlet featuring Sterling Holloway and a humanized computer. After the film builds a case for electronic brains, the Recomp Computer is presented as a baby in the family, then as a little giant. This personification is maintained even when the actual electronic hardware is introduced. Art characters help tell the story and live action demonstrates the operation, nomenclature and application.

This Is Recomp was produced by the motion picture department of Autonetics. The script was written by Bob Strickland who also directed the film. Jay E. Gordon supervised the production. The picture was selected for honorable mention at the Seventh International Display of Cinematography for Publicity, Industry and Technical Use at the Milan (Italy) Fair. □

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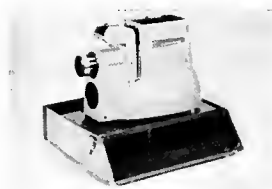
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Slide-Filmstrip Projector Announced by Bell & Howell

★ Sales trainers and others who conduct demonstration meetings in large rooms will have use for the new "750 Specialist" multi-purpose slide projector recently introduced by Bell & Howell Company, Chicago.

Projecting with a 750-watt lamp, the Specialist will show single or double-frame filmstrip sizes, printed



vertically or horizontally on the roll. Furnished with a manual slide changer, the unit also will accept the Semimatic changer and an electric changer which provides automatic and remote-control operation with 2 x 2 slides.

The projector has an improved 5-inch f/3.5 lens which rotates easily to keep the screen image sharp. Projection is such that there is less need for room-darkening, the manufacturer states. The Specialist can be used with the Record Master, a three-speed record and transcription player, for soundslide and soundstrip presentations.

* * *

Camera Equipment Co., Inc. Markets Multi-Use Viewfinder

★ A new camera viewfinder, Tewe Model "C," has been announced by Camera Equipment Co., Inc., New York.

The Tewe Model "C" is calibrated for academy aperture, wide screen,



Cinemascope 255 and 233:1, and for Image Orthicon Television cameras. The viewfinder also is calibrated for Vista-Vision ratio.

The new unit is a zoom type viewfinder and incorporates an additional adjustable mask for the various-screen proportions.

FilMagic Pylon Lubricates Film, Tapes at Point-of Use

★ FilMagic Pylon, a new product for automatic silicone lubrication of recording tapes and motion picture films at point-of-use is being marketed by The Distributor's Group, Inc., Atlanta, Georgia.

Point-of-use silicone lubrication results in better sound reproduction, reduction of "wows," less head wear, and smoother, cooler operation, according to the manufacturer.

The FilMagic Pylon is a windowed acetate tube filled with silicone-impregnated FilMagic Cloth. After activating the filler by means of a silicone fluid, the lubricant is fed in controlled amounts through a sleeve of FilMagic Cloth onto the tape or film. The pylon is mounted between feed reel and reproducing parts of the equipment for contin-



nous performance while the machine is operating.

The pylon is effective in renewing dry or brittle motion picture film, the manufacturer states. FilMagic Pylon kits are supplied either with suction cup pylons or pylons equipped with a flange-type mount for permanent installation.

Each kit contains one of the pylons, a plastic squeeze-bottle of FilMagic silicone Re-Loader, and six sleeves of FilMagic Cloth. Complete instructions for installation and use are furnished in each 3" x 3" kit.

* * *

Magnetic Playback Designed for Filmisound Projectors

★ A new unit for converting Bell & Howell Filmisound 16mm Projectors to magnetic sound reproduction has been announced by Binghamton Magnetic Industries, Inc., Binghamton, New York.



Kodak's new Model 25B sound projector is pictured above.

Eastman's New 16mm Projector Provides Added Illumination

★ A new model of Eastman Kodak Company's 16mm motion picture projector for auditorium and theatre use is described as providing 20 per cent more illumination.

The heavy-duty Eastman 16mm Projector, Model 25B, features the Eastman Optical-Magnetic Pre-Amplifier, which accommodates the signal output of a magnetic sound head as well as the standard optical system.

Magnetic sound reproduction with the projector may be accomplished by the field installation of another new device, the Eastman Magnetic Sound Playback Kit, offered as an accessory. Installed in an adjustable mount on the projector, the kit converts the Model 25B for interchangeable or simultaneously mixed handling of magnetic or optical sound tracks.

Power output for the projector's main amplifier, manufactured by

Altec-Lansing, has been increased from 15 to 30 watts, with a reduction in harmonic distortion.

The Model 25B is available with either tungsten or arc illumination. With the tungsten model, minimum illumination is 550 lumens. The arc model has a minimum illumination of 3,000 lumens for color film (without heat glass) and 2,400 lumens for black white film (with heat glass).

Model 25B retains such features of the previous model as the Kodak Projection Ektar Lens, the 16-ampere Strong Electric Corporation Arc Lamp, microphone or photograph input and the Altec-Lansing "Voice of the Theatre" Speaker.

The Eastman Optical-Magnetic Pre-amplifier and the Eastman Magnetic Sound Playback Kit are being made available as accessory items for field conversion of Model 25 projectors to interchangeable handling of magnetic or optical sound tracks.

Craig Projector Provides Desk Top Matian Pictures

★ A new table-top motion picture projector, the Craig, is being suggested as a visual aid for managers of regional sales crews who hope to speed the product indoctrination of



Craig Editor-Projector on the job.

their trainees. The Craig editor-projector is manufactured by The Kalart Company, Inc., Plainville, Connecticut.

Described as easy to set up and operate, the Craig weighs 10½ lbs. and fits into a small carrying case. The motion picture action is viewed on a 31¼" x 11¼" ground glass screen.

The showing room need not be darkened. Any sequence of the film requiring extra review can be shown frame by frame; scenes can be run repeatedly to emphasize a strong selling point.

Camera Tripod Brace Is Designed by Cinekad Co.

◆ A new shoulder Tripod Carrying Brace for carrying a camera mounted on a tripod has been announced (CONTINUED ON THE NEXT PAGE)

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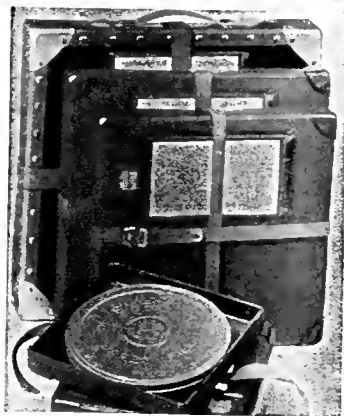
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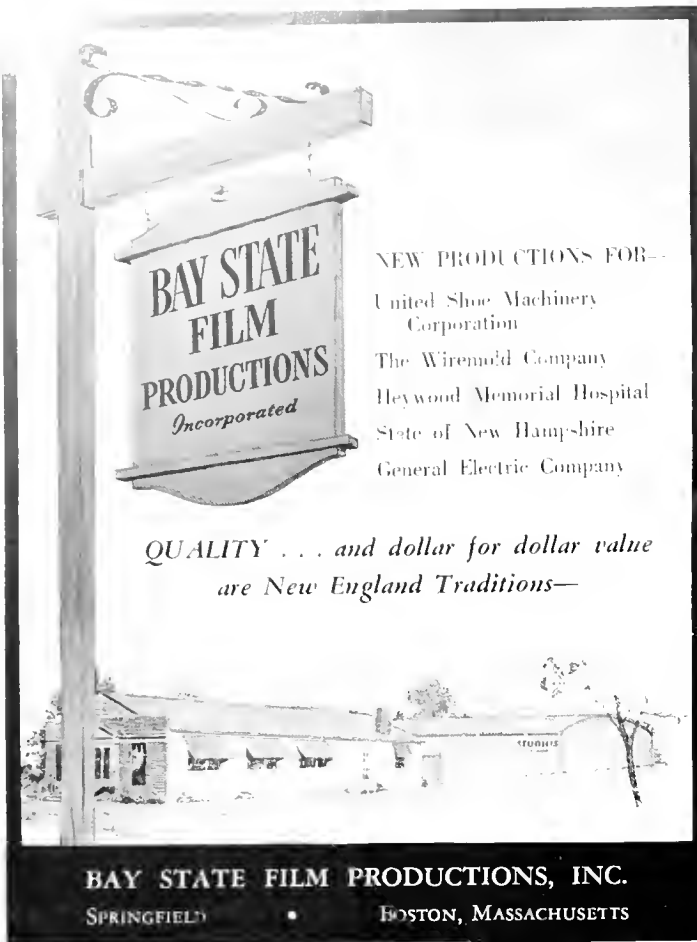
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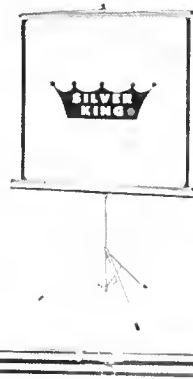
New A-V Products:

(CONTINUED FROM PAGE SIXTY-ONE)
by Cinekad Engineering Company, New York City. Using the brace, the cameraman's hands are free to carry other equipment while he carries the camera and tripod.

The Tripod Carrying Brace is made of lightweight cast aluminum and is rubber-cushioned for easier carrying. The unit can be mounted on any professional 16-35mm camera tripod and can be taken off in a few seconds. Weighing 1 1/2-lb., the brace is small enough to fit any tripod carrying case.

Da-Lite Screen Manufacturers Improved Silver King Models

★ Production of new model Silver King projection screens is in progress at the Warsaw, Indiana plant of Da-Lite Screen Company, Inc. The new Silver King affords wider angle viewing than previous Silver



King screens and provides sharper pictures, the manufacturer states.

In the latest model, the screen fabric is set at the desired height and the user, by pressing down on the case handle, can stretch the screen to a uniform smoothness. The roller lock used for tensioning the fabric on the previous model has been eliminated.

The Silver King screen also features an octagon flat-back case, replacing the round case of the earlier model.

"Moviola Insurance" Plan Is Announced by Florman & Babb

★ Florman & Babb, Inc., has announced a new plan for "Moviola Insurance" which encompasses complete overhaul, monthly maintenance and emergency service on producer-owned Moviolas.

Some of the features of this service contract are completely guaranteed repairs, parts at factory prices, free loan of replacement Moviolas as well as a complete preventive maintenance checkup every month.

Remote Control Slide Changer Announced by Genarco, Inc.

★ Slide Changer Model No. 6300, a slide changer for 3 1/4" x 4" slide projectors, has been announced by Genarco, Inc., Jamaica, New York.

The slide changer takes up to 70 slides in its compact magazine. Slides are changed by push-button remote control. The unit provides



a "curtain" effect as the slides change. During a presentation, the lecturer or his assistant presses the changer's remote control button on cue and a new slide appears.

Slide Changer Model No. 6300 can be mounted on most of the existing 3 1/4" x 4" slide projectors. Illustrated literature is available from Genarco, Inc., 97-08 Sutphin Blvd., Jamaica 35, New York.

RCA Shows Tape Recorder Models for Educational Field

★ New sound units for training and educational use have been announced by the Radio Corporation of America. The new "Scholastic" instruments designed by RCA include a high fidelity tape recorder and two all-speed record players. They are built for long term use in auditoriums, lecture halls and classrooms.

The High-Fidelity Tape Recorder (Model AVT-1) is a three-speaker unit with push-button controls. Its features include two-speed recording, a safety interlock to prevent accidental erasure, a footage counter, an overload indicator, a voice-music switch and storage space for reels and tape. The tape recorder also has a plug-in receptacle for an external speaker and may be used as a public address system. It has a metal reinforced grille, a shock-mounted chassis and a scuff-resistant case.

Mary Cain, Animation Service, Moves to Larger Quarters

◆ Mary Cain, animation and paint service, 749 N. Highland Avenue, Hollywood 38, California, has moved to new, larger studio quarters at 7107 De Longpre Avenue, Hollywood 46.

The new acquisition increases the studio space to 3,000 square feet.

Polaroid's New "Two-Minute" Transparency Method Offers Business & Industry an Effective New Tool

★ Speed of production, a recognized advantage in business photographic slide application, is greatly increased in a new photo system recently introduced by the Polaroid Corporation of Cambridge, Mass.

The new system utilizes Polaroid Land Projection Film which has a speed of 1000 (ASA equivalent). Two minutes after the user snaps the shutter of his camera, he lifts out a transparency photo which is ready to be mounted and projected.

The Polaroid panchromatic film produces a virtually grainless image, permitting sharp projection, over a large surface, the manufacturer notes. The film's high speed facilitates picture making in low light levels and allows the use of small lens apertures to keep details clear from the foreground to the horizon of the scene.

Functioning with a new 500-watt portable projector, a Polaroid Copymaker and slide mounts, the photo system arms business and educational users with fresh visual aids as needed. Pre-market tests conducted by Polaroid Corporation indicate the value of the journalistic speed of visual production possible with the Polaroid system.

Among users cited is a sales manager who conducts district meetings

across the nation. Arriving in a city in the morning, the sales manager tours retail outlets of his company and those of his competitor, making slide pictures of his outlets' displays and the competing displays. Addressing his salesmen later in the day, the manager projects his comparative pictures to prove his sales promotion points.

Close-Ups at Fashion Show

Another report concerned the sponsor of a New York fashion show who wanted to emphasize the models' coiffures as well as their dresses. Transparencies of the models' coiffures were made shortly prior to the program. Just before each model stepped on stage, a close-up picture of her head was projected and the commentator discussed the hair-do before the model displayed the dress.

The Polaroid Land Projection Film is available in two sizes, both of which can be used in any Polaroid Land Camera, except the smaller Highlander (Model 300). Type 16 Land Projection Film produces 2 1/4 x 2 1/4-inch slides for the new Polaroid Projector. Type 16L makes 3 1/4 x 1-inch slides for other lantern slide projectors.

The Polaroid camera is loaded, the picture is taken and a tab is pulled as with regular Polaroid Land Film. When the transparency is removed from the camera it is inserted into a hand-held "Dippit" unit which hardens the emulsion. The transparency is practically dry when pulled from the Dippit and can be mounted and projected immediately.

500-Watt Versatile Projector

The new Polaroid 500-watt projector (model 610) is designed so that slides cannot be projected upside down or backwards. The projector has an American Optical lens of 6 1/2-inch focal length, coated and color corrected. It projects an 8-foot-square image at 20 feet.

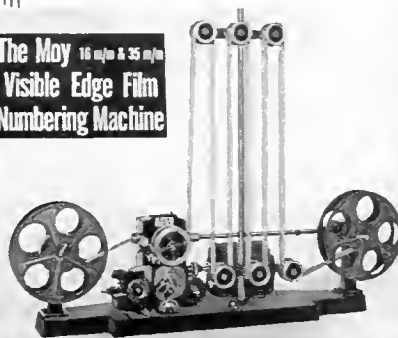
The Polaroid Copymaker fits all Polaroid Land Cameras using the new film. It is used in making pictures of documents, photographs, books, titles and other objects that will fit into the 11 x 14-inch space of the Copymaker's easel. A title and chart-making kit, plastic slide mounts and slide field kits complete the basic Polaroid system equipment.

For additional details and prices, contact Polaroid Corp., Cambridge, Mass. Mention BUSINESS SCREEN.

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General Film Labs., Hollywood, Calif.
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Audio Devices, Inc., Conn.
University of Southern California, Los Angeles, Calif.
Telefilm, Inc., Hollywood, Calif.
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Signing merger of ATV with MPO is Mickey Schwarz as Judd Pollock (left) and Marvin Rothenberg (center) look on.

ATV Productions Consolidate Under MPO Bonner in East

★ The consolidation of MPO Television Films, Inc., with ATV Film Productions, Inc., has been announced by Judd L. Pollock, MPO president, and Mickey Schwarz, ATV president. The augmented film-making staff and East Coast production facilities resulting from the merger establish MPO as one of the larger commercial film producers in the U.S.

Mickey Schwarz, who founded ATV in 1953, will continue his activities as producer-director for MPO. He is a veteran of more than 26 years in the film business. Almost all of ATV's current personnel will be absorbed by MPO.

The consolidation of studio facilities gives MPO a total of five exclusively owned and operated shooting stages. The MPO Production Center at 210 West 65th Street, New York, houses in one structure three shooting stages (including a modern insert stage), a scenic construction shop, a complete sound recording system, electrical and camera shop, a permanent kitchen for food preparation for films, complete on-premises storage facilities, offices and conference rooms.

The former ATV Production Center, just over the 59th Street Bridge, at 35-01 Northern Boulevard, Long Island City, includes two large air-conditioned stages and complete facilities for set construction.

Sales, editing and general office facilities will be based at MPO's home office at 15 East 53rd Street, New York.

Join SVE Editorial Staff

◆ The Rev. Weldon T. Johnson and Mrs. L. B. Wuerfel have been appointed to the editorial staff of the Society for Visual Education, Inc., Chicago. The appointments were announced by John C. Kennan.

News of the Studios and of Executive Staff Appointments

Hilly Rose to Manage Sales for Kling Film Productions

◆ Hilly Rose has been appointed as vice-president and sales manager of Kling Film Productions, Chicago, according to Harry Lange, executive vice-president.

Rose will retain his duties as creative director at the studio. Jack Trindl has been assigned as creative coordinator.

A veteran of 14 years in film, television and radio production, Rose joined the Kling staff in 1954. He became creative director in 1956.

* * *

Veteran Film Maker Forms Tiesler Productions in N. Y.

◆ Tiesler Productions has been formed in New York with offices at 112 West 44th Street. President of the new company is Hans Tiesler, for the past seven years part owner and vice-president of Loucks & Nor-



Hans Tiesler

ling Studios, Inc. Mr. Tiesler's interest in L & N has been sold to Robert Lawrence Productions, Inc.

Mr. Tiesler is a pioneer in the motion picture industry, having formed his first production company in Hollywood in 1925. Following active army service overseas in World War II, he joined Audio Pictures, Ltd., in Canada as vice president. The new company will specialize in business film production, furnishing specialized production service.

* * *

Mueller Named Kling Director

◆ Ray Mueller has been appointed a film director at Kling Film Productions, Chicago. For the last 10 years, Mueller has served as a director for Saura, Inc., Chicago, where he has directed numerous industrial and television motion pictures.

David Dowling to Direct Dephoure Industry Service

◆ David F. Dowling has been appointed director of industrial services at Dephoure Studios, Inc., Boston, Massachusetts. The announcement was made by Joseph Dephoure, president. Dowling will coordinate all activities of the division to provide added services to the company's industrial motion picture accounts in New England.

Dowling formerly was a supervisor of Station WBUR. His background in the communications field includes work in photography, sound and sales. He is a graduate of the School of Public Relations and Communications, Boston University.

* * *

Herbert Ihrig Joins Staff of Florez Inc., Detroit

◆ Herbert E. Ihrig has joined Florez Incorporated, Detroit, Michigan sales training producer, as a staff consultant on marketing manpower development.

Ihrig formerly was with the metallurgical products department of General Electric Company. He has been responsible for sales personnel development and customer training schools for the General Electric division for the last 10 years. He is a lecturer on training techniques and a consultant to accredited colleges offering industrial distribution degrees, the curriculum sponsored by the American Machinery Manufacturers Association.

* * *

Tantomount Pictures Names Daniel Grice Exec Producer

◆ Daniel Grice has been appointed executive producer of Tantomount Pictures, Inc., Richmond, Virginia. The announcement was made by Donald T. Martin, president.

Grice has been associated with the Game and Fish Commission of Tennessee, where he produced 20 sound and color films for television on wildlife management and "nature in miniature."

Grice was also in the Massachusetts Division of Fisheries and Game prior to his association with the State of Tennessee. He has produced pictures for various independent studios in the east and his still photographs of wildlife have been used for illustrations by Audubon societies, the Smithsonian Institution and state research departments.

Industrial Film Producers Observes 9th Month in Field

◆ Industrial Film Producers, Inc., organized in New York last January, is now observing with some satisfaction its ninth month in business with several motion pictures completed, a volume of sound slidefilms and TV commercials in the can, and a sizeable backlog of current production which promises a busy winter season.

IFPI, with offices at 624 Madison Avenue, is headed by Alfred M. Evans, president, and William Alley, executive vice president, both with



President Alfred M. Evans

long experience in the film production industry.

Mr. Evans, whose career encompasses 23 years as a newspaperman, has been in film production with several New York producers since 1936, handling both sales and production. During the war, Mr. Evans was a Tenth Air Force lieutenant colonel in charge of public relations in the Burma-China Theatre.

Mr. Alley has been in film production for 22 years. Among his other achievements, he was one of the first to produce a training pro-



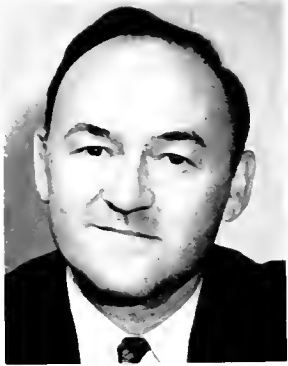
Vice-Pres. William Alley

gram for sales managers on film. This was for Oldsmobile in 1938. During the war he wrote and directed 30 training films for the U.S. Navy. In 1950 he produced the stage show, *The Theatre of the Atom* for Westinghouse at the Chicago Industrial Fair.

* * *

Boyd Terrytoons Bus. Mgr.

★ William Boyd is now business manager of Terrytoons, division of CBS Tele Film Sales, Inc.



Leon A. Kreger

Wilding Picture Productions Forms Creative Marketing Unit

★ A new creative marketing services department has been formed at Wilding Picture Productions, Inc., according to an announcement by C. H. Bradfield, Jr., Wilding president.

Leon A. Kreger has been appointed to manage the new department and will have his headquarters in Chicago. Kreger has been a creative writer and merchandising specialist with Wilding since 1948.

The creative marketing services department will function with the general sales department, being responsible for research, analysis, recommendation, implementation and follow-up in the creation and development of training, sales promotion and merchandising programs for Wilding clients on a national basis.

Southwest Film Laboratory Announces Staff Appointments

◆ Two staff appointments have been announced by Irvin Gans, vice-president and executive producer of Southwest Film Laboratory, Inc., Dallas, Texas.

William Mitchell has been appointed art director and Joe Harris, Jr., has been named head of the animation department.

Mitchell formerly operated his own art studio and was associated with Coffman Film Company and Preston Sturges Enterprises, Holly-

wood, California, in art director capacities.

Harris joins Southwest Film Laboratory after a two-year association with Jamieson Film Company, Dallas. Previously, he was an illustrator and screen cartoonist in the United States Air Force.

S. W. Crampton Joins Owen Murphy Productions as V.P.

◆ Savington W. Crampton has joined Owen Murphy Productions, Inc., as vice-president.

Mr. Crampton has been in the audio-visual field for 25 years. Some of his past activities include seven years with J. Walter Thompson as supervisor of the Lux Radio Theatre; radio director of Wm. Esty Co., eleven years with the Hutchins agency in charge of all film and TV commercial production for the Philco account.



Savington W. Crampton

Mr. Crampton has also been a staff writer on FORTUNE, a foreign correspondent for the Associated Press and Foreign Editor of Fox Movietone News.

Morrie Roizman is Appointed Transfilm Editorial Director

◆ Morrie Roizman has been appointed director of the editorial department of Transfilm Incorporated, New York City, according to an announcement by Walter Lowendahl, vice-president of the studio. Roizman also will assist Lowendahl in the production of theatrical and television properties.

Roizman formerly was with National Telefilm Associates where he produced the *George Jessel Show* tv series. He also co-produced *Africana*, a feature length documentary.

◆ Rosemary Ashton, a stylist, has been added to the creative staff of Transfilm.

Miss Ashton will advise Transfilm producers on the styling of sets, fashion, food and home furnishings. Her services also will be available to advertising agencies in the pre-production planning of tv spots.

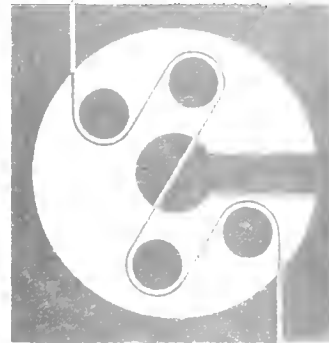
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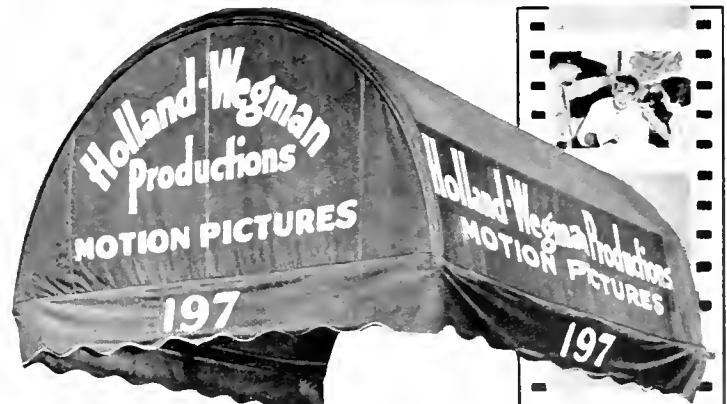
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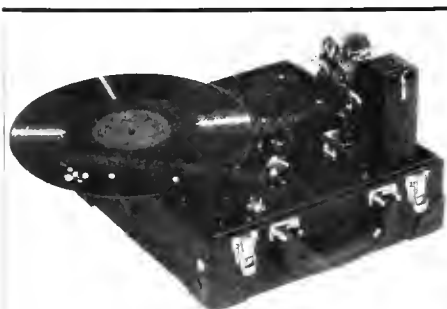
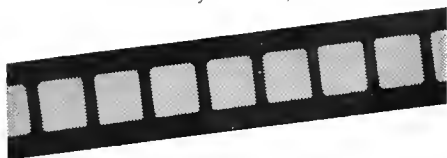


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CASE HISTORIES OF CURRENT FILMS

Phoenix Film Takes Audiences Inside City Government, Services

Sponsor: Phoenix Chamber of Commerce.

Title: *Phoenix—Your City*, 27 min. color, produced by Canyon Films, of Phoenix.

★ "Is it possible for me to have the opportunity of showing the film in Des Moines again? The picture is . . . very interesting and has been well liked wherever shown."

This inquiry in a letter from Bert L. Zuver, city assessor of Des Moines, Iowa, recently was quoted in the City Manager's News Bulletin of Phoenix City, Arizona, as typical of the wide interest in *Phoenix—Your City*, a new promotional documentary.

Designed to explain the Phoenix city government and services to local citizens and prospective citizens, *Phoenix—Your City*, released in 1955, has been reaching audiences far from home—as far away as Banff, in Alberta, Canada. In its approximately 500 showings, the motion picture has played to groups in such municipalities as Winston-Salem and Greensboro, North Carolina; Glendale and Riverside, California; Claremont, New Hampshire; New Orleans, Louisiana; St. Louis, Missouri; Las Vegas, Nevada and Ogden, Utah.

The film has been telling the story of Phoenix governmental operations to television audiences, business organizations, luncheon clubs, Air Force base personnel and school students. It has been used to recruit workers for Phoenix industries.

A 27-minute color and sound film, *Phoenix—Your City* was authorized by the Phoenix City Council and paid for by the Phoenix Chamber of Commerce out of an advertising fund appropriated to the Chamber by the City of Phoenix. The film was produced by Canyon Films, of Phoenix. Elected city officials were portrayed by local citizens but not by the actual office holders. This was to avoid dating the film and to prevent it from being a vehicle of personal publicity.

The film is booked through the Phoenix city clerk's office in the city hall.

Below: scripter Frank Redfield (l) checks phrasing of Phoenix film with Ray Boley, producer, to assure maximum effectiveness of message.



Above: set conference during filming of "Phoenix—Your City" at Canyon

Effective Johnson Wax Picture Aimed at the Building Custodian

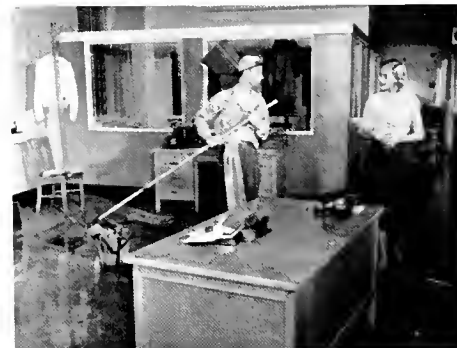
Sponsor: S. C. Johnson Company

Title: *From Start to Finish*, 16 min. color, produced by Fenton McHugh Productions, Inc.

★ Local Johnson's Wax sales representatives are using this effective new training film as part of their helpful "Custodial Training Programs" in the field. Shown to custodians and managers of public buildings, institutions and other commercial clients, *From Start to Finish* contrasts the efficiency of "Jim Ferguson" who knows how to get the cleaning job done right vs. "Wilbur" who usually does it all wrong.

Ideally suited to its male audience, the picture is getting well-merited promotion and a good reception. Largely filmed in the sponsor's own facilities, it moves right along for its 16 minutes of a "movie-within-a-movie" opening to a surprise ending. Good visual promotion tool.

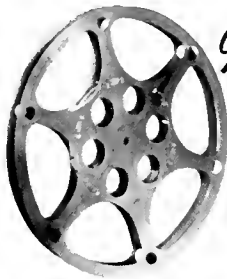
Below: "Wilbur" provides some comedy relief...



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2275 W. St. Paul Ave., Chicago 47, Ill.

RIGHT OFF THE REEL:

(CONTINUED FROM PAGE TWENTY-SIX)

Sponsors Make News at Presstime

◆ Cameras are currently rolling at Wilding Picture Productions, Inc. where Champion Paper & Fibre Co. execs are supervising production of 1104 Sutton Road, a new film on a "personal motivation" theme, scripted by Sam Beall. Four previous Champion films out of Wilding have been award winners, including the current *Production 5118*. The latest is scheduled for general release in August '58 and will have both standard and wide-screen prints.

◆ Leo G. Willette has been appointed supervisor of program films for the public relations department of the Chrysler Corporation.

* * *

Will Audiences Develop Immunity to Those "Invisible" Screen Commercials?

★ The news that the Subliminal Projection Company has tested "invisible" commercials in a New Jersey theatre, flashing words onto the screen and leaving them at a light intensity below that of the picture being shown made interesting copy last month. For six weeks, it seems, the commercial "eat popcorn" was flashed frequently throughout the feature film and short subjects. Although the patrons were unaware of the message, the sale of popcorn was said by the experimenters to have increased 57 per cent.

A Michigan State University expert in communications research, Dr. Paul J. Deutschmann, director of the MSU Communications Research Center, believes that people can be trained to spot the hidden messages or build up psychological immunity to them. He compares this to teaching people to detect aircraft during the war years. "When you know what to look for and know that they are there they are easier to spot," he explains. Once aware that it is being subjected to "invisible" messages, the public will be able to cope with them, says Dr. Deutschmann.

RCA "Progress Award" winners for highest sales gains in 1956-57 were recently announced by A. J. Platt, manager of audio-visual and theatre equipment sales, RCA Theatre & Industrial Products Dept. Pictured below are some of the audio-visual dealers who shared honors, including Audio-Visual Center, Atlanta; Audio-Visual Center, Seattle; Brice Sales, Flint, Mich.; Davis Audio-Visua Co., Denver; Eastin Pictures, Davenport; Wilson Gil, Inc., Washington, D.C.; O. H. Hirt Co., Philadelphia; Knight's Library, San Diego, Cal.; Palmetto Pictures, Columbia, S.C.; Water Schnelle, Wheeling, W.V.; St. Paul Book & Stationery, St. Paul; Swanks, Inc., St. Louis; Tennessee Visual Education Service, Nashville and the Tingey Co., Fresno, Cal.



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• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chipewawa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonthne Audio Visual, 1572 E. Walnut St., Pasadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9. Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

Metro Productions, Dallas, Renamed Plax Productions

★ Plax Productions is the new name of the firm formerly known as Metro Productions, according to an announcement by Dwight Plackard, president of Metro Associates, a management corporation based in Dallas, Texas. One of Plackard's firms, Plax Productions is a motion picture and telefilm company engaged in producing films for public relations and advertising in the Southwest.

The studio was renamed to avoid confusion with Metro-Goldwyn-Mayer, which had protested the original name. Metro Productions.

* * *

Insurance Films Productions Formed by Hollywood Group

★ Insurance Films Productions, Inc. is the name of a new film company formed to specialize in films for the insurance business, according to an announcement by Martin Hersh, of Universal Recorders, president of the new firm.

Insurance Films Productions will have its offices at 6757 Hollywood Blvd., Hollywood, California. The corporation will use the production facilities of Family Films, Inc., in a special arrangement with Sam Hersh, president of Family Films.

Charles Brown, of Bing Crosby Enterprises, will be the new organization's vice-president in charge of sales and promotion; E. H. Leftwich, of Emperor Productions, has been chosen as vice-president in charge of production and Martin Ross, Emperor Productions' president will be secretary of Insurance Films Productions.

* * *

Mid-America Films Appoints Stevens a Regional Mgr.

◆ Harlow D. Stevens has been appointed as a regional manager by Mid-America Films, Lyons, Wisconsin film center. Stevens will be responsible for Mid-America activities in Illinois, Iowa and Nebraska.

Mid-America distributes 16mm sound films and equipment through the middle-west area. Harlow formerly was associated with Encyclopaedia Britannica Films, Inc.

* * *

Close and Patenaude Names E. A. Segal a Creative Director

★ Close and Patenaude, Philadelphia film and visual aids production firm, has announced the appointment of Edwin Alan Segal as account representative and creative director for its Wilmington, Delaware, office. Segal comes to Close and Patenaude from Petrik and Stevenson Advertising Agency.

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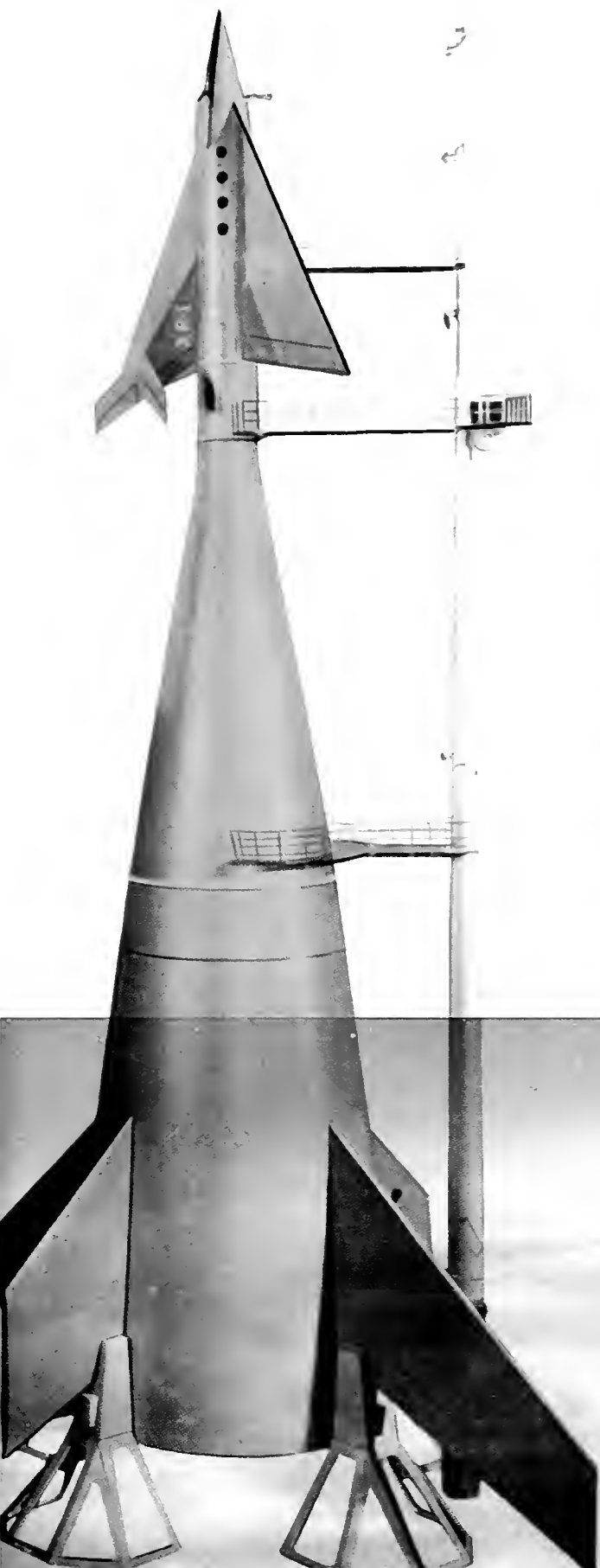
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NEW YORK 17

October 8, 1957

Mr. David PinCUS
Caravel Studios
20 West End Avenue
New York, New York

Dear Dave:

— an extensive tour which you and Cal so kindly conducted for me through your new studios and facilities was a real eye-opener. I know how long you have looked forward to this exciting opening — and I believe that these facilities live up to everything for which you were striving.

From the advertiser's standpoint, it's good to know that such excellent studios are available in the very heart of New York. With all your experienced personnel still with you, I know that Caravel's past record of top-flight service and quality will continue long into the future.

Here at Turner, everyone who has worked with you and Cal in the past joins me in extending congratulations and best wishes on the opening of these new studios and a new period of expansion for Caravel Films.

Cordially,

James P. Ellis
James P. Ellis
TURNER BROADCASTING SYSTEMS, INC.

AMERICAN CAN COMPANY
100 PARK AVENUE
NEW YORK 17, N. Y.

October 30, 1957

Mr. David J. PinCUS
President
Caravel Films
20 West End Avenue
New York, New York

Dear Mr. PinCUS:

Many thanks for the recent tour of Caravel's new home.

I must admit I came primarily to inspect your new location with the idea of seeing what greater benefit your new set up could be to us.

Frankly, I was greatly impressed to see the size and scope of the modern picture-making facilities you have right here in the city.

My very best wishes to you and all the members of the Caravel family for much future success.

William H. King
W. H. King
1957

CLUETT PEABODY & CO. INC.
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NEW YORK 26 N. Y.

November 4, 1957

Mr. David PinCUS
Caravel Films, Inc.
20 West End Avenue
New York, New York

Dear Dave:

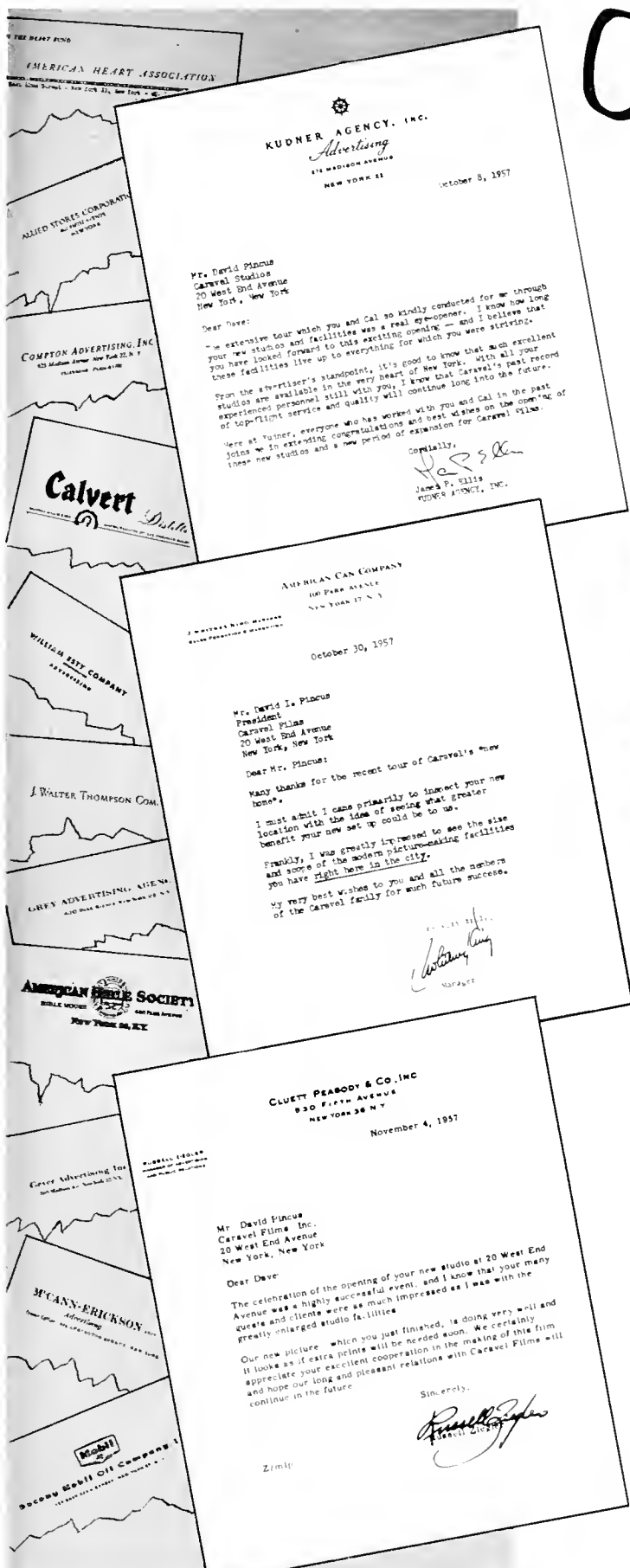
The celebration of the opening of your new studio at 20 West End Avenue was a highly successful event, and I know that your many guests and clients were as much impressed as I was with the greatly enlarged studio facilities.

Our new picture — which you just finished, is doing very well and it looks as if extra prints will be needed soon. We certainly appreciate your excellent cooperation in the making of this film and hope our long and pleasant relations with Caravel Films will continue in the future.

Sincerely,

Russell E. Ziff
Russell E. Ziff
March 21, 1958

Zim:



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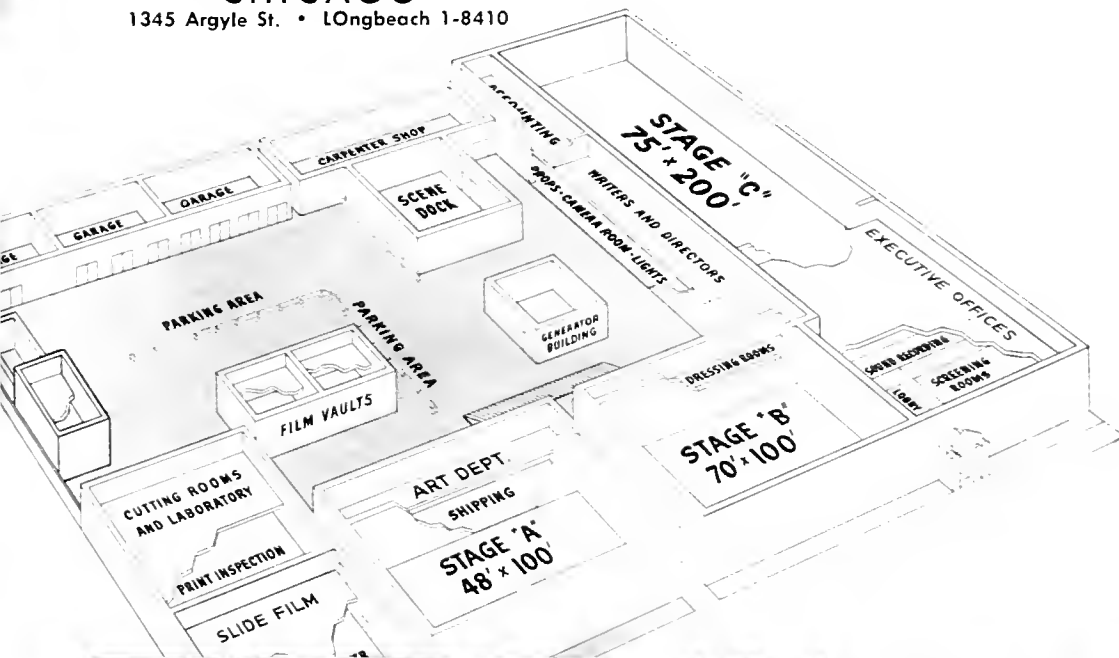
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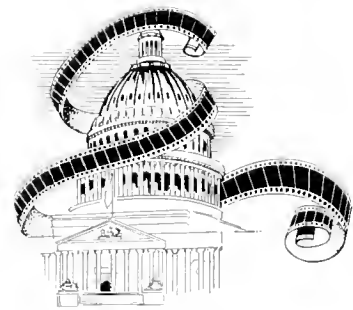
Wally Moen



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BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

Preview of Contents

Cover Credit: rocket model from a Walt Disney production "Man in Space" (see article Page 39)

On the Make: Business Screen Camera Feature 6

The Law Behind the Screen
by Howard Newcomb Morse 12

Looking Into Pictures by Nancy Lou Blitzen 16

Special Report: The Soviets and the Film

Totalitarian Film Industry Aimed at Free World 35

Russia's Worldwide Film Festival Offensive 36

Emerging Answers: The EBF Physics Film Program . . 37

Industry Takes a Hand: the Bell Science Films 38

Disney Films Alert Youth to Science Adventure 39

Republic Steel Builds a Second "OMI" Program 40

Industrial Audio-Visual Association Fall Meeting 42

Picture Story: A Clear, Mutual Understanding 44

Of "Jonah and the Highway" a U. S. Steel Film 45

Firestone "Film-Sell" for Trucking Industry 46

The Brown Company Previews "Paper for a Purpose" 47

U. S. Marines Produce Series on "Chemical Warfare" 48

United Airlines Films President for the Field 50

Ford Commercials Blaze Trail "Round the World" . . 62

Business Screen Executive: Staff Appointments . . 60, 64

New Audio-Visual Equipment and Accessories 66

Office of Publication: 7064 Sheridan Road, Chicago 26

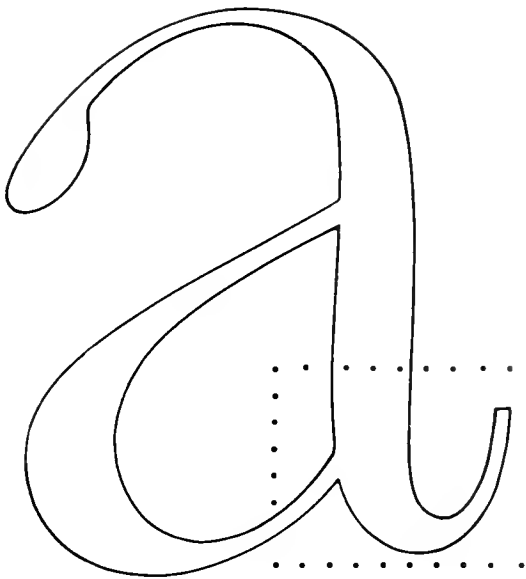
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Riverside 9-0215 • MURRAY HILL 2-2492

IN HOLLYWOOD

Edmund Kerr, Western Manager, 104 So. Carondelet
Telephone: DUNKIRK 7-2281

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A is for atom

Produced for the General Electric Company

Length: one reel

Full Animation, Color

In film theatres

*from January, 1953 to January, 1956
by 7,812,223 persons*

Non-theatrically

*from June, 1953 to December, 1957
by 4,888,554 persons*

(GE estimates the film will be shown for many more years)

a is for atom

... has been seen by

12,700,000 individuals

a is for atom

has won the
following
major awards:

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| <i>First Prize</i> | COLUMBUS FILM FESTIVAL, 1953 |
| <i>First Prize</i> | TURIN (Italy) FESTIVAL, 1953 |
| <i>Oscar Award</i> | CLEVELAND FILM FESTIVAL, 1953 |
| <i>Merit Award</i> | SCHOLASTIC TEACHER, 1953 |
| <i>Second Prize</i> | BOSTON FILM FESTIVAL, 1953 |
| <i>First Prize</i> | STAMFORD FILM FESTIVAL, 1954 |
| <i>Golden Reel Award</i> | AMERICAN FILM ASSEMBLY, 1954 |
| <i>Second Grand Award</i> | VENICE (Italy) FILM FESTIVAL, 1954 |



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Filmed with "on the spot" authenticity were those recent TV commercials featuring sport celebrities for Vaseline Hair Tonic. Pictured in the N.Y. Polo Grounds' locker room during shooting by Sound Masters' crew are (l to r) SM's director Wally Worsley; Kyle Rote, pro football star; McCann-Erickson commercial supervisor, Bill Thunhurst; and ad manager Gene Reilly for the sponsor, Cheesebrough Products.

"Crisis in Lindenville"

An important 1958 addition to the National Association of Manufacturers' film library will be *Crisis in Lindenville*, currently being filmed by Henry Strauss Productions. We present a few "behind the scenes" glimpses . . .



Above: Strauss director Bob Wilnot discusses production progress with NAM film supervisor Robert Oakes (at the right, above).



Left: chief cameraman Bill Stemer takes a reflective look between "takes" on the "Crisis" set where film is nearing completion.

Below: a dramatic moment during filming of "Crisis in Lindenville"



Business Screen Camera Report:

ON the MAKE

Visual Review from "Behind the Production Lines" Shows the New Films and Commercials; the Men Who Help Make 'Em

To keep our readers posted on studio developments, pre-viewing the latest in forthcoming pictures and tv commercials, BUSINESS SCREEN eastern editor Bob Seymour lensed these widely-varied Manhattan glimpses from the Polo Grounds to the mid-town 40's, inaugurating an important and lively new editorial feature for these pages.

Photographic crews on these productions are members of Local 644 (IATSE) of New York City.

Animating for Texaco

The Texas Company has a long and laudable record as a film sponsor, listing numerous credits, including a widely-used *Farm Film Series* and many technical motion pictures.

Keeping pace with current progress in automotive engineering via vivid education on new fuels and lubrication products is the task assigned a technical animation film being made by Audio Productions, Inc.

These "on the make" glimpses afford some idea of the precise care which goes into each detail for an animation sequence, particularly one dealing with engineering.



Above: Audio v.p. Herman Roesle inspects a technical animation drawing for new Texaco film.



Left
With infinite attention to vital detail, the animator works up a sequence for new Texaco technical film at Audio, N.Y.

Right
Laying in engine parts as sequence for Texaco film takes final shape on drawing boards . . .



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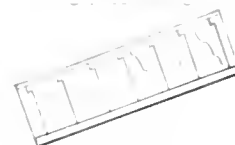
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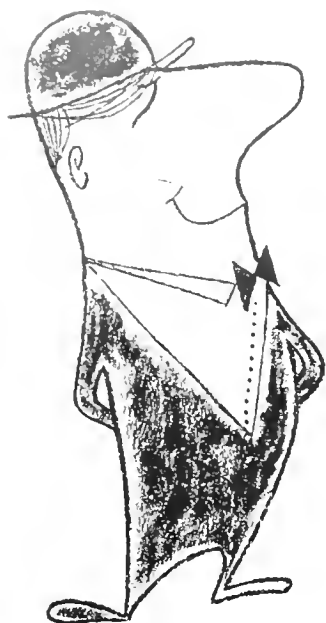
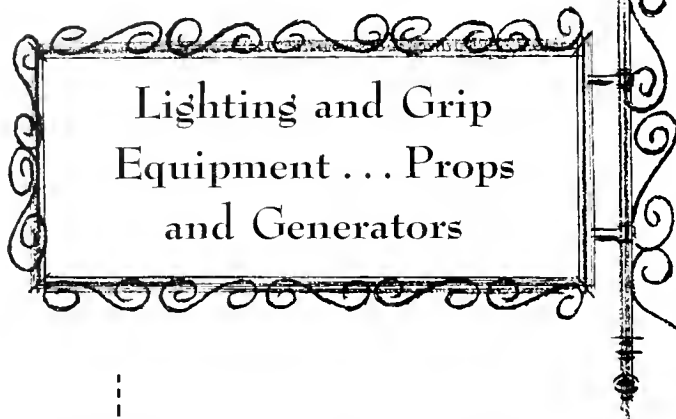
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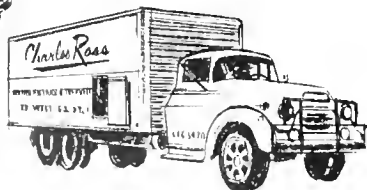
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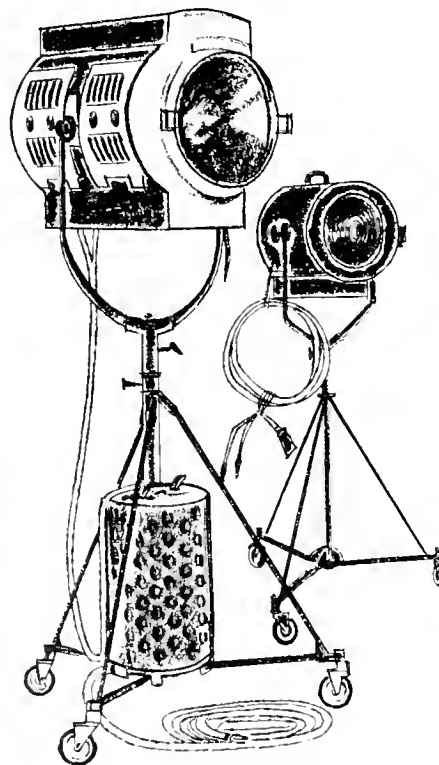
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Here's a Really Good Film*

Not too long ago we had the pleasure of seeing, once again, the latest version of "The Man Who Built a Better Mousetrap," the discussion of the economic value of advertising which Standard Oil Co. (Indiana) first produced in sound-slide form some years ago.

The current version is a 16mm Technicolor movie, with commentary by Wesley I. Nunn, Standard's advertising manager, which runs 18½ minutes and is available for specific showings to interested groups without charge.

We have been more than usually critical of films which have attempted to explain advertising to the general public, or to position it in the economy, so when we say that we found this particular film technically excellent and educationally effective, we are voicing no idle endorsement.

We suggest that you check with Wes Nunn at 910 S. Michigan Ave., Chicago 80, on the possibility of showing it. Although sponsored and paid for by Standard Oil, it is not a Standard Oil film; it is applicable for showing to any group.

* and it's from KLING!

We're grateful to Standard Oil Company (Indiana) and the D'Arcy Advertising Company for the opportunity of producing another example of Kling creativity, quality, and service. If you are interested in advancing a product . . . a service . . . or an idea, find out how powerful an influence a Kling film is.

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Hold Ag Film Workshop Jan. 27

☆ The Sixth Annual U.S. Department of Agriculture Visual Workshop is scheduled to be held in Washington, D.C., January 27 through 31, 1958. The program will include how-to-do-it audience participation sessions for producers of visual aids; panel and audience discussion groups for administrators, supervisors and users of visual aids, and inspirational presentations on creativity for all attending.

Programs and registration forms will be ready in early December. Requests for these and information on participation should be sent to Motion Picture Service, Office of Information, U.S. Department of Agriculture, Washington 25, D.C.

* * *

Photo Equipment Technicians Elect Association Officers

☆ The National Association of Photo Equipment Technicians, formed to improve the caliber, efficiency, and quality of photo equipment repair and maintenance organizations, has elected officers.

Named president was George LaCroix, Strauss Photo-Technical Service, Washington, D.C. Other officers include Vice-president, Marco DiGiovanni, Mack Camera Service, Union, N.J.; Pacific Region Director, Daniel Meyers, Pacific Photo Products, Los Angeles; Rocky Mountain Region Director, Howard Lowe, Rocky Mountain Camera Repair, Denver; Midwest Region Director, Joe Price, International Service Corp., Chicago; and Southeast Region Director, C. S. Smith, Jr., Camera Service Co., Atlanta.

Established in Washington, D.C., during the IPEX convention, the NAPET has been assisted in its development by The National Association of Photographic Manufacturers, Inc. □

* * *

Bluenose Film Festival Honors Alcoa's "Color and Texture"

☆ Alcoa's recent 16mm film, *Color and Texture in Aluminum Finishes*, has been named "first in its class" at the Bluenose Film Festival, international competition now annually held at Mahone Bay, Nova Scotia, Canada. The Alcoa film was one of 10 entries submitted in the agriculture and industry film category.

Produced in color, this film has been described in the NEW YORK TIMES as "probably the most strikingly imaginative industrial short subject ever filmed in the United States." □

Farm pictures are no longer tailored for farmers. If you've been carrying around a mental image of a farmer, you'd better get rid of it. There are few business men who are not farmers, at least, at heart. Good agricultural motion pictures are simply good motion pictures on farm subjects. People, generally, just happen to like good pictures about the biggest, the most important and the only factory in the world which operates without a roof.



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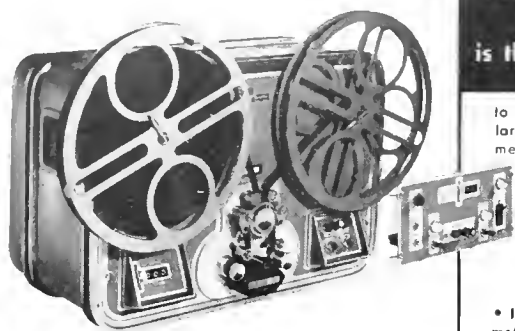
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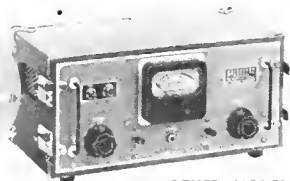
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The Law Behind the Screen

by Howard Newcomb Morse*

THE FOLLOWING is a hypothetical case of interesting application and consequences to producers of business films. A grocery company contracts with a film producer to install hidden motion picture cameras in its supermarkets to photograph the shopping activity of its customers so as to study and better understand the food buying habits of the public. Would this project be unobjectionable and devoid of risk from a legal point of view or would it impinge upon the right of privacy and thus subject the company to the danger of court action?

There is no problem in the twenty-five states in which the legal right of privacy is not recognized—Colorado, Connecticut, Delaware, Idaho, Iowa, Maine, Maryland, Massachusetts, Minnesota, Mississippi, Nebraska, Nevada, New Hampshire, New Mexico, North Dakota, Oklahoma, Rhode Island, South Dakota, Tennessee, Texas, Vermont, Washington, West Virginia, Wisconsin and Wyoming. But there is a very definite problem in the three states in which the right of privacy is established by statute—New York, Utah and Virginia—and in the twenty states in which the right of privacy has been developed by judicial decision—Alabama, Arizona, Arkansas, California, Florida, Georgia, Illinois, Indiana, Kansas, Kentucky, Louisiana, Michigan, Missouri, Montana, New Jersey, North Carolina, Ohio, Oregon, Pennsylvania and South Carolina.

Establish Right of Privacy

The right of privacy was first advanced in an article in the Harvard Law Review co-authored by Louis D. Brandeis in 1890—twenty-six years before his appointment by President Woodrow Wilson to the Bench of the Supreme Court of the United States. The justification for the right of privacy has been that it is based on natural law. The Supreme Court of Georgia in the landmark case of Pavesich vs. New England Life Insurance Company declared that: "Each individual as instinctively resents any encroachment by the public upon his rights which are of a private nature as he does the withdrawal of those of his rights which are of a public nature. A right of privacy in matters purely

private is therefore derived from natural law."

What is the purpose of the right of privacy? To this question the Court of Appeals of Kentucky in the case of Maysville Transit Company vs. Ort answered: ". . . to protect the feelings and sensibilities of human beings, rather than to safeguard property, business or other pecuniary interests." The preeminence of human values over property values permeates all avenues of the law, as witness its recognition in a totally unrelated type of case—the Supreme Court of New York in the case of Application of Sacer Realty Corporation stating that: ". . . the court would . . . be hesitant to permit consideration of property rights to weigh more heavily in the scale of values than a consideration of human lives."

Case of Kunz vs. Allen

Reverting to our hypothetical case, perhaps the nearest actual case to it was that of Kunz vs. Allen, in which the Supreme Court of Kansas recounted the principal facts in the case thusly: "While plaintiff was in the dry goods store of defendants for the purpose of making some purchases, the defendants without her knowledge caused moving picture films to be taken of her face, form, and garments, and afterwards procured the films to be developed, enlarged, and used to advertise their business." The Court held this to be an infringement of the woman's right of privacy.

What is the reasoning behind the holding by the Kansas court and like holdings by other courts? The answer lies in the following extract from the opinion of the United States Court of Appeals for the Tenth Circuit in the case of Donahue vs. Warner Brothers Pictures, Inc.: ". . . this statute does not undertake to forbid any, every, and all use of the name, picture, or personality of an individual without written consent being first obtained. It is expressly confined to the appropriation of the name, picture, or personality of an individual for advertising purposes, or for purposes of trade . . . It does (CONTINUED ON PAGE 14)

* This new BUSINESS SCREEN editorial feature is prepared by legal scholar and author, Howard Newcomb Morse, a member of the bar of the U. S. Supreme Court, and contributor to many journals and law publications.

FRANK C. ZUCKER
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In the studio, the camera crew goes over the camera angles before filming Art Linkletter's TV show "People Are Funny." Director of Photography Alan Stensvold finds that Du Pont "Superior" 4 motion picture film best solves the problems caused by the lighting requirements of this show.

"The exceptional speed of 'Superior' 4 gives Art Linkletter freedom of the entire theater"

states Alan Stensvold, A. S. C., Director of Photography for John Guedel Productions which produces "People Are Funny," Linkletter's "House Party," Groucho Marx's "You Bet Your Life" and other outstanding shows.

"Filming an audience participation television show such as 'People Are Funny' poses many technical problems," Mr. Stensvold says. "The audience, as well as the stage, must be illuminated during the show as Mr. Linkletter works in both areas. With the audience involved, it is important to keep light levels as low as possible for reasons of comfort. At the same time, it is necessary to work with apertures small enough to get the required depth of focus."

Mr. Stensvold found that DuPont "Superior" 4 negative met all require-

ments and has been using it on this popular TV series since the start of the 1956 season.

Says Mr. Stensvold: "I have exposed several hundred thousand feet of 'Superior' 4 and am delighted with its exceptional speed, latitude and dependability.

"With this film I can work at F5.6 with light levels of 100 foot-candles, or less, getting the necessary depth of focus at this comfortable illumination level. I am very grateful, too, for the service provided by the DuPont technical representatives."



John Guedel, Producer, Alan Stensvold, Cinematographer (left) Irvin Atkins, Director and Art Linkletter, star of the show, examine one of the cameras used to film "People Are Funny."

For more information about DuPont motion picture film and the service that comes with it, call or write the nearest DuPont Sales Office, or write the DuPont Company, Photo Products Dept., Wilmington 98, Delaware. In Canada: DuPont Company of Canada (1956) Ltd., Toronto.

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WRITE FOR BROCHURE

Law Behind the Screen:

(CONTINUED FROM PAGE 12)

not undertake to forbid publication . . . of matters *essentially educational or informative*, even though the name or picture of an individual is used incidentally in connection therewith. Neither does it undertake to prevent the dissemination of news in which *the public* has an interest . . . on the motion picture screen . . . even though the name or picture of an individual is used incidentally in that connection."

Reverting again to our hypothetical case, even though the grocery company is having the films made for purposes of research—the findings and results of the research being "essentially educational or informative" — nevertheless the research is for the advantage and benefit of its management personnel rather than "the public" so that, as a result, the superseding and transcending purposes of the project are "purposes of trade."

Insofar as our hypothetical case

is concerned — as well as similar situations — it definitely would seem to be the best policy in those twenty-three states legally recognizing the right of privacy to procure from the subjects photographed either:

- (1) prior written consent, or
- (2) subsequent written ratification.

NAM Donates Industry Series to Library of Congress

☆ Motion picture stories of more than 1,500 American companies have been donated to the Library of Congress by the National Association of Manufacturers.

In more than 350 prints, the filmed stories compose the *Industry on Parade* series, a newsreel shown on television since 1950. The series has received 14 national awards.

The films were presented to L. Quincy Mumford, librarian of Congress by Charles R. Sligh, Jr., executive vice-president of the National Association of Manufacturers.

Mumford said the films were a major contribution to the collec-



N.A.M. PRESIDENT *Charles R. Sligh, Jr.* (right) shows one of his historical film series to Librarian of Congress *Quincy L. Mumford*.

tion of the Library of Congress and would be an excellent source of research material on American industry.

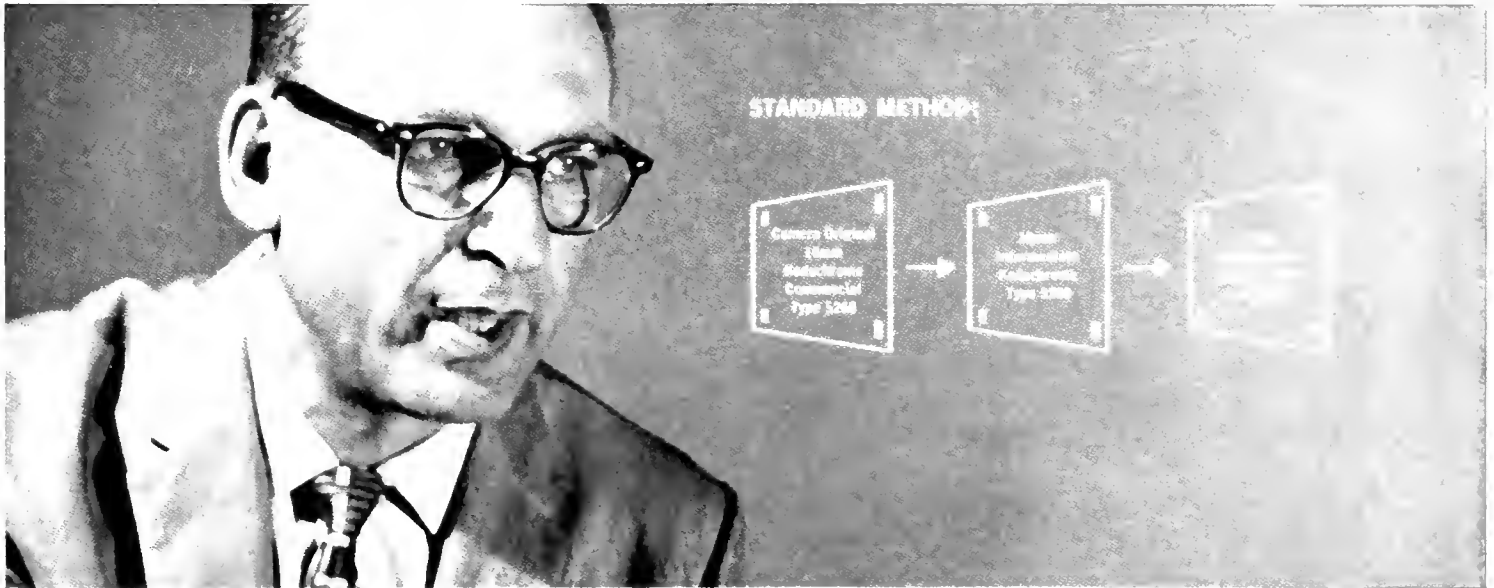
Sligh said the films would serve "as valuable material in providing for us in the present, and posterity, a true understanding of how the American free enterprise system works to benefit everyone."

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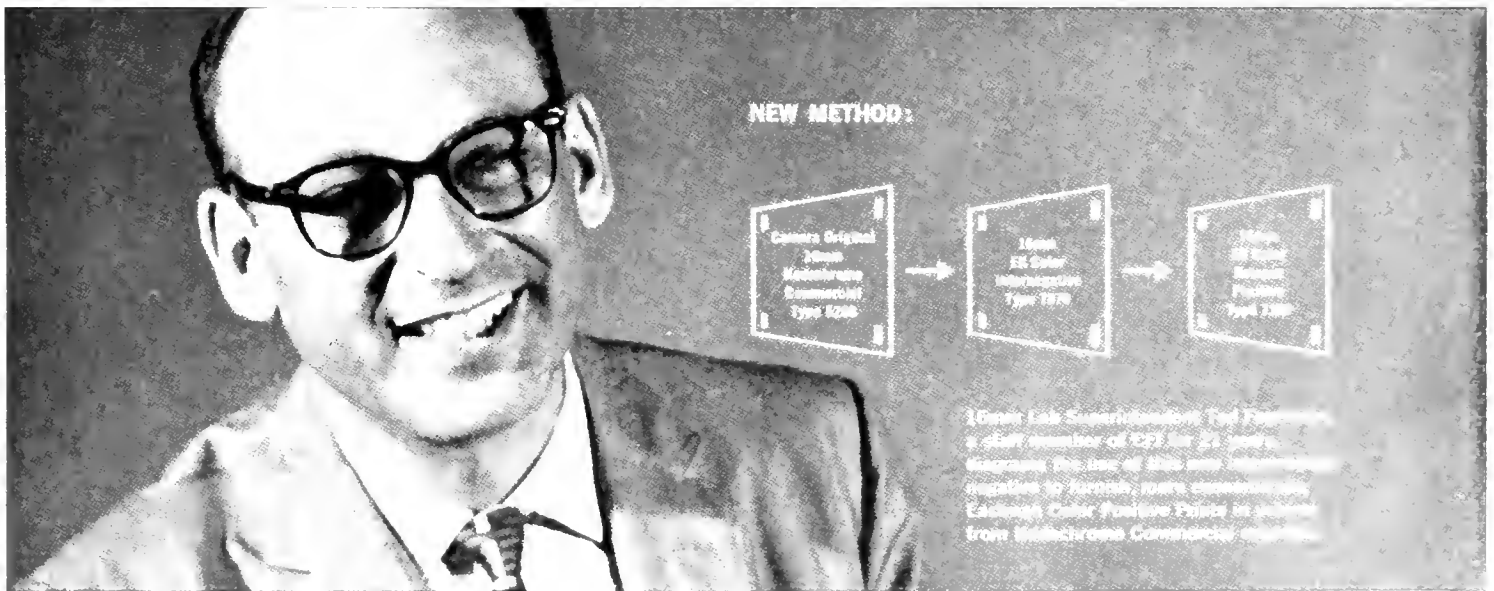
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Looking Into Pictures

Notes About Noise, Traffic and Atomic Safety Films

by Nancy Lou Blitzen

WITH EVERY NEW ADVANCE in scientific research, there follows hard on its heels a new technological advance to make life better and easier for us. Unfortunately, something not at all beneficial often shadows this advance—new accident hazards.

Such hazards are sometimes called "the price of progress," a fatalistic outlook happily not shared by those responsible for developments causing them. They feel the opposite; the more progress, the fewer accidents. Constant work is done to eliminate potential hazards and the public is warned against them.

Meeting Challenge of Progress

Let's see what is being done film-wise to counteract the "price of progress" in this era of jet planes, fast cars, and, naturally, the atom.

This is the jet age. However many rockets, missiles or satellites may be flying around, for us the latest means of air transportation is and will be for a while, the jet plane. Any kind of flying means going up, and since what goes up must come down, with 'up' getting higher all the time, an aviation accident is usually pretty final for all involved.

The easiest way to prevent such accidents is to make sure pilots are correctly trained, particularly in safety precautions, and that safety features are built into planes themselves. The easiest way to do this is by learning the capabilities and limitations of modern aircraft and study the human factors associated with aviation accidents and their prevention. *No Margin for Error*, an Aviation Safety Division, U. of Southern California film, describes this type of educational program conducted for pilots and those associated with the field. The film outlines a course of study with special emphasis on investigation of past aircraft accidents to determine cause for preventive measures for the future. Jet planes are the aircraft pictured. Both professional and lay audiences will find it interesting.

Noise Can Be Lethal, Too

The airplane, especially jets, brought to attention another hazard which has actually been around for a while—noise. *Noise* is some-

thing we're used to. We associate it with progress. We hear whistles, roars, whirrs, squeals, thumps, bumps, and lately, beep-beeps.

Certain noise is not only hazardous but downright lethal. High intensity sound is one of these noises. It can kill, but is more apt to only deafen.

Other Pictures About Noise

In case you aren't aware of what high intensity noise is, the U. S. Navy film *Medical Aspects of High Intensity Noise: Ear Defense* will give an ample sample. This film was produced to alert naval personnel to the danger of noise from jet engines, ship engines and other machinery giving off high pitched, intense sound. It also tells them how to guard themselves from it.

It starts by using simplified animation to explain generation of sound in terms of frequency and intensity, with a potent sound track accompaniment. Even turning the sound on my projector as low as possible, I still had ringing in my ears from what I heard. Imagine a high scream moving up fast to a shrill, ear-splitting, spine-tingling EEEE and you'll have a good idea of high intensity noise.

After this brief, nerve shattering demonstration, the film goes on to show where such noise is likely to be found (ship's engine rooms, jets, etc.) and the effects—nausea, temporary deafness, dizziness, permanent deafness and disability—on individuals exposed to it. Protective devices are pictured, with detailed instruction on how to use them. Special attention is given to various types of ear plugs, when and where they are most effective.

The film is available for non-military use. Industries manufacturing jet engines or using machines which emit high, intense sound will find this film useful to indoctrinate employees on the use of ear protection.

Films on Noise Aid Industry

Of equal interest to organizations or industries with noise problems are two more films, *The Effects of Noise on Man* and *The Ear and Noise*. The first, a non-technical production shown on *The Search*, a TV program, pictures the

(CONTINUED ON PAGE 19)

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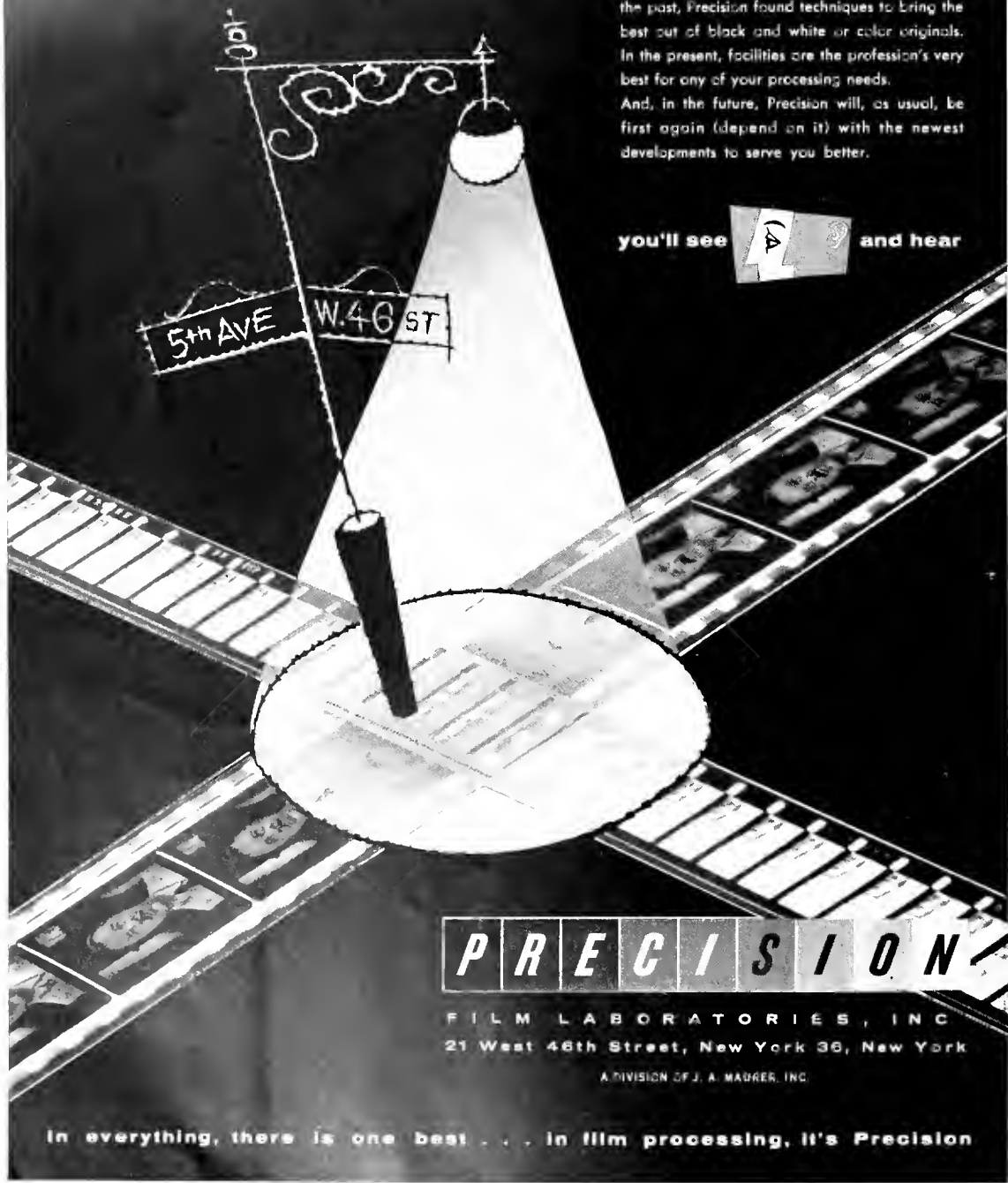
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Look at Pictures:

(CONTINUED FROM PAGE 16)

research being done to discover how certain noises affect not only man's hearing, but his general physical condition as well.

The second, more technical, would be particularly interesting to industrial hygienists with noise problems to solve or architects trying to design noise-prevention into new homes. Sponsored by the American Academy of Ophthalmology & Otolaryngology (structure, function and diseases of the eye and ear) Sub-committee on Noise in Industry, this short film deals with the ear's structure and its reaction to various noises, with stress on possible injury.

The Sounds of Collisions . . .

★ While on the subject of noise, have you ever heard the awful sound of steel crumpling and bodies smashing when a car hits something? Rather horrible, isn't it? And no amount of noise control will stop this sound. Only safe drivers can do that.

If there were a "price of progress," we are paying it with our yearly toll of automobile accidents. Much is being done through education and films, to make drivers conscious of their part in cutting down these payments. At the same time, many organizations are doing research to discover how to build cars in a way that accidents won't be so costly in terms of human suffering and lives (until we learn to drive in such a way that the only accidents will be real "Acts of God").

A very new film on this research is University of California's *Impact*. It is a bit different from others on the subject because it shows collisions at what is considered a safe speed; 25 miles an hour. After looking at the stop-action shots of test head-on collisions at this low speed, it becomes very apparent that "any speed can kill" if conditions are right. The cars used in these tests were occupied by unrestrained life-like dummies and the effects of the crashes on them give a clear picture of what would have happened had real people been in the cars.

Only general findings from these tests are reported in the film, but seat belts are discussed as a good protection for car occupants. The film does stress the one best safety feature any car can have—a safe.

(CONTINUED ON PAGE 20)



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(CONTINUED FROM PAGE 19)

careful, well-trained driver with respect for his and others' lives.

Ford Motor Company's *Crash and Live* is another film on the subject. It is a documentary of their research and gives a look at some safety devices they've developed from conclusions drawn from the test crashes. Still another film is *For Whom the Traffic Tolls* showing research conducted by the State of Indiana, only scale models instead of real cars are used. These are just a few of the many titles available.

Problems of An Atomic Age

Having left the peaceful invention which has become a lethal weapon, let's look at the wartime weapon rapidly becoming a peacetime miracle—atomic power. The atomic age has brought us miracles of power, cures for diseases, and research developments once only dreams. It also brought the danger of radioactive poison. Workers are constantly in proximity to this potential killer when they work with or near such materials. To protect them from this danger is the con-

stant aim of engineers in this field of safety.

Two films dealing with radiological safety, produced by the Army for the Surgeon-General, were released for general use because of the growing use of radioisotopes and similar material in industry, medicine, and agriculture.

The first film, *Principles of Radiological Safety*, introduces concepts of internal, external, acute and chronic radiation exposure through an historical sequence on hazards of X-ray and radium therapy. It goes on to explain new sources of radioactive hazards from atomic particles and ways to measure their activity. Safe and dangerous dosages are discussed. The responsibility of users of radioisotopes to others is stressed.

Two Films for Work Safety

In 1955, Handel Film Corporation, assisted by the Atomic Energy Commission, produced a series of films called *The Magic of the Atom*. Two of those films dealt with safety for workers with atomic materials.

Atomic City is both for public relations and safety training. It tells of special safety measures de-

vised to safeguard the worker and his family from stack gases, waste and other potential hazards caused by radioactive materials used by industries and research laboratories.

The other, *Practice of Radiological Safety*, is a film specifically showing the manufacture of radioisotopes in labs, preparation for therapeutic use, handling and shipment, all in respect to various protective measures and safety precautions necessary. Both films are 1952 productions.

"Protecting the Atomic Worker"

Protecting the Atomic Worker is for management and employees. It details devices necessary in atomic research plants to keep workers from being exposed to hazardous particles, etc. Guards, protective clothing, remote control equipment, other protective measures and devices are pictured.

Because public utility companies are building atomic reactors for electric power as fast as they can, the AEC's *Safety Experiments With a Boiling Reactor* would be a good indoctrination film for employees who will be working with such equipment. It shows how boiling (CONCLUDED ON PAGE 22)

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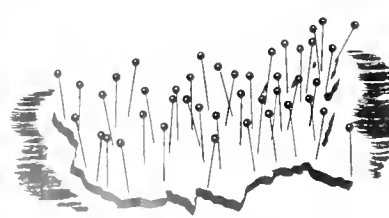
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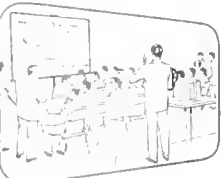
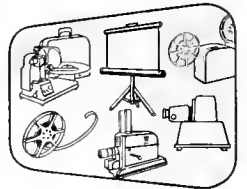


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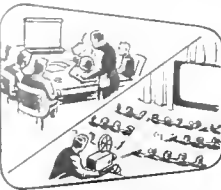


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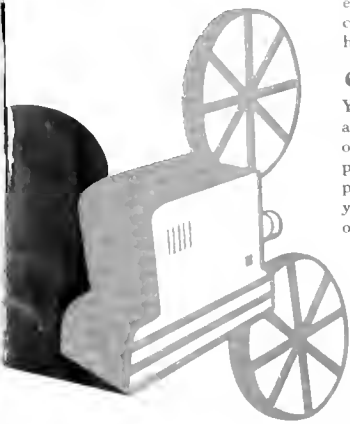
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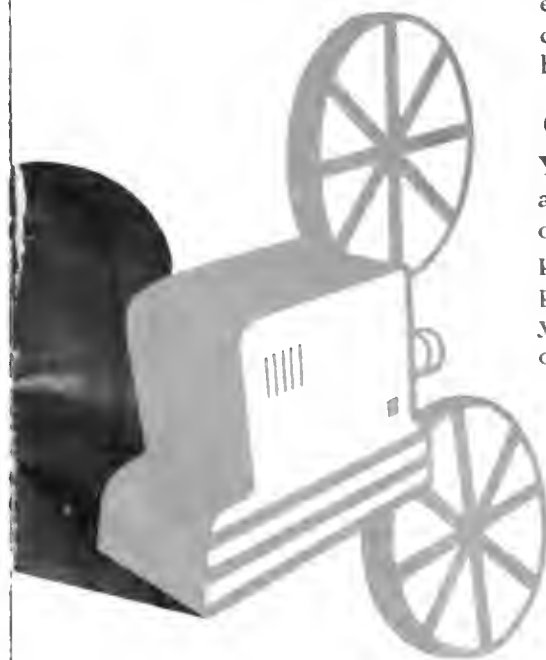
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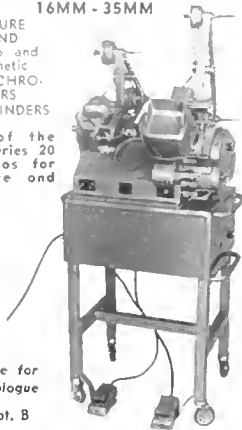
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Look at Pictures:

(CONTINUED FROM PAGE 20)

water reactors can be made self-regulating against overpower explosions. The reactor used in the tests was designed to harmlessly explode steam whenever such a danger point was reached. Since the atomic matter is buried well below the ground level of the machine, only water is sprayed and that isn't radioactive. The narration explains the tests in non-technical language so a general audience can understand what's happening.

Vital Statistics

★ Information on time and color of films mentioned in the body of this article. They are all 16-mm sound motion pictures. Also the names of organizations which distribute them. Unless otherwise noted, all films are available on a free loan basis, involving only transportation charges.

Atomic City, 12½ min., b w. Handel Film Corp., 6926 Melrose Ave., Hollywood 38, Calif.—purchase, rent.

Crash and Live, 25 min., b/w. Ford Motor Co., Motion Picture

Dept., The American Road, Dearborn, Mich.

The Ear and Noise, 10 min., color. American Academy of Ophthalmology & Otolaryngology, 111 N. Bonnie Brea St., Los Angeles 26, Calif.—purchase.

Effects of Noise on Man, 29 min., b w. Young America Films, Inc., 18 E. 41st St., New York 17, N. Y.—purchase.

For Whom the Traffic Tolls, 18 min., b w. Indiana State Police, Safety Education Div., Stout Field, Indianapolis, Ind.

Impact, 12 min., b w. Educational Film Sales Dept., University Extension, U. of California, Los Angeles 24, Calif.—purchase, rent.

Medical Aspects of High Intensity Noise: Ear Defense, 21 min., b/w. United World Films, Inc., 1445 Park Ave., New York 29, N. Y.—purchase.

No Margin For Error, 23 min., color. A-V Services, Dept. of Cinema, U. of Southern California, University Park, Los Angeles 7, Calif.

Practice of Radiological Safety, 33 min., b w.—Principles of Radiological Safety, 51 min., b w. AEC regional offices.

Protecting the Atomic Worker, 12½ min., b/w. Handel Film Corp., 6926 Melrose Ave., Hollywood 38, Calif.—purchase, rent.

Safety Experiments With a Boiling Reactor, 20 min., b/w. AEC regional offices.

* * *

TV-Radio "Friendly Group" Buys Into Colmes-Werrenrath

☆ WSTV, Inc., operator of the Friendly Group of six radio and three television stations in Missouri, Ohio, Pennsylvania, and West Virginia, now have a 50-percent interest in Colmes-Werrenrath Productions, Inc., Chicago. Jack Berkman, president of the Friendly Group stations, and Walter Colmes, president of Colmes-Werrenrath, made the official announcement.

Berkman will serve as chairman of the Colmes-Werrenrath board, along with new vice-presidents John Laux, now executive vice-president of WSTV, Inc., and Fred Weber, a vice-president of WSTV, Inc. The companies will share the Friendly Group's New York offices and the Colmes-Werrenrath facilities in Chicago and Glenview, Illinois.

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10. PRODUCTION (Any portion of a film to be completed)
11. EDGE-NUMBERED WORKPRINTS (B/W or Color)
12. B/W REVERSAL & POSITIVE PRINTING AND PROCESSING
13. COLOR REVERSAL AND POSITIVE PRINTING AND PROCESSING
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CECO Aluminum Split Apart Reels are a fast and inexpensive method of winding film from reels to cores, or core to core and can be used for projection reels without the necessity of having the film put on solid reels. The core is threaded for quick locking, and a grip is pressed into the flange wall to hold the plastic core.

16MM ALUMINUM SPLIT REELS

Size	Price
400'	\$4.20
1200'	7.00

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Size	Price
1000'	\$6.90

17-1/2MM

Size	Price
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1200'	7.50



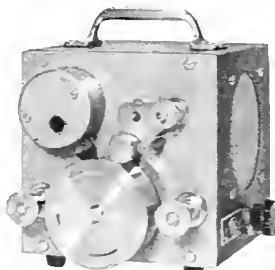
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As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?



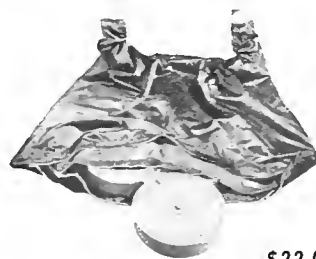
MM16-AGK D-25 MICROPHONE is dynamic cardioid type. Eliminates wind and AC hum. Excellent frequency response from 30 to 15,000 cps. Completely shock mounted, light enough to be used on microphone "fish-pole", weighs only 24 ounces. Contains built-in dialogue equalizer with three steps to attenuate progressively at 50 cycles. A variety of models for every specific need.

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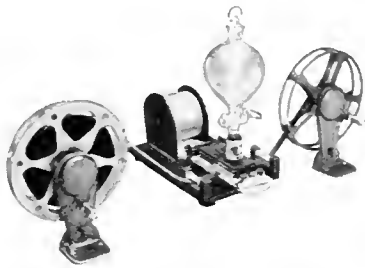
SR4-PRECISION LABORATORIES OPTICAL AND MAGNETIC SOUND READER accepts both 16mm and 35mm optical or magnetic film. Consists of amplifier, head assembly and film transport. SR5-Set of collapsible rollers for use with 17.5mm and 1/4" tape. SR6-Similar, but without magnetic head mount. Available with either Optical or Magnetic sound only.



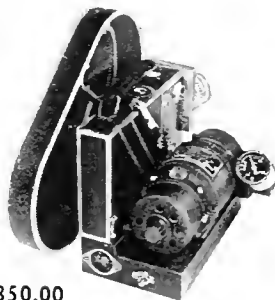
\$22.00

E100-CECO DOUBLE ZIPPER CHANGING BAG is light-proof, large enough to accommodate 1000' 35mm magazines or 1200' 16mm magazine. 34" x 48" black sateen outer bag. Inner bag of heavy rubber fabric provided with roomy sleeves having elastic light-tight wristlets.

CECO OUTDOOR REFLECTORS for reflection of sunlight. Surfaced with silvered reflection papers. In sizes 24" x 24", 30" x 30", 36" x 36", and 48" x 48" for use with yoke & stand. Scrims & Dots available.



FC4-ECCO "1500" SPEEDROLL APPLICATOR permits cleaning and inspection of roll, strip or movie film in one easy operation. Consists of bakelite cleaning unit, wool-felt cleaning wicks, teflon idler rollers; also a 10 oz. glass fluid unit guaranteed against leakage. Valve controls flow of cleaning fluid which is always visible. 16mm or 35mm model. \$29.50



\$350.00

X101-CECO VARIABLE SPEED MOTOR with tachometer for CINE-KODAK SPECIAL. Speeds from 16 to 64 frames per second. Quick mounting, no tools required. 12-volt or 110-volt operation. Also available 110-volt Synch Motors for Bolex, Mitchell, Bell & Howell & Eastman Cine Kodak K-100 Cameras. Variable speed motors with Toch for Mitchell & Bell & Howell cameras.



\$8.50 and up



CECO SLATES. E67-MASONITE, 11" x 14", with clapstick. E68-12" high, 11" wide, metal sliding numbers, with clapstick. E69-13 1/2" x 13 1/2", made of fiberboard with metal border, flip numbers, clapstick.

ADDITIONAL PRODUCTS—Ace Clear Visian Splicers • Editing Barrels • Editing Rocks • Electric Footage Timers • Exposure Meters • Silent & Sound Projectors • Screens • Film Processing Equipment • Film Shipping Cases • Film Editors Gloves • Marking Pencils • Retractable Grease Pencils • Ropidograph Pens • Flomaster Pen Sets • Kum Kleens Labels • Blooming Tape • Blooming Ink • Dulling Spray • Alpha Ray Plutonium Lipstick Brushes • Filters • Number & Letter Punches • Camera & Projector Oil • Magnasync Magnaphonic Sound Recorders.

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Prices Subject to Change Without Notice

Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

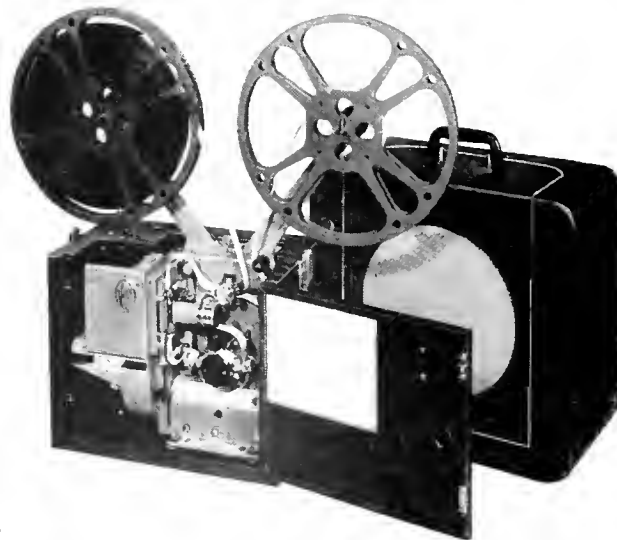
ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES

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

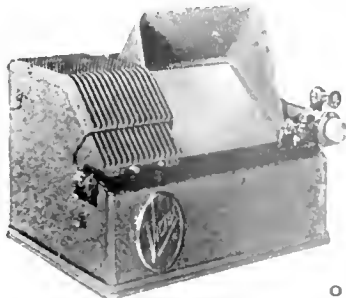
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts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

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

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



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The first professional 16 mm viewer with "frame counter" priced under \$100. Large 31" x 41" screen is brilliantly lighted by 75-watt lamp. Equipped with f2.8 triplet lens. All optics coated.

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10th Canadian Film Awards to Honor Filmed TV Media

☆ New feature of the 10th annual competition for Canadian Film Awards will be a special contest among films for TV and filmed TV commercials, according to Charles Topsyee, chairman of the awards group. This year more than 1000 Canadian-made films and about 4000 Canadian TV commercials will be eligible for awards.

Categories in which recognition will be given are: *Theatrical*, Shorts and Features; *Non-Theatrical*, Arts and Experimental, Children's, General Information, Public Relations, Sales and Promotion, Training and Instruction, Travel and Recreation; *Television*, Films for TV and TV Commercials.

Film of the Year Award

The *Amateur* Trophy of the Association of Motion Picture Producers and Laboratories of Canada will be presented, as will the award for the *Canadian Film of the Year*. No Honorable Mentions will be offered in this year's competition.

Films released since January, 1956, are eligible for award. Entries close Dec. 31, 1957. Films will be received by the awards committee until Jan. 15, 1958, at 142 Sparks St., Ottawa, Ont., Canada.

Sponsored by Three Groups

Canadian Film Awards are jointly sponsored by The Canadian Film Institute, The Canadian Foundation, and The Canadian Association for Adult Education.

In its decade of encouraging high standards of film-making and public recognition of these films in Canada, the CFA has screened more than 400 entries, with 31 "first" awards going to leading Canadian films, as well as prizes for distinguished contributions to the Canadian film industry.

SOUND RECORDING at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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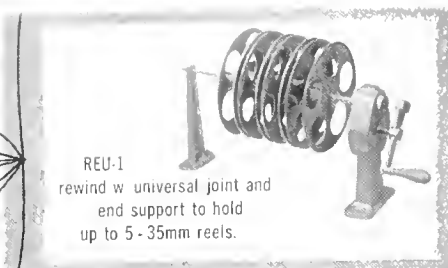
SOUND MASTERS

**Producers of Motion Pictures
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for Over 20 Years**

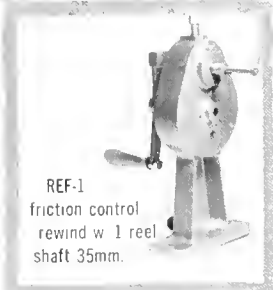
165 West 46th Street, New York



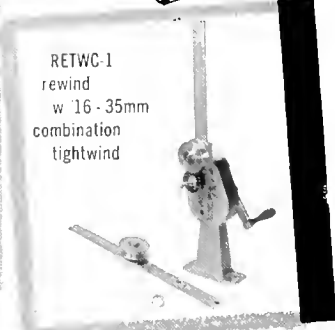
HF
REWINDS and
ACCESSORIES



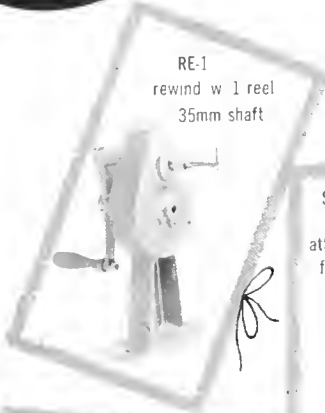
REU-1
 rewind w universal joint and
 end support to hold
 up to 5 - 35mm reels.



REF-1
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 rewind w 1 reel
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RETWC-1
 rewind
 w 16 - 35mm
 combination
 tightwind



RE-1
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 35mm shaft



SB-1
 swivel base
 attachment
 for rewind



SP-16 (16mm) spacer
 SP-35 (35mm) spacer

IMMEDIATE
 DELIVERY
 FROM STOCK
 AT BATTERY
 OPERATED
 REWINDERS



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SL-1
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LS-1
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WRITE FOR FREE CATALOG

ACL Sets Recommended Practices for Television Films

☆ Answering requests from ad agencies and television stations, The Association of Cinema Laboratories, meeting in Philadelphia recently, has adopted a set of recommended practices for handling film material for TV use. Headed by William Gephart of General Film Lab, Hollywood, a committee submitted a report which will be revised, published and circulated to motion picture labs, TV networks and stations, film producers, advertising agencies, and users of films for TV.

The report covers black and white and color films and should result in optimum quality film for broadcast. Included among recommendations are camera area dimensions, review room projector apertures, and comments on set lighting technique. Control of negative and positive prints is outlined with instructions and photographic measurements for each type of film stock used. Nomenclatures are defined and recommended for universal use.

Members of the committee are: S. W. Caldwell, S. W. Caldwell, Ltd., Toronto, Canada; Sidney Solow, Consolidated Film Industries, Hollywood; Louis Feldman, Du-Art Lab, New York; John Kowalak, Movielab, New York; Garland Misener, Capital Film Lab, Washington, D. C.; Norwood Simmons, Eastman Kodak, Hollywood; T. Gentry Veal, Eastman Kodak, Rochester; N. R. Olding, Canadian Broadcast Co., Montreal; Marshall Rothen, Kenyon and Eckhardt, New York; J. R. Whitaker, Columbia Broadcasting System, New York.

Also considered by ACL members at this meeting was a report by Neal Keehn, head of the committee on nomenclature to standardize terminology used in the lab industry.

ACL officials announced future publication of a world-wide directory of processing laboratories. ☐

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NEW! *A color material that gives you the ultimate in carry-through of every subtle tone and gradation in the original scene.*

ANSCOCHROME PROFESSIONAL CAMERA FILM TYPE 242

TECHNICAL DATA—ANSCOCHROME PROFESSIONAL CAMERA FILM TYPE 242

General Characteristics	Low contrast 16mm tungsten color original film designed for optimum quality in final release prints
Exposure Index	EI 10 Tungsten EI 5 Daylight with No. 83 filter 3200K illumination
Available Lengths	16mm x 100, 200, 400, and 1200 feet. Latent image footage numbered

Now you can profit from Anso's years of intensive research dedicated to produce the finest possible 16mm low contrast originals with the best possible print-through characteristics.

Balanced for tungsten, the new ANSCOCHROME PROFESSIONAL CAMERA FILM TYPE 242 captures a full scale image that is designed to yield final release prints of unparalleled brilliance, color saturation and flesh tones on 16mm Anso Type 258 Color Duplicating Film.

Types 242 and 258, when used together, form a combination that provides "that Ansochrome look"—color saturation, balance, and uniformity in the final release print. Anso, Binghamton, New York, A Division of General Anline & Film Corporation.

Anso ... the finest compliment you can pay your skill

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RIGHT OFF THE REEL

**Industrial Audio-Visual Exhibition
 Attracts 3,000 at N.Y. Inaugural**

WITH RECENT DEVELOPMENTS in the news centering on the need for rapid and effective training of the nation's manpower, the pooling of a large store-house of audio-visual knowledge, methods, services and equipment at this time seemed most appropriate. The first Industrial Audio-Visual Exhibition, held at the New York Trade Show Building, November 13-15, provided several thousand visitors from the most important firms and organizations in the country with a good look at the latest in the field of sound and vision.

Every type of equipment could be found in the exhibition, covering the entire fifth floor of the building, and representing many leading companies in the field.

A special attraction was the famous and valuable collection of Irving Browning, president of the Society of Cinema Collectors and Historians, containing early magic lanterns, stereo apparatus, antique movie cameras and other forerunners of today which provided an interesting contrast to the modern a-v equipment displayed.

A program of prominent speakers covering most facets of the industry filled the lecture hall in the center of the exhibition to capacity at each session. John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, spoke on "The Economic Impact of the Audio-Visual Field on Industry" and reported that films and audio-visual equipment is now an annual quarter-billion dollar industry in this country. Lt. Col. R. A. Bassler, USAF, of the North American Air Defense Command, flew in from Colorado especially to present "The Practical Applications of the Audio-Visual Techniques in High Level Military Headquarters."

Willis H. Pratt, Jr., Film Manager, Ameri-
 (CONTINUED ON PAGE FIFTY-NINE)

ART by VIDEART

ANIMATION

TITLES

OPTICAL PHOTOGRAPHY

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Two years before "Sputnik" began ominously circling over our heads, Walt Disney and his creative staff had already completed their artificial satellite. After launching it they went a step further and built a four stage rocket which sent a volunteer crew on man's first flight to outer space.

Of course it was all done by animation but the scientific data involved was identical to the scientific explanations of Sputnik, now common knowledge to the American public.



This was all part of the Disneyland television program, MAN IN SPACE. In the light of current events it now becomes a most appropriate release to the 16mm field. We've edited it to a convenient 35 minutes of running time and the prints are in exciting color by Technicolor.

Already extensive use is being made of the film by business organizations.

1. Companies which loan films free of charge to the public find "Man In Space" an excellent addition to their film library.
2. Extensive employee screenings are being held in companies whose products or services relate to scientific advances.



3. Educators are on record attesting to the motivational quality of the film—its ability to stimulate the thinking of young people toward future careers in science. This is of vital interest to American business which faces a critical shortage in this field. "Man In Space" becomes extremely valuable in "school relations" programs with many companies donating prints to local schools and colleges.

Prints are available under long term lease (with some limited rentals). Please address your inquiry to my attention and I'll be delighted to send you complete information on MAN IN SPACE.

CARL NATER, DIRECTOR*
 EDUCATIONAL FILM DIVISION

P.S. The second film in the "Science-Factual" series—"Our Friend the Atom" is also just now ready for 16mm distribution.

*2400 W. Alameda Ave., Burbank, Calif.

"Around The World in The '58 Ford"

AMERICAN INDUSTRY'S MOST DARING MOTION PICTURE PROJECT



We wish to express our gratitude for the whole-hearted cooperation of the diplomatic and home officials of the following countries:

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FRANCE	PAKISTAN
SWITZERLAND	INDIA
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YUGOSLAVIA	MALAYA
GREECE	THAILAND
TURKEY	CAMBODIA
IRAN	SOUTH VIET NAM
UNITED STATES	

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

WORLD HIGHWAYS EXPEDITION, Inc. is a wholly-owned subsidiary of

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U. S. Film, Equipment Export Drops in First Half of '57

☆ Exports of motion picture film stock and equipment from the United States in the first half of 1957 were valued at \$20,315,207. This was about 15 per cent below the exports in the first half of 1956, valued at \$24,043,809, according to a report by the Business and Defense Services Administration, U. S. Department of Commerce.

Made from preliminary figures of the Bureau of the Census by BDSA's Scientific, Motion Picture and Photographic Products Division, the report included data on 16mm, 35mm and 8mm film stock and equipment exports.

Negative Exports On Upgrade

Bucking the downward trend, export of 16mm negative rawstock film rose to 54,716,620 linear feet valued at \$1,472,482 in the first half of 1957, topping the 1956 first half export of 51,011,986 linear feet valued at \$1,346,475. Export of 16mm positive rawstock film was reported as 60,818,794 linear feet valued at \$641,142 in the first half of this year—a linear decline from 61,274,452 feet (valued at a lower \$553,208) in the first half of 1956.

In the first half of 1957, the report shows, the number of 16mm cameras exported was 2,528, valued at \$427,229. In the first half of 1956, a reported 2,906 16mm cameras, valued at \$445,509 were exported. This year, 35mm camera exports numbered 92, valued at \$199,839. In the first half of 1956, 125 35mm cameras, valued at \$502,168, were exported.

3,386 Sound Projectors Sent

The 1957 first half, export of 16mm sound projectors was reported as 3,386 units, valued at \$1,101,841, a decline from the 4,340 projectors, valued at \$1,495,159, exported in the first half of 1956.

Sound recording equipment exported in the first half of 1957 was valued at \$463,144—an increase from the \$290,480 worth of sound recording equipment exported in the first half of 1956. Sound reproducing equipment exported in the first half of 1957 was valued at 572,065, as compared to the reproducing equipment, worth \$732,361, exported in the same period in 1956.

Motion picture screens exported in the first half of 1957 were valued at \$480,281, a drop from the screen export of the 1956 first half, valued at \$611,634.

PARTHENON PICTURES -Hollywood-

A FILM PROGRAM FOR THE BORDEN COMPANY

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

* * *

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

* * *

"GREAT BIG BIRTHDAY"—A special-occasion film to feature the employees' parties inaugurating The Centennial Year, featuring Elsie in the boardroom.

* * *

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

* * *

AND A LETTER FROM THE BORDEN COMPANY

New York, Oct. 14, 1957

To: Parthenon Pictures,
Hollywood.

Dear Cap:

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

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

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

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

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

Sincerely,

Milton Fairman
(Asst. V.P.—Adv. & P.R.)

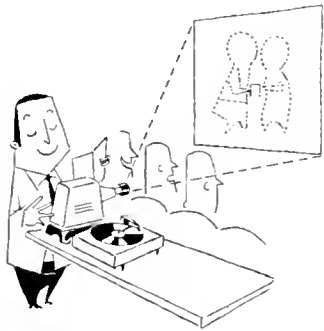
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SIGHT & SOUND

Award Plaques for Outstanding Safety Pictures at Congress

The National Committee on Films for Safety held their 14th Annual Award Presentation and Film Showing in Chicago's Conrad Hilton Hotel on Tuesday evening, October 22.

The Committee's Chairman, John McCullough, Technical Services Director, Motion Picture Association of America, presented bronze plaques to the sponsors' representatives of the nine winners of their 1957 contest for films produced or released in 1956.

Among those accepting these awards were Mr. G. A. Newman, Consul General of Canada and W. Hewitson, producer director, for the National Film Board of Canada; Harry I. Kirk, President, American Automobile Association, for the AAA Foundation for Traffic Safety; J. T. Williams, Manager of Safety, for Pennsylvania Railroad, Robert S. B. Holmes, Asst. Director of Safety, for U. S. Steel; and Ed Rasch, Eastern Manager, 16mm Film Division, for Walt Disney.

The major portion of the evening was devoted to showing the winning films. Attendance at this event, open to delegates of the 45th National Safety Congress and other guests, was about 900. □

* * *

"Best Three-Quarters" in Sales Earnings Reported by Kodak

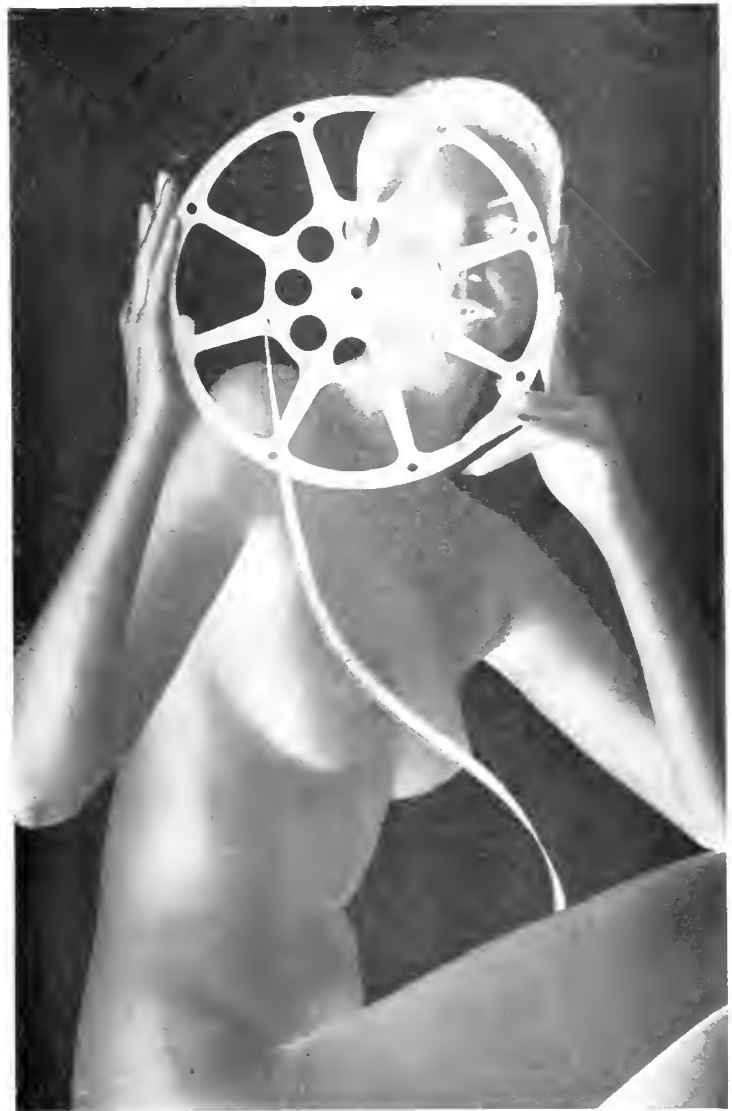
Eastman Kodak Company sales and earnings for the first three quarters of 1957 showed a steady upswing and provided the best totals the company has ever had in these categories for a similar period in previous years. Thomas Hargrave, chairman of the board, and Albert Chapman, president of the company, said.

Consolidated sales reported by the firm's U.S. facilities for the 36 weeks ending Sept. 8, 1957, revealed an increase of 8 percent over \$500,699,837 for the same period in 1956. Net earnings after taxes amounted to a rise of about 8 percent over \$60,968,204 in 1956.

"Sales of photographic products in total were at a high level, showing an increase over the first three-quarters of last year," Hargrave and Chapman said.

Total sales of professional motion picture films declined moder-

(CONTINUED ON NEXT PAGE)



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SIGHT & SOUND

(CONT'D FROM PRECEDING PAGE)

ately, Kodak officials said. Among sensitized photographic products which made sales advances in the first three quarters of 1957 were professional sheet films, X-ray films, amateur color films, photographic papers, papers for the Verifax Office Copier, and color papers and chemicals for color processing.

Sales of photographic products made by the company's Apparatus and Optical Division for this 36-week period show substantial increases over a year ago; sales of flashholders, slide projectors, and motion picture projectors increased, while sales of amateur movie cameras continued to hold at a good level, company officials said. Although sales of photographic products to the government rose, the selling of special military products dropped. □

SMPTE Chicago Section Holds Regional Meeting at Ames, Ia.

The Chicago Section of the Society of Motion Picture and Television Engineers held its November regional meeting at Ames, Ia. Film production personnel of Iowa State College were hosts.

Program features scheduled for the meeting included a symposium on 16mm color internegative positive. Members of the panel were: Chairman, R. A. Colburn, G. W. Colburn Laboratory, Chicago; W. D. Hedden, The Calvin Co., Kansas City, Mo.; J. R. Stillings and R. P. Ireland, both of Lakeside Laboratory, Gary, Ind.

Papers on color kinescope recording, TV station operation, educational TV, motion picture university curriculum, motion picture photography, and new color films were slated for presentation by the following speakers:

T. G. Veal, Eastman Kodak Co.; Harold Jones, Ansco; Charles Quentin, KRNT-TV; O. S. Knudsen, J. North, and W. L. Hughes, all of Iowa State College; K. Ketchum, WOI-TV; J. I. Newell, Western Cine Service; and Eric Kropp, Perceptual Development Laboratories.

In his discussion of lighting requirements for color motion pictures used in color television, Veal said that skin tone and facial detail, which can be enhanced by proper lighting, often are as necessary as dialogue in telling a story on color television. □

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FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

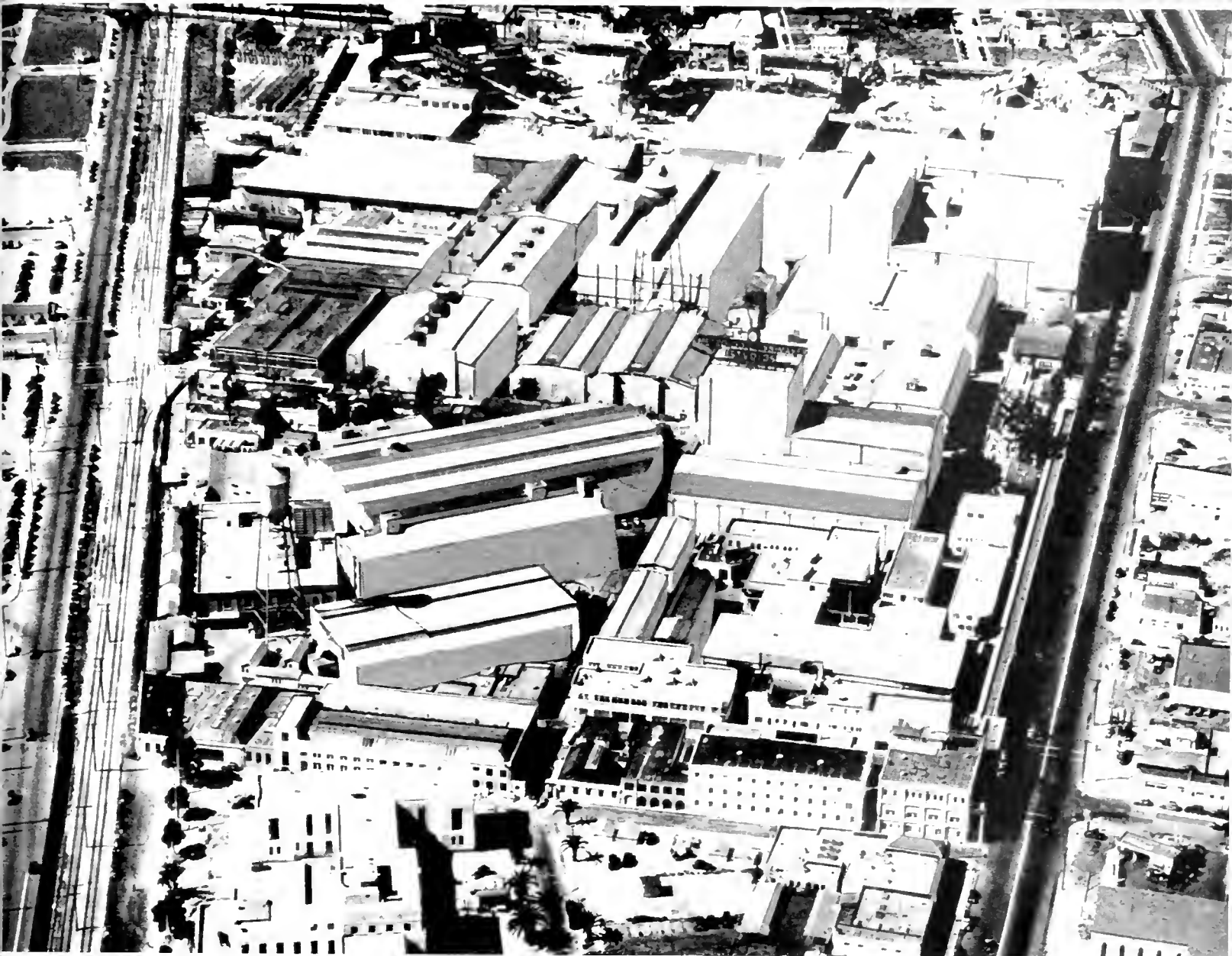


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Send us your check for \$35.00 now and save shipping costs (or we can bill you if you prefer). If material does not meet your need you may return it and pay only the small service charge of \$10.00 to cover the cost of handling, plus postage both ways.

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

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One of the most startling developments among the cinema departments of colleges and universities is the increased contribution which the campus film unit has made to the field of higher education.

A leading example is the University of Southern California where students using professional Mitchell motion picture cameras film a remarkable range of subjects. Films are created for classroom instruction, public relations, sports events, campus activities, scientific research, audience reaction research, entertainment, television and industry.

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For information about Mitchell cameras, write today on your letterhead.

Widely diversified filming conditions are covered in instruction in which Mitchell cameras demonstrate their great flexibility.



Mitchell camera focuses on operating room as medical instruction film is made by Department of Cinema of U. S. C.



Peabody and TV "Emmy" award winner, Dr. Frank Baxter, being filmed for the education TV and Radio Center of Ann Arbor.



Students from all over the world attend U. S. C. to learn the latest techniques of 16mm and 35mm cinematography.

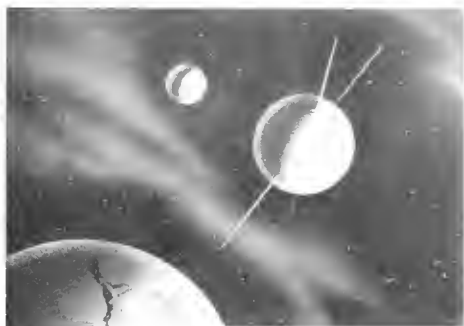
Mitchell Camera

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



If the U.S.
doesn't have
an earth
satellite, at
least we show
this prophetic
film scene . . .

FILM: a Communist Weapon in Science and Propaganda

WHENEVER Soviet-produced motion pictures appear on the screen, the image of international Communism emerges. In the present cultural offensive being waged by Communists throughout the world and including the United States, there is the outward appearance of the arts and entertainment but the Comintern-dominated film industry which centers in Russia has only one real purpose—the psychological and physical invasion of the free world as a prelude to ultimate ideological conquest.

To understand the Soviet film industry as it is today inevitably reveals the complete totalitarian domination of what the Communists have always regarded as a most vital instrument of political influence. The motion picture became a tool of the Communists when Lenin's decree of 1919 transferred "the entire photography and cinematography trade and industry to the jurisdiction of the People's Commissariat of Education."

Film Progress Behind the Iron Curtain

How are Soviet films doing today? These revealing paragraphs show how thoroughly the Communists have mastered the medium which an American businessman once called "the most powerful tool for putting ideas into men's heads" and what Pope Pius XII regards as "that most potent influence, penetrating the inner recesses of the mind . . . your films."

The All-Union Institute of Cinematography in Moscow, offering a tough six-year course in film-making, is graduating hundreds of technicians and craftsmen from Asia, the Middle East and Europe each year, sending them back to their countries as skilled propagandists dedicated to the aims of Communism.

Well over 100,000 people are employed in film production in the Soviet Union. Since not a single foot of negative is exposed without having a Communist purpose, the world's largest army of "mass communicators" is engaged in the internal and external thought control of peoples everywhere, armed with the

most powerful weapon of idea communication mankind has yet created.

More than 62,500 projectors are being used *day and night* within the Soviet Union to reach audiences from children to the aged; 50% of these are "mobile units" going from town to town and reaching compulsory audiences in every one of the Soviet Republics. Most of this is now 16mm sound equipment, for the Soviet Union has only a few thousand regular cinemas in larger cities.

Two Plants Turn Out 57,000 Projectors

That this is an exceedingly low estimate is shown from Soviet literature revealing that the Odessa plant alone provided more than 23,000 16mm sound projectors within seven years; the Leningrad plant "gave the cinema network nearly 34,000 electro-acoustic arrangements and tens of thousands of loudspeakers." And we quote again:

"The sound movable 16mm projector 16ZP5, which was worked out and mastered in 1937 by the Odessa plant, still plays an important role owing to its high projection quality and its reliability and convenience in spreading out the network of cine-installations in village localities and particularly in the remote regions."

What Stalin has called "the greatest means of mass agitation" has clearly been taken into the hands of Party bosses.

"Four years ago the Communist film industries prevented no competition to the film producing countries of the free world. By a *seeming* modification of the requirement that all films must have a strong political message and concerted promotional efforts, the Communists are gaining wider acceptance of their motion pictures and distributing them to the free world with such success that these industries must now be recognized as a factor in the world film market."

In most countries, including the U.S., such Soviet films as *Romeo and Juliet*, *Othello*, *The* (CONTINUED ON THE FOLLOWING PAGE)

FROM THE PAGES OF "SOVIET CINEMATOGRAPHY"

"The history of Soviet cinematography begins from August 27, 1919, when V. I. Lenin signed the historic decree, *On the transfer of the entire photography and cinematography trade and industry to the jurisdiction of the People's Commissariat of Education*, thereby laying the foundation of a Soviet cinematography, developed and controlled by the Soviet government.

"V. I. Lenin gave a historic formulation of the significance of the cinema as the most important of the arts. He pointed out its truly popular character and great role in raising the cultural level of the Soviet boiling masses.

"J. V. Stalin, the great continuator of Lenin's work, in his speech at the XIIIth Congress of the Party pointed out that 'the cinema is the greatest means of mass agitation. The task is to take it into our hands.'"

"Soviet scientific and educational cinematography has been rightly recognized as the most advanced and the most progressive (sic) in the world. Soviet people are proud of it, because it is exactly this kind of art which realizes the noblest task of popularizing the advanced materialistic science through the powerful medium of the screen.

"The sphere of Soviet scientific cinematography is very wide. Soviet cinema industry produces scientific films of the most varied kinds.

The following are the four basic categories:

"1. Films of scientific research in which cinematography is used as a method of research and study.

"2. Educational films for schools, technical colleges and universities where cinema is used as an auxiliary means of education, as the instrument of visual instruction.

"3. Instructional films for workers' circles, workers' courses, and for the wide circle of the collective farmers where cinema is used as the means of raising their productive capacities.

"4. Popular scientific films for the general spectator, serving as a powerful factor in the popularization of science and the dissemination of knowledge amongst the most varied strata of the town and village population."

"The Party and the Government pay great attention to the question of propaganda and the dissemination of scientific, technical and political knowledge. The existence of a great fund of cine-films has made it possible for Soviet cinematography to participate actively in this work. The cine theatres organize cinema shows on a very broad scale, helping to master the Socialist culture and study the past history of Russia.

"In order to use on a still bigger scale the educational and scientific popular cine-films for raising technical knowledge, the Government of the Soviet Union decided in June 1949, to show free-of-charge educational and short-length popular scientific and chronicle documentary films, and to arrange for educational work and lectures."

Silent Don and *Golden Antelope* are probably regarded as "artistic" entertainment. That they happen to show the baleful influence of riches vs. true love, the plight of the Negro, the consequences of a wavering faith in Communism (*The Silent Don*), etc. is only coincidental. Accompanied by a plentiful supply of "free" short subjects given exhibitors who book the features, the Communist film offensive is delivering the message about Soviet strength—in war or their kind of peace.

Two Soviet newsreels a month are translated into 32 languages for foreign dissemination.

Communication a One-Way Street in USSR

While thoroughly immersed in the field of international propaganda, a one-way street which visiting films from the U.S. may seldom if ever travel, the Communists are well aware of the potent value of films for instruction. Soviet scientific and educational films are making an increasing appearance in the international film festivals, including several recent titles on space exploration and a timely report called *Sputnik*. Communist literature reports:

"In attractive and interesting form, the cinema popularizes the principles of the advanced materialist science, acquaints the spectators with the achievements of the scholars, engineers, agronomists, innovators in various fields of national economy, science and culture.

"Cinema is also widely used in the work of scientific research institutions, being regarded as one of the most reliable media of scientific research and study.

"The president of the Academy of Sciences of the USSR, S. I. Vavilov, personally worked as an adviser . . . in the production of the scientific and educational films dealing with physics."

The Soviet filmmakers understand and use practically every educational film technique known to the West. "Loop" films, developed for intensive training in Britain and the U.S., are called "ring films" in the USSR. They are widely used to show action of a single process by repetition on the screen. Soviet industrial films embrace entire series, such as the cinema course *Motorcar*, totaling 148 films and comprising some 20 miles of negative. A similar cine-course *Tractor* has also been produced.

Utilize Every Educational Film Technique

The Soviets get plenty of domestic cooperation when working on any kind of film project, especially with Premier Bulganin's recent declaration of high esteem for the medium. Every institution of learning, industrial or agricultural organization, every office or working unit in the Soviet Union opens its doors "to the workers of the scientific cinematography and offers all possible help."

Distribution of Soviet scientific films is carried on through the Union-wide network of screens under the control of the Ministry of the Ministry of Cinematography of the USSR, and also in the "special cine-theatres" for sci-

"According to my scientific friends, one of our greatest, and most glaring, deficiencies is the failure of us in this country to give high enough priority to scientific education and to the place of science in our national life."

—President Eisenhower, speaking to the people of the U. S. on Thursday evening, Nov. 7, 1957.

tific films. For example, "all the schools in Moscow are equipped with cinema" as are most others today throughout the Soviet Union, particularly the high schools and universities.

A monthly "film-magazine" reel titled *Science and Technology* is being produced regularly, as well as a scientific "periodical" film for the railwaymen, titled *On the Steel Mains*. □

The Communists' Worldwide Film Festival Offensive

Despite its overt aims of Communist education, Communist indoctrination and Communist direction, the Soviet film is a definite "success story" in recent international film festivals as it is in all lands where Communist influence prevails, such as Red China, Eastern Europe, the Middle East and in many parts of Asia. It will get stronger there.

In 1953, after a long period of non-participation, Communist Bloc countries reappeared at the major official international film festivals. The Soviet Union, Czechoslovakia, Hungary, and Poland entered films and sent official delegates to the XIV International Exhibition of Cinematographic Art at Venice and VII International Film Festival at Edinburgh. In 1954, Communist films appeared at the Cannes International Film Festival for the first time in the post-war period.

Since that time, the Communist Bloc countries have shown increased interest in foreign film festivals. During 1956 and 1957, the Soviet Union and its satellites participated in every official international film festival in the free world, except one in West Berlin. Communist films have been among the prize-win-

ning productions at every official festival in which they competed.

One aspect of this participation is the Soviet aim to penetrate "avant-garde" and art film groups, including those in the United States, and there has been strong concentration of effort in this fertile ground where social upheaval can be encouraged.

Soviet films have been making especial headway in the "soft underbelly" of Asian countries and so have recent films of their partners in Red China. Forty Communist films a year have been showing in the 700 theatres of Indonesia; 14 films were used within six months in the Japanese schools. A strong appeal to Moslem interests and an "understanding of the people who will view them" is encouraged at Alma Ata, in the Soviet Moslem area, where a modern "Hollywood" of the USSR was built.

Contrasting sharply to the large official Soviet delegations in attendance at these festivals (at one the USSR claimed an entire theatre and limited admission to its "friends" and delegates), the United States has sent one government representative, provided meagre expense allowances and depends on the entertainment industry's Motion Picture Association as host.

U.S. 16mm non-theatrical participation, outside of a few government films from Agriculture, the Veterans' Administration, Army and the Navy, is practically non-existent. During the period when the non-government 16mm films were entrusted to the Film Council of America, large shipments of 16mm titles went overseas, leaving the final selection to harried festival authorities at Edinburgh and Venice. Their "selections" were "random" at best and U.S. business, educational and documentary films have been very poorly represented at these events in recent years.

This is not a task for government alone but calls for *the cooperative effort of every phase of the 16mm and 35mm film industries from coast-to-coast, working with government* to achieve a critically needed defense of the free world wherever "men's minds are being influenced" by the powerful medium of the screen.

"In the coming years the Russians will forge ahead of us in science, and in the field that science generates, namely, technology. If that should come to pass, I think there can be no doubt who will determine the future of this world. We have suffered a very serious defeat in a field where at least some of the most important engagements are carried out: in the classroom."

**—Dr. Edward Teller,
eminent scientist
and "father of the H-bomb."**

Speaking to the Northern California Section of the Elementary School Science Association, Nov. 2, 1957

The Emerging Answers—

A First Comprehensive
Instructional Science
Course Brings Schools
162 Filmed Lectures
and Lab Demonstrations
for Physics Teaching

REPORTS OF PROGRESS made by the Soviet Union in training scientific manpower reserves have alerted many segments of U.S. industry and education.

On the return of former Senator William Benton, board chairman of the Encyclopaedia Britannica and Encyclopaedia Britannica Films, from a visit to Russia in 1955, his research associates reappraised statistics that have since become a matter of widespread national concern:

Critical Lack of Teachers

About 14,000 of the country's 28,000 secondary schools do not offer courses in physics, basic to the study of science. The reason stems from an insufficient number of science teacher graduates electing to teach *science*, much less *physics*.

Britannica researchers found that in a recent five-year period the number of our college graduates in science declined 53 percent, while total school enrollments increased 16 percent. Only one in five of these graduates chose to teach. The other four sought positions in government and industry.

Only 5% Now Study Physics

Of 4,320 college graduates certified for the teaching of science in 1956, a token total of only 130 physics teachers took positions in the country's high schools. Compounding this situation, only 5 percent of recent high school students now study physics compared to 20 percent of 50 years ago.

These facts eventually led to a working arrangement between the Fund for the Advancement of Education, the National Academy of Sciences, Educational Television Station WOED of Pittsburgh, and Encyclopaedia Britannica Films, Inc.

The Fund, a Ford Foundation-



Dr. Harvey White, mentor of filmed physics course, has taught the subject for the past 25 years.

First Aid for Science Study

Half of Nation's Schools Without Physics Instruction, Basic to Science Study, As Encyclopaedia Britannica Films Completes One Year Visual Course

supported entity, provided a \$500,000 grant. Dr. M. H. Trytten, director of the Office of Scientific Personnel at the National Academy of Sciences—National Research Council, coordinated an advisory committee to look into the feasibility of a filmed course in physics instruction and to select the man who would teach it. Pittsburgh's Educational Television Station WOED would introduce the course over its facilities. And, through arrangements with Maurice B. Mitchell, president of EB Films, the daily lessons were filmed in color.

Major 16mm Science Project

This fall the results of the "partnership" labeled the largest single 16mm project ever attempted in the field of science education, are available as a complete, one-year course in introductory physics, on both black and white and color motion picture film.

Qualitatively, the weight of the new EBF physics course is even more promising than its half-ton bulk of film cans stretching ceilingward in an impressive 16-foot stack. The 162 half-hour sessions, combining lecture-demonstrations with laboratory-experimentation periods over a standard 36-week school year, will enable high school teachers to instruct:

Mechanics, heat, sound, atomic physics, quantum optics, properties of matter, light (optics), electricity and magnetism, electronics, and nuclear physics. Four introductory sessions go into units of measure

and the purposes of studies in physics. Three additional segments probe the manipulation of a slide rule, algebra and powers of 10, and trigonometry.

Prior to its commercial availability, the series was tested in Chicago and Pittsburgh.

Last February, Chicago's Educational TV Station, WTTV, beamed the physics films to an area-wide audience in 20 public high schools. The second semester's programs went out over the air in succeeding summer months. So well-received was the course that evening telecasts for adult educational purposes gained signed enrollments, with high school credit awarded to those completing the course via written examination.

100 Schools Are Using Series

With the project just out of laboratory print stages and entering school curriculums for the first time this fall, already more than 100 schools are using the course. Consisting of 10 separate and complete teaching film units, the course can be offered simultaneously at 16 different schools in one area through adequate scheduling of distribution, EBF officials maintain.

Experimentally, 36 Wisconsin communities now are offering the course to individual classes in their high schools. The University of Wisconsin promotes the course.

In fact, W. A. Wittich, professor of education at the University Extension Division, recently rushed an order for more study guide ma-

terials on the films. Some of the participating schools, according to Prof. Wittich, had experienced:

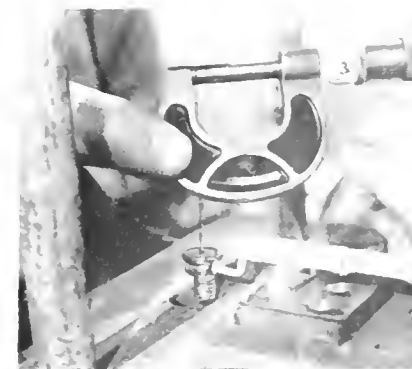
"Some 20 to 30 percent in excess of anticipated enrollments in physics, and with the increase in class size, our estimates have not been adequate."

Several large industrial research labs have used the film course for on-the-job training. Their objective has been to conveniently bring the study of basic science to employees who ordinarily would have to travel long distances to receive comparable training.

Missouri College Serves Area

Cape Girardeau (Mo.) State College is somewhat of a pioneer in the plan as the recipient of a black-and-white series gratis from local contractor R. B. Potashnick. Through its audio-visual department film library, first in the coun-

(CONTINUED ON NEXT PAGE)
Below: clearly visible figures, enlarged on classroom screens, are another film advantage.



Visualized:

(CONTINUED FROM PRECEDING PAGE)

try to catalog the series, the college handles rental and distribution of the course to at least 10 schools in the immediate district.

The man chosen as mentor for this film series was Dr. Harvey White, professor of physics at the University of California, Berkeley, and a teacher of introductory physics to freshmen for the past 25 years.

Adds Ingenuity to Experience

By injecting a quarter-century of experience and ingenuity into the course, Dr. White seems to have answered in advance such laments as those made recently by one eastern-U.S. scientific equipment maker:

"The high school is the place to sell our youth on science and we're not doing it. Too many high schools teach science in a dull way, often without laboratory facilities."

Dr. White, according to EBF officials, combines an interesting personal performance with \$250,000 worth of demonstration and experimental equipment that no high school and few universities could ever duplicate.

Eases Burden for Teachers

The project is designed, not to make life harder for the country's educators, but to supplement classroom efforts. Study guide materials supplied with each film will further ease teaching burdens.

Where an individual teacher formerly required hours to prepare and demonstrate physics lectures and labs, the filmed equivalent does it for him. He can then devote his classroom activity to more effective, personalized help in discussions and other post-film needs

Below: David Ridgeway, producer for EB Films (left), is shown with Dr. White, mentor of the historic physics film series.



of his students. Trainee teachers, part-time instructors, or full-time educators qualified in other fields and helping out in physics can use the films profitably by watching a top professor in action.

As Dr. White has observed, each student receives from the films a much clearer, close-up view of every experiment, even to reading minute figures on apparatus. The pupil sees only what is on the screen and is not distracted by other equipment in the room. Students studying with the series, feel the professor is speaking directly to them, providing greater retentive impact than in standard school-room environments.

Decade of Useful Service

Obviously, a course of these proportions isn't the accumulation of haphazard cuttings on the editing-room floor. Altogether, the package adds up to 160,000 feet of film in each series, good for 10 years' service, EBF officials said. Priced at \$13,000 for a black and white set (which contains color sequences where necessary as in study of the spectrum) and \$25,000 for a color set, the logistical efforts leave in their wake some factually stimulating statistics:

Film footage used for 162 sessions and 7 complete retakes, totaling 162 program sequences in all, were: kinescope, 185,900 feet; magnetic tape, 185,900 feet; two Kodachromes, 371,800 feet. The total for this group was 743,600 feet of film negative.

For 162 sessions, 178,000 feet was necessary in preprint and sample footage for each of the following: A wind optical tracks, color internegatives, black and white dupes, color samples, and black and white samples. Totals for this category reached 890,000 feet. This, added to footage used in shooting, tallied 1,633,600 feet.

A Thousand Miles of Film

In the first run of 30 black and white prints of the course, a total of 5,340,000 feet of film were used. In color prints, a total of 356,000 feet of film went into the operation. And, as an operation, it involved long and complicated major surgery, after equally lengthy preparation.

For instance, a day at the Pittsburgh TV studio-classroom usually started at 11 a.m. (Dr. White had preceded this activity with from 8 to 12 hours of preparation the previous afternoon and even-

(CONTINUED ON PAGE 69)



Dr. Frank Baxter (left) and Richard Carlson play "Dr. Research" and "Fiction Writer" in Bell's "Strange Case of the Cosmic Rays."

"We Need to Encourage Interest in Science—"

Industry Takes a Hand

Bell System's "Science Series" Reaches a National Audience With Three Film Programs on Television and 16mm Release

AT A TIME when specters of Russian scientific supremacy drift over the nation, the question evolves: Is it lack of money or motivation that threatens America's educational dikes?

Welfare Secretary Marion Folsom said last month: "It is conceivable that we may have to get along with a little less chrome and perhaps a few less country clubs in order to have more classrooms and more and better paid teachers."

"To Elevate Young Minds"

A keenly-interested bystander with its telephone networks, the Bell System chooses to look at national progress in science in terms of youth motivation. Distilled, this concept involves an officially-approved, two-part Bell formula: To elevate young minds to a surface acquaintance with science, while simultaneously urging young people and adults to elect scientific careers.

Pursuing this approach, Bell officials several years ago contracted with Frank Capra, Hollywood veteran of World War II motivational film techniques, to produce the *Science Series* for television use. He has produced four hour-long color, sound film programs to date.

"Cosmic Rays" Latest Film

Last month, *The Strange Case of the Cosmic Rays* delved into man's search for the celestial origins of cosmic rays and the effects of these rays on himself. It was tele-

cast on 168 NBC-TV stations and affiliates. In the past 12 months Capra has also supervised the production and video presentation on CBS-TV of *Our Mr. Sun*, reviewing man's efforts to harness solar energy, and *Hemo the Magnificent*, concerning blood and circulation.

Weather Program in February

The fourth and last of Capra's current responsibilities to the *Science Series* is *The Unchained Goddess*, a weather program, slated for NBC televiewers this coming February. Sprinkled with delicate precision through each of this quartet of films is the motivational theme promoting science careers.

Capra's craftsmanship and clarity in combining documentary film methods, cartoon animation, and a live story line are not Sputnik-like surprises. In fact, a case in point is his often-honored World War II motivational series, the *Why We Fight* films, in which he created a similar campaign to explain World War II issues to GIs and the American public.

Board Chairman Conceived Idea

With a fast-paced eye to the future, Capra has adapted a 1951 idea of Cleo Craig, board chairman of AT&T. Mr. Craig suggested a show on science that would hold appeal for youngsters as well as persons of professorial caliber. The tangible result is the current *Bell Science Series*. His four offerings filmed and telecast, Capra figuratively will turn over his light meter to Warner Brothers

experts, who are to produce another four motivational features on science.

Audience reaction to the *Science Series* will determine the series' life. Such impact can, of course, be gauged statistically. For instance, *The Strange Case of the Cosmic Rays* received a 12.2 Trendex rating last month at the show's premiere. The video "opposition," *Frank Sinatra Show* and *Date With Angels*, achieved a combined score of 16.8 from Trendex. In another perspective, the newly-born cosmic-ray member of the series has acquired critical press accolades of "ingenious format," "stimulating," and "imaginative."

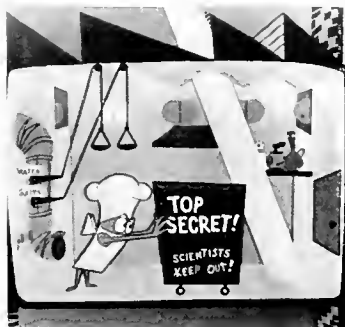
Hemo the Magnificent, second in the series, timewise, was telecast on CBS-TV last March. This show was received in an estimated 13-500,000 American homes and before a U. S. and Canadian audience calculated by Nielsen statisticians at more than 36,000,000 viewers. The Christophers have seen fit to give *Hemo the Magnificent* an award for excellence.

Our Mr. Sun, telecast over CBS-TV in November, 1956, traveled the coaxial cables of 158 TV stations in this country and 27 CBS-TV Canadian affiliates. Nielsen workers concluded the program had reached at least 9,122,000 U. S. homes. Trendex tallied the offering at 12.8, while competitors *Robert Montgomery Presents* on NBC-TV and *The Lawrence Welk Show* on ABC-TV netted Trendex ratings of 12.5 and 18.4 respectively. *Our Mr. Sun* won an Emmy from the Academy of Television Arts and Sciences as the best edited film for TV during 1956 and has been acclaimed the best TV program in 1956 by the National Association for Better Radio and Television.

TV Just a Beginning . . .

★ Premiering the series on national TV hookups is not an end but a beginning to Bell's science promo-

Below: clever animation helped make "Our Mr. Sun" fascinating.



tional plan. Figures look fine on paper that *The Strange Case of the Cosmic Rays* captured a theoretical audience of 24 percent of the total potential viewership in 15 major U. S. cities. Yet, the real work and sweat of moving America's young people scienceward is to be accomplished chiefly by distribution of 16mm color sound prints to schools and community groups throughout the nation.

1,600 Color Prints in Use

More than 600 such prints of *Our Mr. Sun* and 500 prints each of *Hemo the Magnificent* and *The Strange Case of the Cosmic Rays* are now available via Bell Telephone Company district film supply depots. *The Unchained Goddess*, with 500 prints to come, also will be available for 16mm group showings immediately after its national TV presentation.

By the end of 1957 the 16mm prints from the first three films in the series will have been scanned by an estimated 7½ million persons. More than 6 million of these are students in grade schools through college. The remaining 1½ million viewers are members of community organizations ranging from Rotary to the American Red Cross and church groups. Showings will total thousands.

Not Intended for Teaching

The 16mm versions of *Series* films are not meant as classroom teaching tools or instructional devices. Design of the entire project is to stimulate interest in science and science-technological careers with the resultant refilling of manpower reservoirs in years to come.

How do the school and community groups borrow the *Science Series*? They call or write the manager of their local Bell telephone company.

What does a person, making inquiry, receive from the company? He gets a package containing two separate 28-minute film units, each complete with beginning and end titles. The films can be used as a two-part program, extending over several periods or on different days, as might be the requirement for high school assemblies. Or the two units can be combined as one presentation, running 56 minutes without a break.

The psychology behind the hour-long 16mm package is fortified by the audio-visual department of Wayne University, Detroit. Experimenters in the department found through guinea pig audiences (CONTINUED ON PAGE 70)

These Walt Disney Pictures Can Help in

Moving Youth to Science

"Man in Space" and "Our Friend the Atom" Initiate Series

THROUGH our country's need to develop future well-springs of scientific manpower, there has evolved an incentive to orient the nation's young people on acceptance of and enthusiasm for the scientific world in which they live.

Junior and senior high school students are particularly significant targets. For it is at this age level that many of our youth make their first decisions on the major academic courses they will study, courses on which most further scientific specialization rests.

First Films of a Series

To interest this group as potential career-scientists, and at the same time to inform a curious public, Walt Disney Productions has produced and released two 16mm sound films in Technicolor: *Man in Space* and *Our Friend the Atom*.

Combining live action and cartoon animation, these films are the

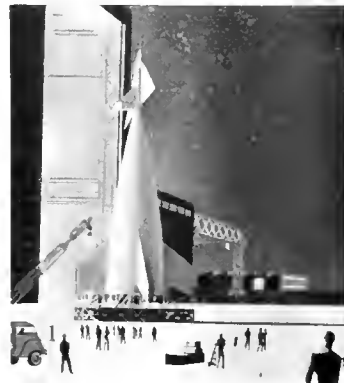


Above: Dr. Wernher von Braun explains four-stage space rocket shown in "Man in Space."

first two segments of Disney's Science-Factual film series. *Man in Space*, initial film in the series, deals with historical development of modern missiles, predicts establishment of a man-made satellite, and indicates the techniques by which man will make his first flight to outer space. *Our Friend the Atom*, second and most recent addition to the series, depicts the search made by man into concepts of atomic energy and illustrates possible peace-time applications of the atom.

Authorities Do the Narration

Man in Space runs 35 minutes. Its narrators are Dr. Heinz Haber, aviation medicine authority who describes problems and experiences to be encountered by man in space



Space rocket leaves hangar in preparation for launching as pictured in "Man in Space."

flight, and Dr. Wernher von Braun, renowned rocket engineer who discusses mechanics of man's first space flight and what is involved in putting a hypothetical space satellite 1075 miles above the earth.

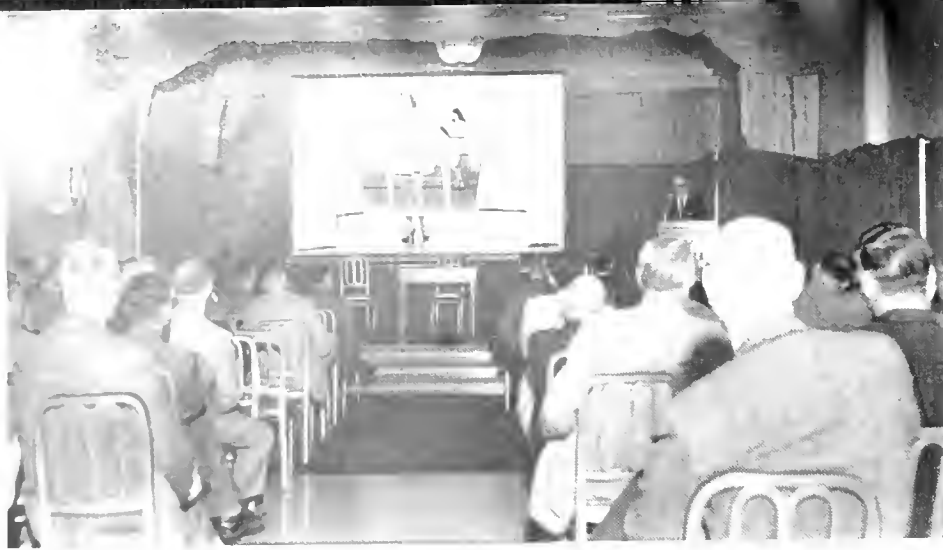
Our Friend the Atom runs 50 minutes but is available in two parts of 25 minutes each, if desired. Narrated by Dr. Haber, the film humanizes the lives of science pioneers in atomic energy development. These portrayals are coupled with an animated sequence on the order of "The Fisherman and the Genie" of Arabian Nights to demonstrate the moral responsibilities and opportunities before man regarding use of the atom.

"Explains the Most Complex"

Jay Nelson Tuck of the NEW YORK POST wrote that *Our Friend the Atom* "explains most complex subjects in a manner that fascinates and edifies the small fry without violating the sensibilities of the (CONTINUED ON PAGE 72)

Below: giant genie jumps out of vase to amaze fisherman. Scene from "Our Friend the Atom."





Training Like This Helped Add Millions in '57 Sales as

Republic Builds Order-Makers

Success of Steel Corporation's First Order-Makers Institute in Pipe Field Leads to Second Comprehensive Visual Program for Building Material Dealers

THREE YEARS AGO, the Republic Steel Corporation of Cleveland, O., discovered an urgent need, expressed concretely by its pipe division distributorship, for more product know-how and detailed information on current sales techniques.

Alerted, the company commissioned Wilding Picture Productions, Inc., to conduct an independent survey. In effect, Republic requested this company to send its interviewers to Republic pipe distributors, salesmen and customers across the country, asking:

"What product facts do you need? In what form do you want them? And what sales reminders do you think would help you?"

The answers, correlated by Republic and Wilding, resulted last year in the first Order-Makers Institute: a six-part project, unique in the basic steel industry for its clearly presented facts and sales methodology as related to Republic pipe products. Incidentally, but very

much to the point, Republic pipe sales made impressive and tangible gains following the first OMI program:

In the first five months of 1957, largely due to OMI training of pipe distributors, Republic's sales increased an extra \$750,000 per month by operating well over the industry's average for butt weld pipe.

This month, Republic's Truscon Steel Division, in collaboration with Wilding, has unveiled the company's second OMI: a three-year course in product knowledge and salesmanship. Aimed at the building materials industry the new OMI program is calculated to increase Truscon's metal building product sales.

This project adds up to an impressive campaign involving thousands of man-hours in dealer sales training by 140 Truscon district salesmen. These men, conducting approximately 3,000 meetings among building materials supply dealers annually for the next three years,

are helping them to sell, not only Truscon products, but their entire lines. That, in broad essence is the real meaning of the OMI contribution to better selling.

Directed toward expected business booms in the early 1960's, the new OMI combines effective 16mm sound color films, turnover and fold-open charts, meeting guides, take-home pieces, sample products, printed data, group discussions, and quizzes. Prospective audiences will be a composite of building supply dealers



Above: an introductory film welcomes OMI "students." Featured are (l to r): Republic's Thomas Patton and Truscon sales officials, C. B. McGehee and "Al" Munsell.

and their salesmen, office and warehouse personnel, plus builders and architects.

Backbone of this behemoth-like project, of course, is the collective impact of 140 Truscon district salesmen, trained in a four-week OMI course conducted by Truscon at Youngstown, New York, Charlotte, N.C., Dallas, Tex., and San Francisco this past summer. The district salesmen learned group leadership, sales techniques, product details, and operation of visual-aid equipment, such as the self-contained 16mm suitcase film projectors used so effectively in the first OMI.

Oversimplified, the goals of Truscon's OMI courses are: To give useful product information; to provide selling methods that work; to offer time management procedures; to suggest

Below, starting a simulated OMI meeting, a "Truscon district salesman" introduces Republic and Truscon officials.



Above: sales resistance of hard-shelled newcomers, as he hears and sees Truscon OMI man demonstrate a portable door.



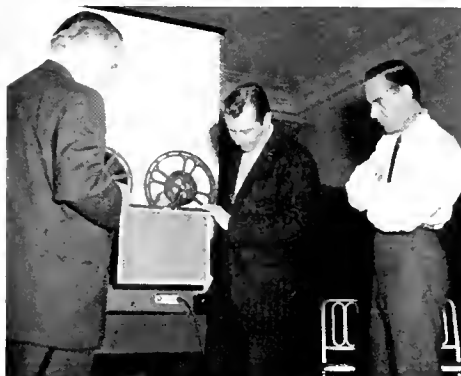
Above: an OMI "interviewer" (right) finds that Truscon "dealer" needs more product know-how and aids for his salesmen.

effective sales tools; and to build enthusiasm for the selling job ahead.

In the Truscon OMI these sales principles again are underscored with meeting topics geared to specific needs of the audience. The training sessions will consider consecutively: What is a window; the quality story; aluminum windows; installation; adjustments; metal lath and reinforcing products; answering sales objections; steel doors; steel residential windows; managing selling time; commercial-industrial windows and doors; metal vs. wood; care and handling of buyers.

As with the Pipe OMI, the Truscon course had to be sold in package form to dealers before it could be presented to the larger Truscon audience. To attain this objective, a five-week tour of 15 cities from coast to coast has just been completed this month by company officials from Republic and Truscon, accompanied by a professional acting troupe, and their visual aid equipment.

For seven hours at a time, interrupted only by luncheon, this group appeared before Truscon dealers in Philadelphia, Boston, New York, Jacksonville, Atlanta, Richmond, Cleveland,



Above: Truscon "dealer" (left), a "salesman" (center) and "engineer" study operation of 16mm suitcase projector used in the program.

Cincinnati, Detroit, Omaha, Chicago, St. Louis, Dallas, Los Angeles, and San Francisco.

A sample gathering of over 100 dealers from the Lake States and Iowa attended one of the presentations of the OMI program in Chicago's Drake Hotel. Evaluation of this meeting is possible by a glance at its results: A total of 85 percent of the dealers present requested the OMI program for their home area.

The day began with Truscon and Republic sales officials introducing slide-projected statistics on future prospects in the building materials industry. The subject narrowed, as professional actors presented in skits the reactions of Truscon dealers, salesmen, and builders to queries of OMI interviewers.

Dealers indicated a lack of product knowledge, competitive fire, and basic selling awareness in their workers. The salesmen pleaded for more product ammunition. Builders wanted additional window and door know-how from salesmen, suggestions on new product uses,



Truscon "dealer-salesman" Bill Henry (right) points up quality features of product to "builder" in third OMI film "Mark of Merit Aluminum Windows."

and better service in post-delivery installation and adjustment of Truscon items.

In each such portrayal during the morning the actor-interviewer extracted detailed complaints and recommendations from interviewees. Off-stage testimonials, via tape recording, enabled typical dealers, salesmen, and builders to underline and give impact to the interviews.

Afternoon presentations established mood with humorous but factual playlets that visualized roles of the dealer, in stimulating interest about OMI among his employees, and of the district salesmen from Truscon, in preparing with his Meeting Leader's Guide book for the initial session of the series.

In a simulated "kickoff" meeting the dealer endorsed the total OMI program and, explaining its effectiveness as he knew it, turned the group over to the Truscon man. Introductory remarks on the perspective of the course preceded the making of a seating chart and projection of the 16mm color sound film, *A Welcome to OMI*.

This is a five-minute greeting and analysis of OMI purposes by Thomas Patton, president of Republic Steel Corp.; C. B. McGehee, general manager of sales for Truscon Steel Divi-

sion; and "Al" L. Munsell, assistant general manager of sales at Truscon. It was made clear that OMI would contribute toward transforming Truscon dealers and salesmen into "order makers . . . and not merely order takers!"

Manipulating a flip chart. The Truscon meeting leader announced the slate of 13 session subjects, before launching into an informal question-answer period on the theme of the first meeting: What is a window. Follow-up to this provocative discussion was a 35-minute, 16mm color sound projection of *The Hole In The Wall*, with actor Lyle Talbot presenting and describing Truscon products. First of the 13 films in the course, this production offered fundamentals on components, uses, and types of Truscon steel and aluminum windows and doors.

Division of the simulated audience into two groups, each headed by an impromptu leader, enabled them to compile queries during an intermission after the film. Reconvened into one large unit, individual groups presented their comments for analysis, based on the film.

Flip charts, again under control of the meeting leader, presented illustration and data on
(CONTINUED ON PAGE SIXTY-EIGHT)

Below: "Al" L. Munsell, Truscon sales manager for dealer commodity products, underlines key points from podium as simulated OMI session is shown in action.



"Tomorrow's Business Needs Creative, Imaginative Management . . ."

Industrial Audio-Visual Executives Meet

"Communications in Business Growth" Theme of Association's Annual Fall Meeting as Members Hear Forecasts on Future; Panel Talks by Distributors and Producers



Gordon Butler, *manager personnel training, Dixie Cup, guest speaker.*



Member Paul Petrus named *problems of international film shows.*



Harold Daffer, *Minneapolis Honeywell, told of a tailor-made slide-film.*

Below: *E. B. Whitcraft of Socony Mobil described a safety program.*



MEMBERS of the Industrial Audio-Visual Association held the 11th Annual Fall Meeting of the organization at the Beekman Towers Hotel in New York, October 28-31. Theme of the meeting, arranged by program chairman Don Y. Pendas, of the Pfizer Laboratories, was "Communication in Business Growth."

Sixty members of the business audio-visual users' group heard case histories on successful film projects and took part in discussions with panels of producers, distributors and equipment manufacturers.

Communication's Vital Role

Principal speakers on the program included Thomas W. Phelps, Assistant to the Chairman of the Board, Socony Mobil Oil Company, who delivered a banquet talk on "Challenges of the Next Few Years"; and Dr. Carl H. Rush, Jr., Advisor on Electronic Data Processing, Standard Oil Company (NJ), whose topic was "The Impact of Automation in Our Time."

Mr. Phelps described the vital necessity for business to make itself more understood in today's economy, to explain how and why it functions in the public good. He said that communications men must take an important role in this task.

Automation vs. Imagination

Dr. Rush, speaking of the changes automation is making in business, said, "It is my contention that most routine decisions in business are based on the reception of data and the conformity to a predetermined set of rules. In most of these instances, decisions can be perfectly well performed by automation."

Dr. Rush forecast a different role for management men in tomorrow's business. They must be more imaginative and more creative. "Too many departments in business today are mere pigeon holes for the accumulation of data, but with no creative function," he said.

John Flory, Advisor on Non-theatrical Films, Eastman Kodak Company, presented data on the

growth of visual communication in business. He estimated the current expenditure for films and other audio-visuals by business at \$156,000,000 annually; 16mm sound projectors in use as of January, 1957, at 505,000, with annual production between 38,000 and 45,000 per year.

Two panel discussions involved members of the Film Producers Association of New York, in one case, and representatives of major



JAVA president Frank Rollins at *annual fall meeting, eleventh in organization's history.*

film distribution concerns in the other.

Representing the FPA were Roger Wade (Roger Wade Productions), Robert Lawrence (Robert Lawrence Productions), Harold Wondsel (Wondsel, Carlisle & Dunphy), Nathan Zucker (Dynamic Productions), and Thomas Craven (Craven Productions).

Distribution panelists (*l to r*) Frank Arlinghaus, MTPS; Charles Dolan, Sterling-Movies USA; and Ray Bingham, Association Films.



Banquet speaker Thomas Phelps cited the "Challenges of the Next Few Years" for business.

Moderator of this panel was Fred Beach, Manager, Visual Aids Department, Remington Rand.

The distributors' panel, moderated by Tom Wilson, Customer Relations Manager, New York Telephone Company, consisted of Frank Arlinghaus (Modern Talking Picture Service), Charles Dolan (Sterling-Movies—U.S.A.), and Ray Bingham (Association Films).

Other Key Program Topics

I.A.V.A. members and guests from industry on the program included Roy R. Mumma, Staff Supervisor-Employee Information Services, U.S. Steel Corporation ("Audio-Visual Advances of 1957"); Gordon Butler, National Manager, Sales Research and Personnel Training, Dixie Cup Com-



Program chairman *Don Y. Pendas*, of Pfizer Laboratories, set up the fall meeting agenda . . .

pany ("Sound Slidefilms in Sales Training").

Other key topics were presented by Paul Petrus, Assistant Advertising Manager, Mobil Overseas Oil Company, ("International Film Distribution—A Case History"); Harold Daffer, Staff Film Producer, Minneapolis-Honeywell Regulator Company ("A Tailor-Made Slidefilm"); E. B. Whitcraft, Socony Mobil Oil Company ("Bicycle Safety Program for Schools"); Alden Livingston, Manager, Motion Pictures, E. I.



Alden Livingston of DuPont is IAVA eastern regional director.

du Pont de Nemours & Company ("Illustrated Telephone Conferences"); and William Bastable, Swift & Company ("The Professional Approach").

Equipment manufacturers who

Panelists from the N.Y. Film Producers Assn. pictured below (l to r) are Roger Wade, Robert Lawrence and president Harold Wondsel.



were invited to show new developments were the Sub-Liminal Projection Company, Eastman Kodak Company, Universal Screen Company, California National Productions, Roger Wade Productions, and Wilding Picture Productions, Inc.

Effect of Population Shifts

Speaking on the distribution panel, Frank Arlinghaus, president of Modern Talking Picture Service, said that a most important consideration in present day distribution methods are population shifts, particularly from state to state, and from city to suburb. He pointed out the rapid growth of population in California, and in the Southwest states, which are also reflected in a similar growth of projector-equipped audiences. These now number, by his estimate, 148,920, as against 58,984 in 1952. Suburban audiences, now growing so fast, are much more the "joiner" group and are able to see films much more easily than strictly urban populations.

Charles Dolan, vice-president of Sterling-Movies U.S.A., Inc., pointed out the receptivity of television stations to the shorter industrial news films. He said there are now 600 daily programs which use the 5-minute featurette type of public service program

More Prints Are Needed . . .

Ray Bingham, president of Association Films, Inc., said that the demand for sponsored films is so high this year that industry should make it a point to provide more prints to meet the demand. He said that with the growth of school TV it would be often possible to provide far greater audiences for films than in the past. Mr. Bingham said that he had noted a new look in the sponsored film in the past few years—they have become

CANDID CLOSE-UPS AT THE IAVA FALL MEETING



U.S. Steel's Roy Mumma (left) chats with secretary Al Morrison during program interlude.



Past president Bill Bastable, Swift & Co., spoke on "The Professional Approach."



Guest speaker Clifford Weake, Wilding Picture Productions, talked on business shows.



Robert Schultz, California National Productions, described the Cabatron TV film process.



Tom Wilson (left) N.Y. Telephone customer relations manager, with Stan Puddiford, Michigan Bell.



Socony Mobil's D. G. Treichler (left) visits with H. F. Claus, International Harvester Co.

far superior in technical quality and in subject matter.

Asked about the elusive "women's" audience for films, all participants on the panel agreed that as far as reaching them only in

women's clubs it was difficult. But, the women are definitely there—in 39,634 self-equipped churches, for one example, and in the many thousands of PTA groups, 80% of which are attended by women.

Moderator of the producer panel was Fred Beach (left) Remington-Rand, other participants below are studio heads Nat Zucker and Thomas Craven.



A Clear, Mutual UNDERSTANDING

NO PUBLICATION in our field has excited more interest or proven of greater value than the recently-released report of the Association of National Advertisers on "Responsibilities of the Film Producer and Sponsor."

On the theory that any business needs the salt of humor to season its serious interests, BUSINESS SCREEN illustrates key passages from this report with pictures taken on location in the South Pacific during the shooting of a major Pan American World Airways' film.*



"The sponsor should consult a competent producer . . . he cannot afford to make the selection on the basis of personal friendship . . ."



"The producer's facilities should be inspected personally, preferably without advance notice."



"The sponsor should be satisfied that the . . . producer is not merely farming out the job and charging a commission."



"Some producers feel their responsibility goes further than merely producing a film."



"Unless the film is for internal distribution, it is well to avoid a 'speech by an executive' particularly if (he) has had little experience."



"By selecting a few facts and presenting them attractively with emphasis he (the sponsor) is more likely to have an attentive audience . . ."



"It is not unusual for producers to call in high-priced creative and technical talent only as needed."



"The sponsor normally provides the producer with necessary electric power for lights . . ."

*THE SPONSOR: PAN AMERICAN WORLD AIRWAYS THE PRODUCER: HENRY STRAUSS PRODUCTIONS, INCORPORATED.



"The fewer the changes, the more expeditiously (the) production can be carried on . . ."



"If the producer and sponsor have worked closely together through each stage of production, there should be little possibility of the film being unacceptable."



"Unless special arrangements are made, producers do not ordinarily assume responsibility for distributing sponsor's films."

CAST: Henry Strauss, as Producer; Frank Howe, PA's Director of Sales & Service Training, as Sponsor.

"JONAH and the Highway"

U.S. Steel Sponsors a Theatrical Short to Recruit Civil Engineers

Difficulties in securing young men to serve in the highway engineering profession may impair this country's 15-year program to build a 41,000-mile network of interstate and defense roads.

Aware of this danger, the United States Steel Corporation this month introduced a 27-minute, black and white, non-commercial film titled *Jonah and the Highway*. The picture now is being offered for public service 35mm wide-screen commercial theater screenings across the country as a tribute to the highway engineer and contractor, key men in construction of the multibillion-dollar network of roads.

Purpose of the film is two-fold: to explain to the American public the importance of the future highway system and the engineers responsible for its completion; and to attract young prospects into the profession of civil engineering.

Now restricted to presentation in commercial theaters, *Jonah and the Highway* will be released in standard 16mm print format in mid-1958. Part of U.S. Steel's "Keep Our Roads On The Go" campaign, the film will help recruit technically-trained manpower, not only for the highway program, but for affiliated industries, according to Bertram Tallamy, Federal Highway Administrator of the U.S. Bureau of Public Roads.

These demands for human resources with technical know-how will involve: 50,000 highway engineers to supervise road specification, design and construction; 6,000 contractors bidding on individual jobs; 15,000 to 20,000 personnel on prime contracts to be negotiated annually, and experts on steel, cement, and highway construction equipment.

The film has been screened for technical evaluation before groups of the National Highway Association, professional and governmental officials. These men awarded various accolades to the film which was produced by John Sutherland Productions, Inc.

William Wisely, executive secretary for the American Society of Civil Engineers, said: "The picture is unique in my experience in that it portrays an engineering story with emphasis upon the fact that 'engineers are people.'"

"The prime values are in the entertainment aspects but those who compiled the film have been remarkably successful in interweaving a forceful and accurate portrayal of the relationship between the engineer and the projects which mean so much to the public interest and welfare."

C. D. Curtiss, commissioner of the U.S.



Above: scene in "Jonah and the Highway" as engineer Bill White (right) runs into a critical problem during the urgent road construction job which he is supervising.

Bureau of Public Roads, commented that the film is: "Excellent in every way. I hope it can be shown in senior high schools and colleges. I am certain it will stimulate interest in civil and highway engineering."

A. L. Atherton, owner of Atherton Construction, pointed out that the picture is a: "Very good presentation of contractor engineer problems. Not too long. Not an overdose of USS. Enough to give credit to a fine corporation."

F. W. Heldenfels, vice-president of Associated General Contractors of America, Inc. and a partner of Heldenfels Bros., Corpus Christi, Tex., said the film does: "An excellent job of dramatizing the engineering profession from the position of inspector and construction engineer to the top position of the design and planning engineer."

F. S. Oldt, owner of F. S. Oldt Company, Dallas, Tex., said that the production is: "Very good—showing the public the engineering resources involved in building modern road systems."

While highway scenes were photographed from coast to coast, the producers chose to film real-life construction shots on local projects in Los Angeles county. Professional engineers assisted as technical consultants. Actual highway-building equipment was operated during the shooting of sequences. (Cont'd on Page 71)

Below: a young assistant and the taxpayer's watchdog look on as engineer White solves his problem in "Jonah and the Highway."





Firestone salesman demonstrates blow-proof qualities of tubeless tires.

Firestone Talks Tubeless to the Truckers

Field Showings of Filmed Demonstrations, Testimonials Help Spur Tire Sales

SPONSOR: Firestone Tire and Rubber Company

TITLE: *The Word Is Spreading*, 28 min., color, produced by Owen Murphy Productions, Inc.

☆ "The Word" is that after a few early disappointments, truck operators are switching to tubeless tires. And this film is designed to speed the process.

Tubeless tires would seem to be a natural for truck use. The tubeless principle is that a punctured tire may leak, but very slowly, and trucks with punctured tires can usually make it to a depot without being "down" on the road. A flat tire on a big tractor trailer is not something that can be fixed with a five pound handy jack. Unfortunately, before the major truck manufacturers got into full production on tubeless, a number of wildcat mod-

els were sold which failed to stand up to hard truck usage.

But the first bad reputation of tubeless has been more and more countered, not to a little extent by Firestone's complete success in producing tires which have topped mileage records of tubed models with no flats on the road.

The Word Is Spreading demonstrates the Firestone "balloon" test showing how a tubeless tire with a spike driven through it still doesn't go flat, and can be repaired at the truck operator's convenience.

Production scenes were made of truckers testifying on the new tires in seven states from California to New Jersey.

Firestone field men will show the film to truck operators, and several truck manufacturers will also show the film to customers to explain the merits of the factory-equipped Firestone tires.

Water Resource Answer: Visual Record of Colorado Dam Project

SPONSOR: Gardner-Denver Co.

TITLE: *A Cup for Adam's Ale*, 33 min., color, produced by Gardner-Denver and Calvin Co.

America's imminent water shortage problems give urgent purpose to this on-the-spot filming of construction at Colorado's Gross Dam near Denver. Stressing economies of dam-building, the educational documentary points a photographic finger at one answer to skyrocketing consumption and loss of water.

Dams become more important, the film indicates, with the daily water requirement of

each American (1500 gallons) expected to double by 1980. Evaporation and run-off can take away as much as 75 percent of this nation's surface waters.

In this perspective, *A Cup for Adam's Ale* dramatically covers the three-year span needed for building the dam. The *Cup* is one of 13 man-made lakes near Denver that, with the dam, store 42,000 acre-feet of *Adam's Ale* water from mountain streams.

Aerial and land photography show workers hand-drilling mountainsides to smooth, solid rock for good adhesive contact with concrete. The drilling of thousands of holes prior to blasting rock formations provides other excellent camera targets.

The film is available to schools, clubs and other groups on free loan. Contact: Film Library, Gardner-Denver Co., Quincy, Ill.

Left: Gross Dam site in Colorado mountains.



The Sound of Blasting

Hercules Powder Company Film Shows Cause & Effect of Blast Operations

SPONSOR: Hercules Powder Company

TITLE: *Blasting Vibrations: Cause and Effect*, 26 min., color, produced by Farrell & Gage Films, Inc.

☆ During the next five or ten years there will be a lot of blasting going on around the country in connection with the national highway development program. It is probable that people in some communities may become startled at the unexpected noises in their midst.

This film traces the background and the causes and effects of blasting. It describes how dynamite is used in earthmoving and quarrying operations. Then it goes on to explain the safety precautions continually undertaken in all blasting activities.

To scotch complaints of householders at the shock of nearby blasts, the film demonstrates in an actual household that blast noises and vibrations are much less than most people re-



Harvard professor H. Don Leet (at chalkboard) explains blast effects in new film.

alize. For instance, the auto horn outside is noisier and the slammed front door creates more vibration. The picture explains that it is the suddenness and unexpectedness which alarm people at first.

H. Don Leet, Professor of Geology at Harvard University, and a noted seismologist, appears in the film both as narrator and demonstrator of equipment for testing blast noises and vibration.

Hercules will make the film available to anyone interested in the subject. It is offered particularly to road construction companies and quarry operators.

Despite its unwieldy title this film should actually be of much more than routine interest to the general public. It is especially well made.

Prints of the new Hercules film are available from the sponsor's film library at Wilmington, Delaware.

CASE HISTORIES

Safety for Gas Workers

Memorable New Slidefilm Shows Seven Most Common Types of Fatal Accidents

SPONSOR: American Gas Association

TITLE: *Seven Doorways to Death*, 18 min., color, sound slidefilm, produced by Animatec Productions.

☆ The aim of this film is to present to all gas industry employees—from supervisor to the man in the trench—the facts from a ten year analysis and summary of employee fatalities in the industry. These facts are presented in a manner calculated to best penetrate the consciousness of each individual employee.

The American Gas Association chose a sound slidefilm to do this job because it believes that the medium is unsurpassed in creating visual images which remain in the minds of viewers as memory hooks for the data the images symbolize.

It was in line with this basic concept that the figure of G. Reaper, Esq. was conjured out of the verbalized and subconscious folklore of gas industry audiences. He is the film's primary spokesman. G. Reaper, Esq., is close enough to the standard image to be, unmistakably, the figure of Death. He is also, in the film, portrayed as a fellow who actually hates his job.

G. Reaper, Esq., is assisted in the telling of his story of the seven most common types of fatal accidents in the gas industry by use of mood music, clever cartoon art, accurate technical drawings and by other people seen and heard. These include eye-witnesses, safety engineers and insurance claim agents and finally, by the widow of an employee killed in a fall from a poorly placed ladder. Charts are also effectively presented to pinpoint and summarize the ten year employee fatal accident experience of the industry.

Seven Doorways to Death is being distributed by the American Gas Association. Purchase price is \$30. It was written by Allan Chase. A filmograph version will also be available.

Below: *Grim Reaper, Esq. is the leading character in the American Gas slidetilm.*



Continuous research in Brown laboratories helps assure technical progress.

Brown "Shows to Sell" Its Paper Products

Company's Second Film Aims to Help Distributors, Salesmen Sell Paper Towels

SPONSOR: The Brown Company

TITLE: *Paper for a Purpose*, 18 min., color, produced by Audio Productions, Inc.

☆ A few years ago, the Brown Company, by experiment, sponsored a motion picture on its brand of sewer pipe, called Bermico. It was successful in the place where all films must eventually be judged—in the cash register. The film demonstrably sold sewer pipe.

Based on this success, the Brown Company has now called in the same producer, Audio Productions, to make a film to sell paper towels. By all indications, the picture will do an equally profitable job.

Brown's Nibroec towels are sold through distributors throughout the country. The film is designed to tell distributors and their salesmen more about paper towels. It will have

the added use of being a direct sales tool that salesmen may put before purchasing agents.

Paper for a Purpose is an interesting, "shirt sleeve" sort of picture. It shows the natural and physical resources of one of the country's earliest manufacturers of paper and pulp, and the technical progress the company has made to become the largest industry in New Hampshire. Besides Nibroec, Brown makes hundreds of other paper products from cap visors to welding rod covers.

The film documents the many advantages of Nibroec, principal of which are wet strength and pure whiteness achieved through a revolutionary bleaching process.

Also described are the company's industrial wipers and such out-of-the-ordinary products as "Koo-towls" for sanitary wiping of udders.

Transit Namesake Sponsors Official Film of Mayflower II's Voyage

SPONSOR: Aero Mayflower Transit Company
TITLE: *The Mayflower Story*, 25 min., color, produced by Paul Alley Productions.

☆ It would hardly be possible to imagine a more fortuitous public relations opportunity than the combination of the Mayflower Transit Company with the recent historic voyage of the Mayflower II. Fortunately, the opportunity was not overlooked. When motion picture rights to the story were in the process of negotiation, Mayflower Transit was at the head of the queue.

The film depicts in narrative form the construction and sailing of the Mayflower II, the ship's brief stop at Provincetown, Mass., for the re-enactment of the signing of the Mayflower Compact, and finally the landing at Plymouth Rock.

One of the high points of the film is the scene in which the sturdy little square-rigger runs full tilt into an Atlantic gale when she's almost within sight of her goal.

Almost equally effective, though in a much

different way, are the unusual shots of the Mayflower II becalmed in the South Atlantic. Vivid, too, are the shots of Captain Alan Villiers and the crew aboard ship.

Narration is by radio and TV commentator Robert Trout; the story by Maitland A. Edey, *Life* correspondent who made the trip aboard the Mayflower II.

The film has a minimum of commercial mention. Only in the final scenes showing the ship's cargo of treasure chests being loaded into Aero Mayflower moving vans for distribution throughout the country is there oblique reference to the sponsor. The end title, superimposed over the Mayflower II at sea, is a one-sentence statement from the company president, John Sloan Smith, mentioning the company role in the Mayflower project.

Because of the film's historical theme, as well as its educational and entertainment value, *The Mayflower Story* already is creating widespread interest throughout the country. Modern Talking Picture Service is the distributor. □

The Case in Point:

SAFETY EDUCATION

The Problem: How to demonstrate the simple truth that "Courtesy Behind the Wheel" can help to reduce traffic accidents.

The Film: "Day in Court," a 29-minute sound-color motion picture for International Harvester Company.



One of the nation's outstanding leaders in the field of traffic safety education is Roger A. Pfaff, Judge of the Superior Court in Los Angeles County. In "Day in Court," we actually visit Judge Pfaff's courtroom and see him in action—meting out justice and demonstrating his favorite theme that *Courteous Driving* and *Safe Driving* go hand in hand.

Since "Day in Court" was issued in 1951, more than 1,400 prints have been placed in circulation before audiences totaling many millions. It is in daily use in hundreds of schools, traffic courts, military camps and large industrial organizations. But that is only half the story.

In addition to doing a superb public relations job for the Harvester Company, "Day in Court" has proved to be a potent truck salesman as well. As reported by *NIWSWEEK* in its August 19, 1957 issue:

"This kind of attention can also bring cash dividends as it did for I-H. They showed it to Los Angeles officials who had previously turned a deaf ear to I-H truck salesmen. The officials were so impressed that the next time they bought trucks, they bought from I-H."

If you'd like to see how this interesting result was accomplished, write for a screening print.



CATE and MCGLONE

1521 cross roads of the world
hollywood 28, california



CASE HISTORIES:

Films Train Medics, Combat Troops How to Fight in Chemical Warfare

CHEMICAL WARFARE, ghastly weapon of World War I, was kept under wraps during World War II, presumably because of the enemy's fears of retaliation in kind. Development of contamination technique has continued however and chemical warfare remains a lethal possibility. Obscured by feverish preparations for nuclear-missile war, special units of the U. S. armed forces continue to prepare for defense against chemical attack.

Much of the anti-chemical effort of the U. S. Marines is the job of the Marines' medical service, which is provided by the Medical Department of the U. S. Navy. To train Marine medics and combat troops in anti-chemical procedures, a series of motion pictures have been put into production at Camp Lejeune, North Carolina.

The films are being produced by Sound Masters, Inc., New York City, under the supervision and technical direction of the U. S. Naval Photographic Center and the Navy's Bureau of Medicine and Surgery through its special weapons division and audio-visual training section.

The series will be composed of four films: (1) *Basic Plan for Handling Casualties*, black/white, to be used by the medical service; (2) *Gas Attack: Self Aid*, black/white, for use in troop training; (3) *Detection of Contamination: Water* in Eastman color; and (4) *Detection of Contamination: Food*, in Eastman color, both the latter films for use in training medical personnel.

The productions, under Sound Masters' producer-director, Jack Tobin, involve intricate timing in the filming of jet air attacks by gas, exploding artillery shells and operations under field conditions. To chief cameraman A. R. Mariner, the training film project might seem like old times. Mariner first photographed military action in the Balkan wars of 1912, using a British color process of the time which necessitated processing in the field.

An important visual detail in the films is the work of make-up man Rudolph Liszt, who has

Gas attack casualty in new Marines' film



Above: on location with U.S. Marines for new chemical warfare films are chief cameraman Al Mariner and Sound Masters' Jack Tobin (sighting through camera).

a medical background. Liszt has simulated gas explosive wounds so accurately that one Navy doctor said, "It almost made me feel I ought to operate immediately."

Public Hearings on New Highways Reviewed in a Dow Chemical Film

SPONSOR: Dow Chemical Company.

TITLE: *Highway Hearings*, 29 min., color, produced by Universal-International.

☆ The Federal Highway Act of 1956 gave Dow Chemical Company, with its past history as a major construction material supplier, the opportunity to serve the highway construction industry with the production of a public relations film.

Obtaining the service of Oeveste Granducci, well-known script writer, Dow asked him to find out what problem might come up which would most need public explanation or clarification to smooth the progress of faster construction of better roads.

The answer was found in a new provision in the Act itself. For the first time it provided that public hearings must be held by highway officials whenever a part of the new interstate highway system is to by-pass or go through any community. Here would be a potentially big problem as such meetings would likely attract large attendance of those opposed to proposed construction.

The final result is *Highway Hearings*, an attempt to present the variety of viewpoints as they might be aired at a typical public hearing on some planned highway development. The film emphasizes the necessity of the highway engineer's constant consideration of the greatest good for the most people when planning highway locations.

Dow plans to release prints to all TV stations and general interest private groups. They also hope to provide prints to state and local highway officials for their own use. To do this, *Highway Challenge*, a shorter version of *Highway Hearings*, was produced as a "film within a film." Distribution will be made through Modern Talking Picture Service, Inc.



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This is for the man who flies in order to get more done in the course of his day . . . who looks to the telephone and the dictating machine to transmit his thoughts.

For this is the man to whom films are an important business tool—the man to whom the convenience of a Kodascope Pageant Sound Projector, 16mm, means much.

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GOOD SHOW, TOO

And the reason for all this fine machinery—the movies? They come through with a *sparkling brilliance* that preserves every detail, keeps your audience interested.

Sound is excellent, too, because the Pageant has a *complete* sound system—*separate* bass and treble controls—in 15-watt model—plus an independently housed baffled speaker.

P.S. The Pageant with speaker that fits into a single case is really portable, measuring and weighing about the same as a man's suitcase.

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EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Kodak
TRADE MARK

Take the President to the People

IN THE 1930's it was a matter of principle with W. A. Patterson, president of United Air Lines, to talk to each employee at least once a year. The company had less than 2,000 on its payroll. To perform his annual stint in direct communications, Patterson sometimes visited 18 cities in 13 days.

Later in the 1940's when United's Main Line system grew to include 80 cities and the employment total passed 10,000, individual chats were impossible. As a substitute, employee meetings at which Patterson spoke were held annually in various cities. But, with continued company growth, the meetings became increasingly difficult to fit into the busy executive's schedule.

Pressure of business in the last several years curtailed Patterson's activities to the point where he could calendar only a dozen or so major employee addresses annually—and those largely for management personnel. Aware that many of United's work force of more than 20,000 had never met their president, it recently was decided to bring his personal message to all employees by way of a filmed speech.

Ted Cate and E. D. (Mac) McGlone were chosen to produce the motion picture. This Hollywood team previously had supplied United with prize-winning travel films, such as *Holiday in Hawaii* and *California—World in a Week*. On arriving at the company's headquarters in Chicago, they were informed Patterson would ad lib his speech. Furthermore, his timetable was such that there could be no rehearsal or retakes. Only 45 minutes of his work day were to be allotted for the film.

After inspecting the executive office build-

ing, Cate and McGlone decided the most likely location was a basement auditorium. Several conference rooms were good possibilities, and, in fact, any room with an overall size of 20 by 35 feet would have been suitable. The basement auditorium was chosen because it was fairly well sound-proofed and had no windows to be blocked out.

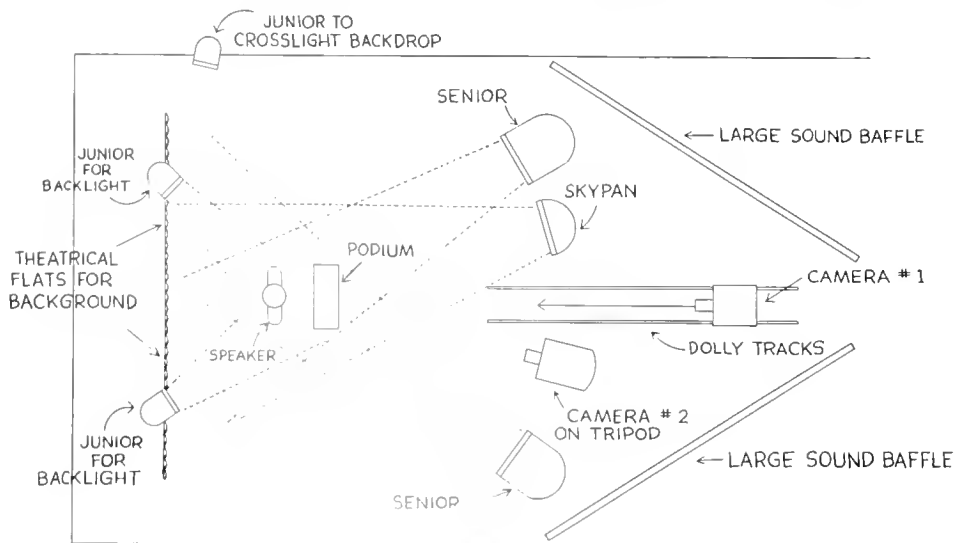
Since simplicity of setting had been stipulated, the only prop consisted of a podium. It



Above: W. A. Patterson, president of United Air Lines, chats with 20,000 employees on a 14,000 mile system via sound motion picture presentation.

was placed in front of a backdrop made by draping neutral gray fabric over theatrical flats. The width of the set was 16 feet to give protection for side angles. Two Senior Spots provided the key lighting on the podium, with a 5,000-watt Sky Pan for full light. Three Junior Spots were used to light the backdrop and backlight the speaker.

Diagram shows compact, efficient lighting, camera arrangements for filming talk.



Above: producer team of E. D. McGlone (left) and Ted Cate, creators of several prize United pictures, supervised filming of president.

Two 16mm BNC cameras were set in place. Each had a special 1,200-foot magazine to supply enough film for 33 minutes of continuous shooting. Camera One had a 25mm lens, Camera Two a 50mm. Camera One was positioned directly before the podium on a Houston dolly mounted on tracks which provided a forward movement of about 10 feet. Camera Two rested on a fixed tripod about three feet left of the dolly tracks and approximately 10 feet from the podium. Both were loaded with Commercial Kodachrome.

The production crew consisted of a director, director of photography, chief electrician, sound recordist, grip, two camera operators and two camera assistants. The recordist was stationed in the projection booth of the auditorium. A portable Magnasync unit was used with one-fourth inch sync tape.

Patterson arrived promptly on the set at 9:15 a.m. He received a light make-up and a briefing on his role. Both cameras began to roll at 9:30. The speech was picked up by a directional mike placed on the podium in view of the cameras. Hand signals were used throughout to direct the camera and dolly operators. Patterson spoke extemporaneously for 24 minutes. He left the set at 9:55 with plenty of time to keep a 10 o'clock date.

The sound track was played back to a stenographer who transcribed the speech. Eight minutes had to be excised, since maximum running time had been set at 16 minutes. E. A. Raven, United's director of advertising, and Robert E. Johnson, vice-president and assistant to the president, edited the transcript. Use of two different camera angles simplified the cutting. The camera angles were merely switched at the points where material was eliminated.

The finished film was shown to employees at New York, Chicago, Denver, San Francisco, Los Angeles, Portland and Seattle. Since Patterson had not been tied down to a script, the speech had the desired warmth, informality and spontaneity. Good planning and the use of film spared him from losing time at his desk, yet brought his message to employees with first-person impact.

One of the Most Effective Ways to Help Salesmen Or Dealers Do a Better Selling Job Is to Show Them the Techniques of Champions in Action!

THESE FILMS WILL HELP YOU DO IT

For some years, Dartnell has been carefully developing a library of outstanding sound motion pictures and sound-slide-films on salesmanship. These films deal with tested techniques of proven value and can easily be adapted to almost every line of business. Among our customers, you will find small independent business organizations and great corporations; manufacturers and distributors; wholesalers and retailers; those who render services and those who sell tangible items. All have used Dartnell films to better prepare salesmen for increased selling power in a highly competitive market.

Each Dartnell film is based on material prepared by leading figures in the world of selling—Richard C. Borden, Frank Bettger, J. C. Aspley. These men have spent the greater portion of their lives watching the selling winners work. They know from experience which techniques are basic to sales success and they have the ability to present their ideas and methods in a manner that allows for clear understanding and easy adaptation to most every line of business.

Final scripts are prepared by writers skilled in the methods of film production and a professional film studio shoots the picture and makes the final prints. From start to finish, the best talent available is employed to assure you a truly effective and superior sales training film.

How to Rent a Dartnell Film

Let us know the date and location of your meeting together with the approximate number of salesmen who will attend. We will deliver a print of the film you select well ahead of your meeting date. Included in the package will be a colorful set of display posters and a comprehensive meeting guide which will supply specific suggestions to help you plan an effective showing. Billing is based on the number of salesmen actually present at the showing. The rate is

\$1 per person, with a \$40 minimum charge for each showing, plus transportation both ways. This rate applies to all the motion pictures described in the column at the right.

How to Buy a Dartnell Film

Firms with large sales organizations or with wide dealer distribution will have repeated use for these films and outright purchase is the logical choice. Cost depends upon the film you choose. "The Bettger Story," "Closing the Sale," "Overcoming Objections," "Presenting Your Sales Case Convincingly," and "How to Sell Quality" are each \$250, plus postage. "Opening the Sale" and "The Power of Enthusiasm in Selling" are each \$290, plus postage. This includes the film, display posters, meeting guide, reel, film can, and a sturdy shipping container.

How to Preview a Dartnell Film

Interested executives are cordially invited to visit our offices during visits to Chicago. Any or all of our films may be previewed here in our comfortable projection room. In those instances where this is not possible, we will gladly ship any film direct to your office on an executive preview basis. A nominal \$5 charge per film is made to defray the costs of transportation and handling. This charge will be credited toward your rental or purchase order of the film in question up to 60 days following preview. In this way, a private showing can be arranged at your convenience in your own office.

Write for Free Film Catalog

To help plan future sales meetings, a copy of the Dartnell film catalog will prove most helpful. It describes a series of the finest motion pictures and sound-slidefilms available for your use and provides complete rental and purchase information. A copy is yours for the asking.



**HEADQUARTERS FOR THE
FINEST SALES TRAINING FILMS**

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OPENING THE SALE

A brand-new motion picture featuring Borden and Busse in demonstrations of five key opening techniques. "There's only one failing worse than the inability to close a sale. That's the inability to begin."

PRESENTING YOUR SALES CASE CONVINCINGLY

Many salesmen and dealers fail to win more business because they lack skill in presenting their sales story with conviction. Until the prospect is convinced, nothing happens sales-wise. Features Borden and Busse.

OVERCOMING OBJECTIONS

Borden and Busse concentrate on basic techniques that make any objection lose force without making a customer lose face. This Dartnell film won the Oscar at the 1954 Cleveland Film Festival.

CLOSING THE SALE

In this hard-hitting, action-packed film, Borden and Busse demonstrate in their own inimitable way those techniques which make the difference between an average salesman and a top producer. This is one of the best.

HOW TO SELL QUALITY

This film will make salesmen conscious of the importance of quality and the sales opportunities it offers. Four dramatic episodes illustrate time-tested techniques to help close more quality business.

THE POWER OF ENTHUSIASM IN SELLING

At last, a believable and powerful film on an important aspect of salesmanship. A sincere presentation which shows what the important personality factors in selling are and how to develop them.

THE BETTGER STORY

Here are the techniques and philosophies a master salesman developed to build a spectacular career in selling. A different kind of sales film that always makes a strong impression.

These are 16mm. sound motion pictures. Each has a running time of 30 minutes.

U. S. Bureau of Mines Film
Depicts Copper Wire Making

The manufacture of copper electric wire and cable is depicted in *The Copper Network*, a new 25-minute color motion picture just released by the Bureau of Mines of the U. S. Department of the Interior.

A sequel to the film, *A Story of Copper*, the new picture was sponsored by the Phelps Dodge Copper Products Corp., which paid all production costs and provided the Bureau with prints for distribution. It is available nationally on short-term free loan for showings at civic, business, service, professional and scholastic organizations.

The Copper Network was produced by The Jam Handy Organization, Inc., which has made several films in the Bureau's motion picture library of more than 60 subjects dealing with mineral resources.

The film shows the versatility and endurance of copper through the education of a young mayor who finds he needs copper wire and cable for electric power to help modernize his town. As the mayor tours a mill, the audience learns with him the complexities of wire and cable production.

Scenes of the mining, milling and processing of copper into wire bars lead into wire-making sequences in which the metal is rolled into rods, then drawn into special wire for telephone, telegraph and power lines, stranded into huge electric cables, and drawn into hair-like fineness for tiny electric motors and small appliances. There are shots of the intricate machines that draw, strand, restrand, insulate, coat, and sheathe the wire.

The Copper Network can be obtained from one of the many cooperating depositories in 39 states, listed in the Bureau's film catalog, or on free loan from Graphic Services, Bureau of Mines, 4800 Forbes St., Pittsburgh 13, Pa.

"Ore in Sight" Shows Progress
an Canadian Mining Operation

In northern Ontario, Canada, part of Steep Rock Lake is being drained and dredged to uncover enormous high-grade iron ore deposits. This six-year job of preparation for mining is half completed.

Ore in Sight, a new 20-minute motion picture, has been released by Caland Ore Co., Ltd., to tell the story of the project. A visual engineering progress report, the film is

What's New in Industrial Pictures

New Films on Recent Developments in Metals & Plastics

designed for showings to stockholders, engineering groups and other audiences the sponsor may wish to reach.

Produced by Crawley Films Limited, Ottawa, the film shows how the project is going forward under extremely adverse conditions, including 60-degree-below-zero weather and three-foot-thick ice during the winter months.

Inventor of Modern Photography Pictured As Pioneer in Plastics Field

Portrait In Plastics, produced as part of the program commemorating Eastman Kodak Company's first 25 years in Tenite plastics production, shows George East-

man, noted for his contributions to photographic technology, as a pioneer figure in the history of plastics.

Produced by the plastics division of Eastman Chemical Products, Inc., the picture takes the viewer back as far as 1889 when George Eastman first began investigating plastics in his Waterville, New York home. The action traces his eventual development of a plastic film base and his further research resulting in developments of techniques for molding plastics, to the company's introduction, in 1932, of their first plastic, Tenite.

From this point, the story is of the growth of the Tenite plastic family and the Tennessee and Texas Eastman Companies, manufactur-

ing divisions of Eastman Kodak Company.

Sequences filmed in the production departments and the testing, color and application laboratories give the viewer an idea of the facilities behind modern plastics production and the many end products evolved. One of the highlights of the production are the scenes of technicians in the Kingsport, Tennessee lab using a file of over 38,000 color samples to adapt Tenite plastics to functional and decorative purposes.

Portrait In Plastics was filmed in Kingsport, Tennessee, Longview, Texas and Rochester, New York. The 24-minute, color film is available to the general public on a free loan basis from Eastman Chemical Products, Inc., Plastics Division, Kingsport, Tennessee.

* * *

"Machining Stainless Steels" Released by Armco Steel Corp.

How Armco Steel Corporation engineers and metallurgists developed free-machining steels that can be worked at high rates of production is shown in *Machining Stainless Steels*, a 30-minute motion picture which Armco has released for free loan to all interested groups.

Tool composition and proper use for different kinds of tools are demonstrated. Tool grind principles are outlined, and proper setups to insure rigidity and to prevent vibration and shock to tools are depicted.

Machining Stainless Steels, said to be the first film dealing solely with the subject, may be obtained by writing to the distributor, The Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Michigan.

Candid Film Checks Dealers

Minneapolis-Honeywell Regulator Company is the latest firm to use the candid photography system of Allen A. Funt Productions. The Funt organization is beginning a 25-minute film to be photographed in New York, Indianapolis and Los Angeles. The film will use concealed cameras and microphones to capture dealers in the heating control business and to show the strong position of leadership which Honeywell enjoys in this field.

This is the twelfth "candid" industrial film for Funt Productions. Other clients have included Curtis Publishing, Bristol-Myers, Nash-Kelvinator, Ronson, Schenley and Seagram.



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... that one picture is worth *ten thousand* words! It's always been true but is even more so today now that pictures have been joined by sound, color, movement, drama, music and by virtually every other appeal known to succeed in moving minds and influencing opinions. Films, slidefilms and other pictorial presentations combining all these elements and produced by Condor Films, Inc., are today doing an effective and lasting job of increasing sales, creating better understanding and improving training for scores of businesses and organizations. Why not find out how we can do a similar job in helping you?

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3 "Atoms for Peace" Films Released for Educational Use

☆ *Atoms for Peace IV—Scientific Advancement*, *Atoms for Peace V—Working Together*, and *Atoms for Peace VI—Training Men for the Atomic Age* are three 16mm sound motion pictures recently released in the Atoms for Peace series for public educational use in the United States.

Produced for the U.S. Information Agency, these films have been released through the U.S. Office of Education and its distributor, United World Films, Inc., subsidiary of Universal Pictures Co., Inc.

Scientific Advancement runs 19 minutes. The film concerns progress made in production of atomic electric power, use of atomic irradiation in food production and preservation, and use of isotopes to insure thickness control in manufacturing, and in measuring of soil density in road-building. Radiation therapy in treatment of cancer and heart disease is shown.

Working Together runs 21 minutes and describes regional and international cooperation of scientists and governments in development of peaceful uses for atomic energy. Achievements of cooperation are illustrated in the filmed flow of isotopes from one country to another, transfer of fissionable materials for research.

Training Men for the Atomic Age, 20-minute production, explains the training program in nuclear physics for foreign scientists sponsored by the U.S. Atomic Energy Commission. The film shows activities at the University of Pennsylvania, Oak Ridge Institute of Nuclear Studies, International School of Nuclear Science and Engineering at La Grange, Ill., and construction of a nuclear reactor at Shippingport, Pa.

For data on these three films contact: United World Films, Inc., (Government Dept.), 1445 Park Ave., New York 29, N.Y.

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Owner of small southern movie production firm would like to JOIN SALES FORCE of larger company to attain more security: 5 years sales and some camera experience. Will sell present studio or integrate into larger firm and travel South.

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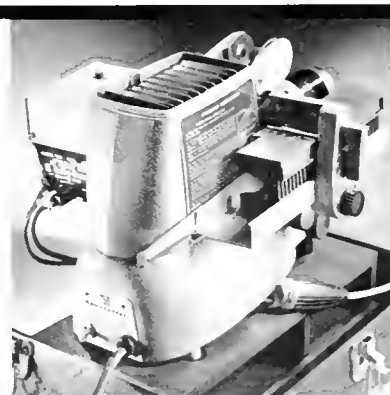
New and better teaching tool from Bell & Howell



Famous "Specialist" multi-purpose projector now 750W!

Today's brighter classrooms and larger lecture halls call for equipment to match. Bell & Howell's brilliant new "750 Specialist" meets this need . . . and exceeds it! Every feature is made for modern teaching.

- Throws more light than any other 750-watt multi-purpose projector . . . a full 950 lumens.
- Has rugged die-cast aluminum housing. Unit weighs only 9¼ lbs. without case.
- Filmstrip moves on ceramic tracks . . . nothing touches picture area.
- Metal instruction plate permanently mounted on projector is always handy, never gets lost.
- Projects single and double frame filmstrips or 2x2 slides . . . easily converts for automatic slide projection.
- Big 5" fan assures efficient, full-time cooling.
- New design "smooth-focus" lens gives razor-sharp pictures.
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Automatic electric slide changer also available. Permits push-button operation from teacher's desk . . . automatically refills slides in correct sequence ready for next showing. Ask for a demonstration.

Available through Bell & Howell Audio-Visual Dealers

Free booklet! Write Bell & Howell, 7108 McCormick Rd., Chicago 45, Ill.



Bell & Howell

FINER PRODUCTS THROUGH IMAGINATION

Clark Equipment Film a Saga of Materials Handling

SPONSOR: Clark Equipment Company.

TITLE: *Moving Mountains*, 27 min., color, produced by Pilot Productions, Inc.

If the ancient Egyptian laborer could have foreseen how easily the modern worker bears material burdens, he'd have asked Father Time for a transfer. Workers in preceding ages would be awestruck by the machines which today act as man's muscles.

Moving Mountains depicts man's gradual success in freeing himself from heavy labor and calls attention to the widely-used mobile materials handling equipment which does much to aid the modern worker. Clark Equipment Company is mindful of the story told because it manufactures such

muscle-extendors as fork-lift trucks, over-the-load carriers, towing tractors, automotive drive units, tractor shovels, cranes, dozers and scrapers.

The film begins with scenes of Egyptian slaves constructing aqueducts, buildings and pyramids. It recounts the centuries of hard physical labor and the development of mobile machines which wonderfully increase the amount of lifting and hauling a man can do—with an effort which would look like utter relaxation to his ancestors.

Moving Mountains is available on a free loan basis. Requests for its use should be addressed to: Community and Industrial Relations Department, Clark Equipment Company, Buchanan, Mich.



"Moving Mountains," a new Clark Equipment Co. film, includes this scene of colonial day methods of materials handling.

Tuberculosis Assn. Film Sparks National Drive

SPONSOR: National Tuberculosis Association

TITLE: *Are You Positive?*, 13½ min., color, produced by Ed Cullen Associates.

☆ To correct widely held public misconceptions about tuberculosis and its control, the National Tuberculosis Association has produced this new film to launch a nation-wide campaign of public information and education through its 3,000 affiliate TB associations.

Basis for the campaign is the fact that, while TB is still the giant among infectious diseases in the U.S., with nearly 55,000,000 already infected with the TB germ, 100,000 new cases and nearly 15,000 deaths reported last year, many people believe it has been "practically wiped out." This was confirmed by a recent national Gallup poll in which one out of every 17 people held that view.

Are You Positive? deals with the most widespread misconceptions. It will be used as the springboard for discussion of local TB problems at meetings by thousands of community groups all over the country.

To pace the campaign, a step-by-step promotion plan and guide book have been prepared for use by the 3,000 county TB associations. Preview showings of the film for national media representatives and national organizations interested in community health and welfare problems have been held in New York. State and local TB associations will follow the same pattern in getting local campaigns under way. Prints of the film will be available through local TB associations at no charge for showings by community groups.

Paper Mill Power Measure Explained in Research Film

☆ A method of computing loss of power caused by friction in paper mill pipes will be presented in a motion picture sponsored by the hydraulics committee of the Technical Association of Pulp and Paper Industry. The film, now in the final editing, will be shown at the 1958 national conference of the Association, next July, in Portland, Oregon.

The picture has been prepared through the cooperation of the hydraulics committee and Frank R. Forrest of the Allis-Chalmers Manufacturing Co. Chairman of the TAPPI committee is Kenneth J. Mackenzie, superintendent of the paper mill at Eastman Kodak Company, Rochester, New York.

Seven years of research at the University of Maine yielded the information upon which the power-loss calculation method explained in the film is based. The research was based on the fact that paper pulp is moved in paper mills by pumping it in the form of slush, Mackenzie said. He pointed out that such pumping involves costs in equipment and in power.

To develop a means of determining the amount of power loss through friction of the paper stock, TAPPI organized a study of the world literature on paper-making in 1948. When the literature research ended, University of Maine chemical engineers under the supervision of Dr. Richard E. Durst, began work on the problem. Later, a \$40,000 pumping system was installed at the University and additional funds were provided by TAPPI for the study.

This long-term study has resulted in a small unit which enables engineers to calculate pipe friction and measure for power required to pump stock through mill pipes.

The TAPPI committee agreed that a motion picture was the way to present the results of the research. Following its premiere at the TAPPI conference during 1958 Paper Week, the film probably will be circulated for other screenings among industry members.

* * *

Film Associates of California Make Muscular Dystrophy Film

◆ Film Associates of California is cooperating with the Los Angeles chapter of the Muscular Dystrophy Association in production of a 10-minute color film, produced by Josef Lesser.

Forestalling damage is better than repairing damage

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—after 24 years, still the best way to protect and preserve film.

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SALES TRAINING

"Opening the Sale" Released by the Dartnell Corporation

☆ Getting his "foot in the door" is a tactical problem which often troubles the trainee salesman. *Opening the Sale*, a new 30-minute motion picture released for rental and sale by The Dartnell Corporation, Chicago, is designed to help salesmen through the barrier of strangeness that stands between them and their prospects at the beginning of a sales interview.

Opening the Sale is the fourth in Dartnell's series featuring Richard C. Borden and Alvin C. Busse, who teach sales technique by enacting typical interview situations. Borden and Busse combine humor with sales skill to make their points.

Shows the Door-Openers

In black and white, the training film presents five door-opening techniques that move the salesman past hazards and equip him with a pattern which he can adapt to the sales time, place and prospect. The five techniques demonstrated are:

(1) "VIP your way in with the appearance and manner of the very important person you really are; (2) SCHEDULE your way in with the power of appointment; (3) ASK your way in with a lid-lifting question; (4) ATTRACT your way in with the magnet of motive; (5) BLAST your way in with the dynamite of an attention-getting visual exhibit.

How to Get This Film

Opening the Sale is available on a rental print basis and new prints may be purchased outright. Both rental and purchase prints are accompanied by a set of display posters and a comprehensive meeting outline. For details on obtaining the film, write to The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40, Illinois.

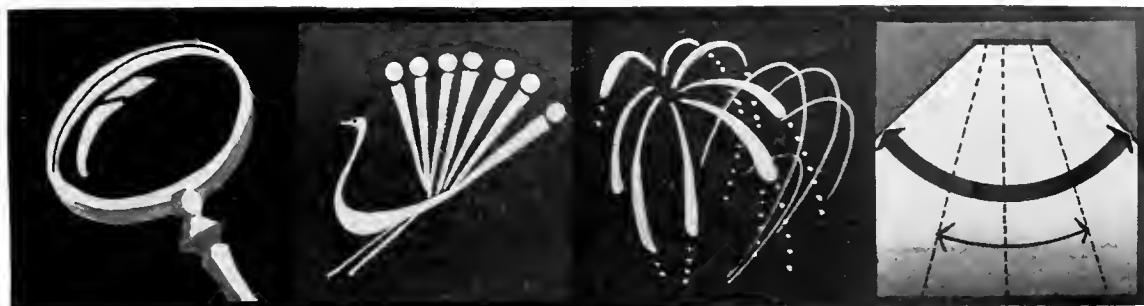
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HOT PRESS TITLE EQUIPMENT

Prefer used equipment in good condition accepting card sizes up to 16" x 20". State price, availability date for immediate cash offer.

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Production Lines

Dynamic Films Sets Executive Office Move to Park Ave., N. Y.

Dynamic Films, Inc., has leased space for executive and sales offices and screening rooms in a new building at 405 Park Avenue, New York. The company will move into the new offices about December 15.

Nathan Zucker, president of Dynamic, said that his company will expand its sound stages and editing rooms at the Dynamic Films' Building, 112 West 89th Street, and that it will also handle there its research and development work in video tape.

* * *

Pathscope to Modern Setup at New York Coliseum Building

The Pathscope Company of America, Inc., now in its 43rd year, is working out of new offices in the New York Coliseum Building at 100 Columbus Circle.

In one of the most modern buildings in town, president Edward J. Lamm has installed complete new office equipment, projection facilities and screening room, making Pathscope at once one of the oldest producers in the country in one of the most up-to-date office set-ups.

Pathscope is, of course, retaining its expansive and recently improved studio facilities in Long Island City.

* * *

Lawrence Forms Hollywood Unit as 5th Affiliate Since '54

Robert Lawrence Productions, Inc., has formed a new affiliate, Lawrence - Schnitzer Productions, Inc., at 1040 North Las Palmas, Hollywood, California.

The new company is the fifth branch of affiliate acquired by the Lawrence organization since 1954, when an expansion program was inaugurated to provide the company's clients with one-stop film service.

Today the company, with main headquarters and studios in New York, has a production company in Canada, an animation affiliate in New York, an industrial and special effects division in New York, an animation affiliate in Hollywood, and now a production company in Hollywood.

In charge of the new operation is Gerald Schnitzer, vice president, a motion picture producer, director and writer for 17 years. Mr. Schnitzer has written, directed or produced for studios and agencies.



Hosts at recent Manhattan preview of "Steel Valley" were (l to r) A. M. Tredwell, president, Sharon Steel Corp. (sponsor); James A. Roemer, board chairman; W. T. Blair, v.p., treas.; and producer William Alley.

"Our Filmline Processor gives us theater-quality footage automatically*— FREES US FOR OTHER WORK."

— says Leo Alexander
of Sports Film Labs, Inc.



CONTROLLED PROCESSING makes the difference!

42,000 feet in one continuous 8 hour operation with their new R-90 Processor, proved to Sports Film Lab, Arlington, Mass., just how easy and economical FILMLINE Processors are to operate. Simply-load the machine, push button, and walk away. Immediately... Controlled Processing takes over. The exclusive Overdrive FILM Transport System prevents film breaks, scratches and static marks. Film Footage remains constant in all tanks at all times assuring consistent development roll after roll. And Filmline's Precision-Engineered "Temp-Guard" system automatically provides proper heating and cooling of all solutions. Choose from 14 standard models. Stainless Steel construction, precision parts and bearings. Long Life operation.

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*Pat. Pending

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Filmline

Consolidated Film Industries Starts Building Lab Annex

☆ In early November, Consolidated Film Industries broke ground for construction of a new two-story addition to the laboratory's 35mm building in Hollywood.

Completion of the annex, in an estimated five months at a cost of approximately \$500,000, will mark the third major structure that has been erected on the CFI lot since 1952. The new building will provide additional color processing facilities in anticipation of increased demand on the part of industrial, educational and religious film producers.

Supervising construction of the air-conditioned, fully sprinklered building will be Ed Reichard, CFI chief engineer, who served as consultant to Bell & Howell Company, Chicago, on the design of the new additive color printers which will be installed on the ground floor.

Additional color facilities will provide for timing, inspection, densitometry, matte assembly and quality control. Enlarged drafting and engineering accommodations also will occupy the first floor. The second floor will contain 14 additional cutting rooms and provide for expansion of CFI's title & optical department.

* * *

RCA Custom Record Sales in Nashville Recording Studio

☆ RCA Custom Record Sales has opened a new recording studio-building in Nashville, Tennessee. The new studio, of modern design, is equipped with the latest in recording equipment. It is designed specifically for "dead-type" recording and eliminates acoustical problems normally inherent in buildings not so designed. The entire studio-building is constructed of concrete block whose sound-proofing and structural characteristics are ideal for studio construction. The extensive use of perforated transite, acoustical tile and fibreglas eliminates low and high frequency reverberation problems.

* * *

Niles Announces Exec Staff for Rural TV Film Projects

☆ *Cross-Country*, a new television film program being developed for rural America by Fred A. Niles Productions, Inc., will be headed by R. W. O'Brian as director of marketing and Patricia J. Trumbull as program coordinator, according to Fred Niles, president of the Chicago-Hollywood film company.

**Super Anscochrome Film
Available in 16, 35, 70mm**

Super Anscochrome Daylight Type Color Film now is available in 16mm, 35mm and 70mm sizes, according to the manufacturer, Ansco, Binghamton, New York.

Said to be 10 times faster than previous color films, Super Anscochrome Daylight has an official exposure index of 100 with normal processing. Super Anscochrome in 70mm width will make it possible to utilize fully the modern cameras used in supersonic missile tracking and sequence-type photography.

Ansco recommends the film for use in professional equipment only where fast shutter speeds permit full utilization of the film's extreme sensitivity to light.

**Socony Mobil Initiates Fall
Production at Caravel Center**

Socony Mobil, a client of almost thirty years' standing, initiated Caravel's fall production activities in the new production center with a TV film commercial for its Mobilheat fuel oil, one of a series being made for various Socony products through Compton Advertising.

At the same time, Caravel began shooting on location for another old client, American Can Company, on a series of institutional TV film commercials, also through Compton.

Other recent production on Caravel's new 75 ft. x 100 ft. main stage has been a series of commercials for Pharmaceuticals, Inc.'s Somnex, through Parkson Advertising.

Majestic Midtown NY Office

Majestic Motion Pictures, Inc. has opened new midtown offices at 15 East 48th Street, New York.

In addition to the new offices, Majestic will continue to maintain production studio facilities at 338 East 74th Street.

SALESMAN WANTED

Exceptional opportunity for salesman who has agency and industrial contacts, and can sell animation and live action film production, with enterprising producer now building sales force. Inquire

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In Canada, call Record Department, RCA Victor Company, Ltd., 227 Mutual Street, Toronto, Ontario. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y. — JU 6-2200.

"She Wears 10 Hats" Suggests Appliances for Busy Housewife

When a modern homemaker is called on to serve as maid, laundress, cook, chauffeur, accountant, Girl Scout leader, PTA member, nurse, hostess, and wife, figuratively *She Wears 10 Hats*.

In a 12-minute, black and white, 16mm film produced by Fred Niles Productions, Inc., for National Presto Industries, this woman is portrayed as constantly looking for developments to help her perform her many duties. One such development, the film's sponsor maintains, is the application of controlled heat in separate appliances.

The production goes on to illustrate Presto's Control Master unit, a separate detachable device housing a thermostat. Attached to seven Presto appliances, the unit enables each to become electric and automatic.

In addition to telecasts of the film on 75 TV stations from now until mid-December, Presto will distribute the film to 125 other TV stations between January and October, 1958.

The film will augment Presto's campaign in consumer and trade magazines during the firm's national fall and winter promotions. Guaranteed TV showings permit merchandizing of film on local levels through post-showing, follow-up spot commercials of one-minute length promoting dealer participation in the campaign. Fifty-second commercials, with 10-second dealer mention, will be used in the national TV spot campaign supplementing the film.

The script was written by Niles' creative director Ruth Ratny. Tom Rook directed. Howard Siemon and A. E. Stacey handled photography.

American Dietetic Association Recruits Dietitians Via Film

☆ The American Dietetic Association is planning the production of a film, aimed at recruitment of hospital dietitians, according to Miss Lucille M. Refshauge, president of the association.

"The national shortage of dietitians is so critical that three out of every five hospitals in the U.S. today are without qualified dietitians," she said.

Although hospitals are growing in number and in patient-load, at the present rate only 600 dietetic interns are preparing annually for careers in dietetics, whereas 15 years ago more than 900 young

What's New in Sponsored Pictures

people completed internships each year, Miss Refshauge indicated.

"This educational film will be used to alert young people to the opportunities for useful and interesting careers in a most important branch of the health field," she said.

The H. J. Heinz Company will finance production of the film, for which a producer is to be announced by the ADA.

Maine Agricultural Department Releases Film, "Potatoland"

☆ *Potatoland*, a new color motion picture sponsored by the State of Maine's Department of Agriculture was premiered at the National Marketing Service Workshop held at Memphis, Tennessee during the first week of November.

The film tells the story of Maine's modernization of its potato industry—from selection of varieties for various household uses to improvements in handling and packaging. Starring Sally Knapp, New York soprano. *Pota-*

toland was filmed mostly in northern Maine, during 1956 and in the spring of 1957.

At the premiere, the film was introduced by George H. Chick of Monmouth, deputy commissioner of the Department. Earlier, William P. Charron of Brunswick, in charge of marketing activities under Chick, spoke on the marketing of Maine chicken and showed the Department's theatrical documentary, *Maine Barbecue*, which features Miss Knapp and Dorothy Raedler's American Savoyards.

Charron said that 1,211 New York and Boston theatre showings in July, August and September had been coordinated with market service work and other promotional activity conducted by the Department and poultry processors.

The Department's publicity director, H. G. Hawes, who produced *Potatoland* now is distributing *Maine Barbecue*, *Potatoland*, and 12 other films which he has made on different segments of Maine's agricultural economy to

television stations throughout the eastern United States.

Caravel Public Service Spots Aid Pedestrian Safety Drive

☆ Five public service television spot commercials for use by Manhattan television stations in promoting Mayor Robert F. Wagner's year-long Pedestrian Safety Campaign, commencing November 18, were recently filmed at Caravel Film's new production center at 20 West End Avenue under the direction of Calhoun McKean, vice president in charge of television for the New York City studio.

Appearing in short filmed speeches to urge cooperation with the safety campaign were NBC-TV star Arlene Francis; Westinghouse's official hostess, Betty Furness; CBS-TV sports announcer Phil Rizzuto; prizefighter Sugar Ray Robinson, and CBS Radio singing star Lanny Ross. Their services were donated as a personal contribution to the safety campaign.

Heading the Mayor's special citizen's committee to direct the safety campaign is Mr. Jack I. Strauss, President of the R. H. Macy & Company. McCann-Erickson, Inc. contributed its services in advertising and publicity arrangements.

Pure-Pak Sponsors Boy Scout National Jamboree Picture

☆ In July, 1957, over 50,000 Boy Scouts from all over the country pitched their tents on ground already famous for another encampment 180 years before. Valley Forge was appropriate locale for the Scouts national Jamboree, an impressive demonstration of the American ideal fought for those many years ago; individual initiative combined with teamwork and group cooperation.

Pure-Pak, manufacturers of paper cups and other eating utensils, was there with producer Robert Enders to capture this event.

The picture conveys an impression of the many activities during the Jamboree, from log-rolling contests to songs around the evening campfires. The film attempts to express the spirit of Scouting and character building phases of the whole program through these scenes. The title, *For God and My Country*, was taken from part of the Boy Scout Oath.

Prints are available from Modern Talking Picture Service, Inc. to private groups and TV stations nationally on a free loan basis.



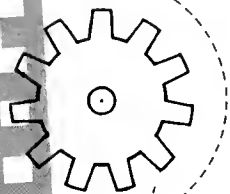
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RIGHT OFF THE REEL:

(CONTINUED FROM PAGE TWENTY-EIGHT)
can Telephone & Telegraph Company, spoke on "The Industrial Film Sponsor and his Problems." Closed-circuit television for industry was covered by W. P. Rosensohn, TelePromp-ter Corporation, and by J. B. O'Connor, of T.N.T. Tele-Sessions, Inc.

The last day was devoted to lecture and film presentation for employee training under the supervision of Dr. Robert L. Cantor, Director of Training of the Ronson Corporation, assisted by Wilbur H. Hanawalt, of Rutgers University, and W. J. Glennon, Jr., Manager of Education and Training, Equitable Life Assurance Society. Their theme was "The Effective Use of Audio-Visuals in the Field of Training in the Industry of Today."

Film Council of America Boord Votes to Dissolve Corporation on Nov. 15th

☆ The process of liquidation of its physical assets which began several months ago was culminated last month (October) when the Board of Directors of the Film Council of America voted to dissolve the organization as of November 15th. Remaining assets, including rights to the American Film Assembly, were to be used to meet outstanding obligations.

Preparations were also made to handle existing film circuit projects and to safeguard return to print owners of films submitted for the recent Edinburgh and Venice Film Festivals. Apparently ended was a decade-long program, largely supported within recent years by the Ford Foundation Fund for Adult Education.

Sixth Annual Columbus Film Festival

The Film Council of Greater Columbus, Ohio, has announced the Sixth Annual Film Festival of that organization will be held on Wednesday and Thursday, April 16, 17, 1958. Preview films will be accepted for judging now and until March 1, 1958. Inquiries concerning the affair should be directed to Daniel F. Prugh, president, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio.

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we have served an ever-increasing number of the world's leading producers
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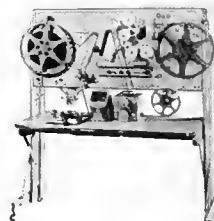
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Ideal for large screen projection too.
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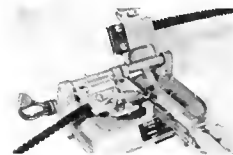


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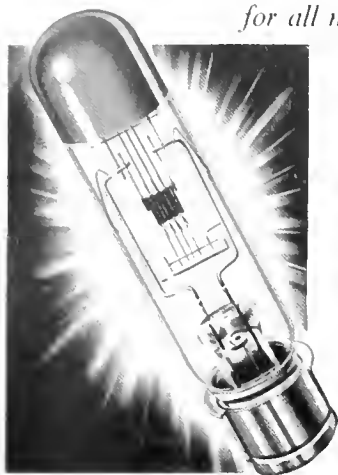
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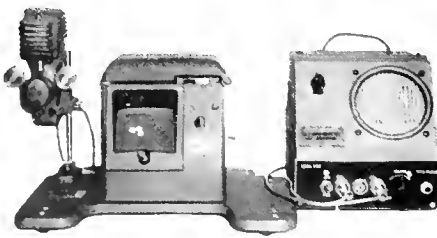
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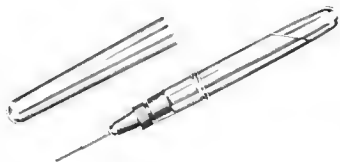


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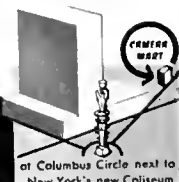
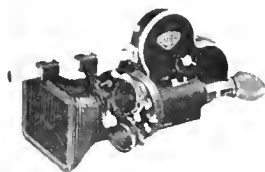
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BUSINESS SCREEN EXECUTIVE

United World Films Names John Desmond Vice-President

☆ John Desmond has been elected a vice-president of United World Films, Inc., New York, a subsidiary of Universal Pictures Com-



John Desmond

pany, Inc., according to James Franey, United World president.

Desmond has worked for United World since 1946 and has held executive positions in the firm's headquarters and in its midwestern sales operations. He was appointed general sales manager in 1953 to coordinate and supervise distribution activities in entertainment, educational and sponsored films.

McCormick-Wade Animation Headed by Don McCormick

McCormick-Wade Animation, New York, is a new motion picture animation company, formed as an affiliate of Roger Wade Productions, Inc. Don McCormick, former vice-president of UPA and general manager of its New York office, heads the new firm.

He worked with Walt Disney as an artist for six years before joining UPA in 1951. At UPA he was responsible for all commercials made by the New York office.

Charles Wasserman to Transfilm, N. Y.

Charles Wasserman, motion picture director, is a new member of Transfilm, Inc., N. Y. studio organization, according to Walter Lowendahl, president.

He has been a free lance director in Hollywood and New York. Since 1946 Wasserman has worked on more than 100 film programs.

F. Stanton Webb Sales Chief for Jerry Fairbanks' Studio

☆ Appointment of F. Stanton Webb to the newly-created executive post of national director of sales has been announced by Jerry Fairbanks Productions, Hollywood.

Although his headquarters will be in Hollywood, Webb plans to concentrate on the New York sales area. He will also direct activities in Fairbanks' Chicago and San Antonio offices.

For 10 years, Webb served on the executive staff of the Research Institute of America. More recently, he has been vice-president of the Paper Mate Pen Company, in charge of the midwest division.

Art Wright Joins Frank Block Associates as PR Vice-President

☆ Frank Block Associates of St. Louis and New York has appointed Arthur Wright, Jr., as the firm's vice-president in charge of public



Arthur Wright, Jr.

relations. Wright also will work in the agency's film activities.

He comes to Block from Condor Films, Inc., of St. Louis, which he headed since its founding six years ago. Prior to his association with Condor, Wright was an account executive with Fleishman-Hillard, Inc., St. Louis.

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Phil Frank Joins Caravel's Sales Staff at N. Y. Center

☆ Phil Frank, veteran television sales executive, has joined Caravel Films, Inc. His appointment is the first made by Caravel since it has occupied its new film pro-



Phil Frank . . . to Caravel sales

duction center at West End Avenue and 60th Street, New York.

Prior to his new position, Mr. Frank was sales and account executive for Peter Elgar Productions, Screen Gems and George Blake Enterprises.

Hicks Named Account Executive at Wilding Picture Productions

☆ Robert B. Hicks has joined Wilding Picture Productions, Inc., as an account executive in Wilding's Midwest Sales Division, headquartered in Chicago. Hicks has a background in advertising, public relations and sales. He formerly was sales manager of Colmes-Werrenrath, Inc.

Halas & Batchelor N. Y. Office

☆ Halas & Batchelor Cartoon Films, Ltd., British animation studio, has opened a production and liaison office at 11 West 42nd Street, New York City. In charge of the branch is Irene Lee, who comes from Halas & Batchelor's offices in Soho Square, London.

Stanley Wynett to Direct Promotion for Modern, N.Y.

Modern Talking Picture Service, Inc., New York, has named Stanley Wynett, New York, as the firm's director of sales promotion, a new position involving advertising, sales promotion, and public relations. Wynett has been a media promotion writer with Royal and de Guzman Advertising, Inc., New York. Previously, he had worked as assistant sales promotion manager of Stein Printing Co., Atlanta.

Rudy Nelson Joins Reid Roy

R. (Rudy) Nelson, formerly of Paramount's special effects department, is now a director at Reid H. Ray Film Industries, Inc., St. Paul, Minn.

Also an arrival from Hollywood for conferences with Navy personnel on nautical films being produced by Ray is A. Kirsanoff, director in the firm's Hollywood animation department.

Andrew Gold on Executive VP of Vidicam Pictures Corp.

Andrew Gold is now executive vice-president of Vidicam Pictures Corp., New York, according to Al Justin, president of the firm. Gold will handle consolidation and supervision of production activities and the expansion of commercial and industrial film production.

He was a free-lance motion picture cameraman for major producers from 1938 to 1941. Gold joined the New York staff of RKO-Pathe in 1946. When Pathe became a part of Warner Brothers in 1947, Gold directed Warner Brothers features and shorts. He was appointed eastern chief of production for Warner in 1950.

Bill Lone Returns to Video

William E. Lane has rejoined Video Films, Detroit, as production manager after a brief association with Haig and Patterson, Detroit, according to Clifford Hanna, founder of Video.

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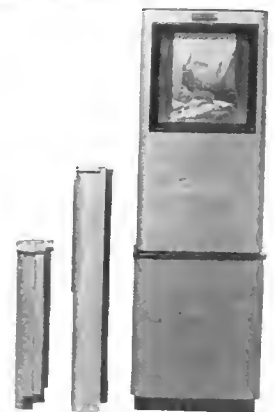


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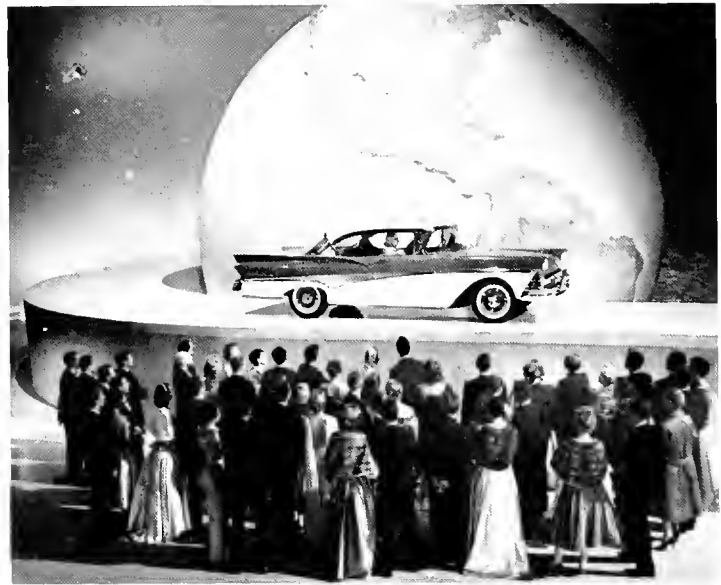
THE '58 FORD, "proved and approved 'round the world," is being nationally heralded on TV screens, in newspapers and magazines as "the first car ever to use the whole world as a test track." Behind that slogan and the entire campaign in fact is the story of the million dollar "round the world" film project recently completed for the Ford Motor Company by Filmways, Inc. (through the J. Walter Thompson Company, Ford's advertising agency).

Probably the biggest single element in the visual part of this program is the huge 40-foot rotating globe, called "the largest television set ever constructed." The only site large enough

to contain the set in the East was an armory in Jersey City. Filmways photographed the new 1958 Fords in front of the rotating globe with commentary by such performers as Arthur Godfrey and Tennessee Ernie. These scenes, made at a cost of \$40,000, are being integrated into Ford TV commercials, feature and public relations films to be released throughout the 1958 car year.

Martin Ransohoff, executive vice-president of Filmways, Inc., and Karl Heuglin, set designer, supervised the mammoth project. A 20-ton electric turntable which rotates the globe gives some idea of the engineering details involved in this production effort. 


In the pictures: (panel at left, top to bottom) Filmways' executive vice-pres. Martin Ransohoff and Karl Heuglin, set designer, examine scale model of globe; other pictures show segments being laid out on armory floor, gradually rising to completion and below, what the home viewer will see on a Ford TV commercial. Globe rotates as do other spheres. 



A "Holiday Package" of Business Screen Editorial Features

SOME OUTSTANDING EDITORIAL events are coming up in our annual year-end issue of BUSINESS SCREEN. There's a great story titled "Show Business, 1958" in which we detail the many live and filmed programs recently employed by leading companies to introduce '58 products and services. To bring you this we covered the events with reporters on hand for such presentations as the 1958 Ford Product Inaugural (at Milwaukee, Wisc.); the nationwide Frigidaire product shows (seen at Chicago and Hinsdale, Ill.) and many others, from New York to the Coast.

The General Mills' shareholder meetings, with another visualized annual report film, will also be reported by the man who was there . . . and we're reviewing the American Feed Manufacturers' new film *Old MacDonald's Farm*.

Preview details on our own 20th Anniversary publication program will also be provided in this "holiday" number. We're introducing new staffers; a new magazine format (note the special body type already in use throughout this issue). Continued attention will be given the nation's urgent need for scientific and technical leadership and films' related role. 

Preview People

Pictured at N. Y. screening of the *Aero Mayflower Transit Co.* film were (l to r) Frank Arlinghaus, pres. Modern Talking Picture Service; Gilbert Fuller, vp. Selz Organization; prod. Paul Alley.



(Left) Hosts at preview of "The Mayflower Story" (see page 47) were *Aero Mayflower* vice-president Edw. J. Rosasco (left) and Paul Alley, producer.

150 Airline Films Listed in New Air Transport Guide

☆ Some 150 motion pictures produced for the international airlines are described in a 40-page guide just published on behalf of the industry by the International Air Transport Association (IATA), Montreal, Canada. The "IATA Directory of Airline Films" will be circulated to film distribution agencies and television outlets.

Complete descriptions of more than 100 tourist and travel pictures and some 40 special interest films, together with geographical and topical indexes of the places

and subjects they illustrate appear in the directory. The guide's contents represent the work of more than 20 airlines.

Most of the films listed have been produced in 16mm.

The IATA intends to keep the directory up to date and to issue supplements or revised editions as the need arises. Copies are available to film, tv and other directly interested agencies and may be obtained on application to: The Public Relations Office, International Air Transport Association, Terminal Centre Building, 1060 University Street, Montreal 3, Canada.

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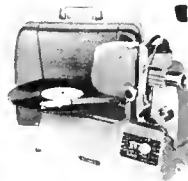
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BUSINESS SCREEN EXECUTIVE

Anco's Alan Cook to Head LA, San Francisco Branches

☆ Alan Cook of New York will supervise sales and service of professional motion picture products for Anco in the Los Angeles and San Francisco areas. Charles Seager, marketing manager for Anco's professional motion picture sales, made the announcement.

With Anco for the past 15 years, Cook has worked in the firm's quality control and technical sales departments. He will headquarter in Anco's Hollywood office. ☐

Metzger to Anco Sales Service

☆ William H. Metzger has been appointed sales service supervisor of professional motion picture products for Anco, Binghamton, New York. From Anco's New York City office, he will supervise sales activities in the company's Atlanta, Binghamton, Boston, Chicago, Detroit, Dallas, New York and Toronto sales districts. Metzger has been a member of Anco's professional motion picture department for five years. ☐

* * *

3 District Sales Managers Appointed by Radiant Mfg. Co.

☆ Richard O. Mantz, Charles P. Adams and George C. Noble are new district sales managers for the Radiant Manufacturing Corp. Mantz will represent the Chicago area projection screen manufacturer in eight southeastern states. Adams will manage the company's middle-eastern sales territory.

Mantz comes to Radiant after 10 years with Anco Corp., where he served as technical and sales representative. Previously, he did sales and promotional work for other firms in the photographic industry.

In the photo trade for 23 years, Adams formerly was with Bell & Howell Company as a district manager. He served for five years as photographic supervisor of the U.S. Securities and Exchange Commission. ☐

* * *

Ken Dobbs Joins Kling Film Productions as Account Exec.

Ken Dobbs, formerly associated with Sarra, Inc., is now an account executive with Kling Film Productions, Chicago. Dobb's experience includes servicing of agency and direct client accounts, in addition to a production background, according to Hilly Rose, sales manager and creative director of Kling.

J. W. Edwards Named to Represent Animation, Inc.

☆ Representative of Animation, Inc., in Chicago, Milwaukee, St. Louis, and Texas will be Joe Edwards of Chicago, according to Animation's president, Earl Klein. Edwards has worked in advertising and public relations for Wells Organizations, Inc., Chicago. He also has been associated with Southwest Indoor Advertising Co., Houston; Erwin, Wasey and Co., Houston; Texas State (radio) Network, Fort Worth; and Tracy-Locke-Dawson, Inc., Dallas. ☐

* * *

Alexander Film Co. Appoints Anderson as Production Chief

☆ James A. Anderson has been appointed vice-president in charge of production for Alexander Film Co., Colorado Springs, Colorado. He previously was production manager. Jay Piccinati, formerly a sales rep for Alexander, has been named to the new post of director of marketing at the studio. Piccinati's appointment figures in an effort to expand sales and promotional activities. ☐

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Above: Canada's Consul-General Gerald Newman (left) discusses trade with Ernest Schimmel.

U. S.-Canada Trade Committee Named by Chicago Chamber

To better trade and industry relations between the United States and Canada, a Canadian-American Trade and Industry Committee has been established within the Chicago Association of Commerce and Industry. Chairman of the new committee is Ernest L. Schimmel, vice president of Bell and Howell Company and president of the Bell and Howell Canada Ltd.

"This new committee will foster activities which will further in-

terests and good relations between Chicago firms and their affiliates in Canada and encourage greater two-way trade between Chicagoland and that country," according to Thomas H. Coulter, chief executive of the association. "It will also discuss and make recommendations on trade and economic problems concerning the two countries."

In 1956, there was a total U.S. private investment in Canada of \$12.1 billion, including manufacturing investment of \$3.2 billion, an increase of 350 million over 1955. Some 25 firms from the Chicago area established branch plants in Canada each year, and it is estimated that there are now close to 300 Chicagoland firms with affiliates in Canada. This is a larger proportion than any other area in the United States. In 1955 Canada exported through the Chicago customs port goods valued at \$51,607,244.

Leila Virdone to Guide Kalart Sales Service, Promotion

Mrs. Leila A. Virdone is now assistant sales manager of The Kalart Co., Plainville, Conn. She will supervise sales service and sales promotion for Kalart photo flash and movie editing equipment, Victor 16mm motion picture projectors and Soundview slide and slidefilm apparatus.

Formerly in charge of sales and production for the Automatic Projection Corp., New York City, Mrs. Virdone also has served as executive secretary of the Stenson Export Trading Corp.

William Pedersen to Manage Anso Advertising Department

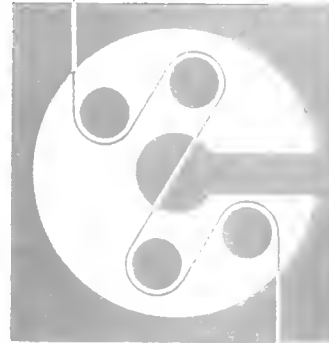
Appointment of William K. Pedersen as manager of the advertising department of Anso, Binghamton, New York, has been announced by Con Donovan, Anso's director of advertising and promotion. Anso is the photographic manufacturing division of General Aniline and Film Corporation.

Pedersen will plan, schedule and supervise all of Anso's advertising department activities. He has been a member of Anso's advertising department staff for the last three years.

Ely Heads Market Research for Bell and Howell Company

New manager of market research for Bell and Howell is Paul F. Ely, Jr., of Chicago. Carl Schreyer, marketing vice-president of the firm, made the announcement.

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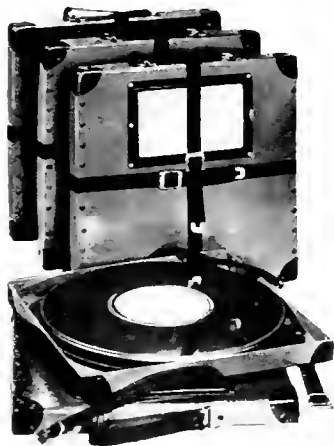
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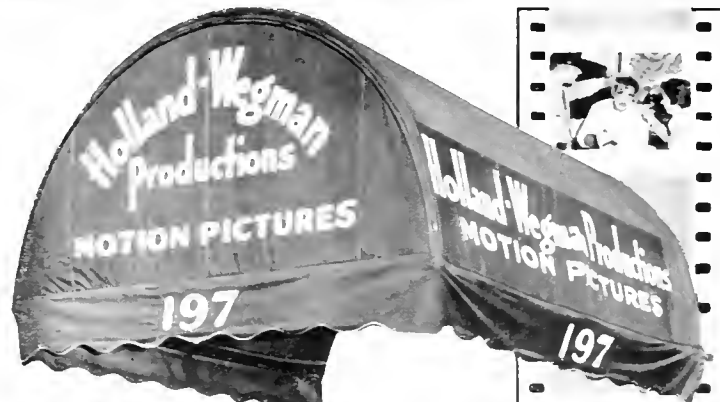
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New Home-Visual Equipment

Recent Product Developments for Production and Projection

**RCA Adds 16mm Projectors
Designed for 1200-watt Lamps**

☆ Projection of more light on the screen and longer operating life are advantages noted for two new 16mm sound motion picture projectors manufactured by the Theatre and Industrial Products Department, Radio Corporation of America.

The new RCA projectors are designed to utilize the recently developed 1200-watt lamps which send more light to the screen than the conventional 1000-watt lamps. The models include a dual-case 15-watt unit with a 12-inch separate speaker for audiences of approximately 1,000 and a single case 7-watt unit with built-in speaker for audiences up to 400 persons.

Both projectors have a loading capacity of 2,000 feet of 16mm film. They are provided with a field-flattener type two-inch f:1.6 coated lens. They operate direct from a 110-volt AC wall outlet.

The projectors feature built-in lubrication, a blower rotor for aperture plate cooling, nylon sprocket shoes, synthetic sapphire film-pressure shoes and scuff-resistant casing. Both models can be plugged into existing sound and public address systems.

* * *

**Da-Lite Screen Company
Announces Two New Models**

☆ Two new tripod-type portable motion picture screens have been marketed by Da-Lite Screen Company, Warsaw, Ind. Named "Flyer" and "Pacer," the new models both feature Da-Lite's White Magic glass beaded fabric.

The Flyer is available in four screen sizes, ranging from 30" x 40" to 50" x 50". Its 2-inch round case has a green hammerloid baked finish, and is attached to the center tube with Da-Lite's regular band assembly to prevent any loosening from the stand.

The Pacer is a fully automatic push-button screen available in eight models ranging in screen size from 30" x 40" to 70" x 70". In these models, the pressing of one button causes the legs of the tripod or stand to automatically glide open and set in place. The extension tube pops up in place at the same time. The Pacer has a large, round 21½"-diameter case with dome-type Cycloc end caps and center band construction.

**Viewlex 2x2 Slide Projector
Features the "Thermo-Gard"**

A new Powermatic model, 2" x 2" automatic slide projector which features a thermostatic control, has been designed by Viewlex, Inc., Long Island City, New York.

The thermostatic device, Thermo-Gard, controls film plane and projector body temperature and helps prevent slide popping. Thermo-Gard guarantees low film plane temperature, thus protecting transparencies and internal projector elements, the manufacturer states. Abnormal temperatures in a projector usually are due to over-volted power lines, faulty lamps, or obstructed cooling systems in the projector.

Thermo-Gard control automatically shuts off the projection lamp at a temperature below the danger point. A small neon signal light tells the user that an abnormal condition exists. When the condition is corrected, the projector turns on again automatically.

* * *

**Radiant Mfg. Corp. Announces
Imperial Screenmaster Model**

A newly-styled portable motion picture screen, the Imperial Screenmaster, has been introduced by Radiant Manufacturing Corp.

The Imperial Screenmaster's fabric features a Radiant develop-



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Ship in FIBERBILT CASES

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Only original
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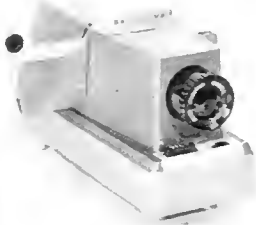
ment called Uniglow, which is said to be brighter than a beaded surface when viewed from the projection axis—or when viewed from as much as 45 degrees off the projection axis. Because it is free of grain, Uniglow gives greater resolution, the manufacturer notes.

The new screen model features a leatherette-covered screen case. This blue covering is permanently bonded to the metal case. Its color matches the screen's blue picture border. The Imperial Screenmaster, a tripod unit, is available in eight sizes from 30" x 40" through 70" x 70".

* * *

Model 707 Slide Projector Presented by Bell and Howell

Compact die-cast aluminum construction and blower-cooled 300-watt illumination are features of Bell and Howell's new Model 707 35mm slide projector. The machine has a manual changer, plus characteristics of the company's Model 706, and provides



Model 707 B & H Slide Projector.

full-area coverage of Super-slides, 2 x 2 and Bantam slides. The 707 has low-silhouette design, made possible by the new "short" projection lamp.

A spring-locking clip permits quick interchange of the manual slide-changer with accessory Semi-matic and Electric changers, when desired. A 5-inch f 4 coated lens and fawn-and-brown wrinkle finish are other 707 features.

* * *

Adapter for Polaroid Slides Developed for Realist "620"

☆ An adapter for the Realist 620 Slide Projector which will accept the new 2 1/4" x 2 1/4" Polaroid transparency has been introduced by Realist, Inc., a division of the David White Instrument Company, Milwaukee, Wisconsin.

Called the Realist 620 Slide Changer, the new adapter facilitates use of the Polaroid Land Transparency System, recently developed by Polaroid Corporation, Cambridge, Massachusetts.

With the Polaroid system, which

incorporates use of the Polaroid Land Camera, positive black and white transparencies can be produced in three minutes.

Users of the new adapter need only to remove the 35mm adapter from the projector and insert the Polaroid adapter—following instructions which accompany the Realist 620 Slide Changer.

* * *

Rapid Film Processor Introduced by Fairchild

A new self-feeding rapid film processor, the "Mini-Rapid 12" portable, has been unveiled by the Industrial Camera Division of Fairchild Camera and Instrument Corporation, Syosset, L. I., N. Y.

It is expected that the television industry will be interested in the processor because black and white negative film can be made positive electronically while being transmitted to the tv audience. Prime users of the new equipment will be photo laboratories and engineers on military, industrial and college research programs.

* * *

1958 A-V Equipment Guide

A comprehensive Buyer's Guide to all audio-visual projection equipment and accessories is being completed for early 1958 publication by BUSINESS SCREEN.

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Recruit high school grads, engineers, nurses;

Sell automobiles, appliances, ball bearings, antibiotics, industrial chemicals, steel, herbicides, guided missiles;

Improve public relations, highways, national defense;

Teach doctors, surgeons, radio technicians, pilots, farmers, the physically handicapped;

Promote vaccination, fluoridation, safety, home buying, thrift.

(A full page ad wouldn't contain the entire list.)

The point is that our experience is at your disposal, to help you do *your* job better and more economically.

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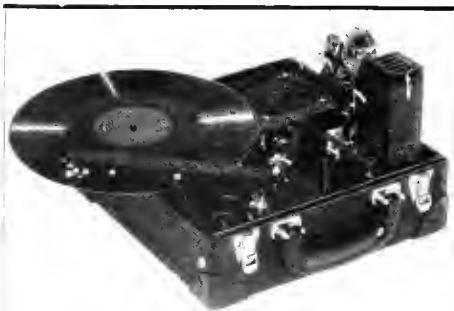
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INCORPORATED

Films for industry and television

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Instead of assuming that all machines are alike except in details, they compared. Of course the result was they chose the Picturephone. And they wrote this letter:

"We were very much impressed with the tone qualities of the speaker, even when volume was stepped up, and with the clarity of projection. Your Picturephone Model L is indeed a compact, light and attractive unit."

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CHICAGO
Phone: CAnal 6-4914

REPUBLIC BUILDS A SECOND "OMI"

(CONTINUED FROM PAGE FORTY-ONE)

window types. Truscon literature and nomenclature aids provided further stimulus to the session. Kinds of doors, through the medium of the versatile flip chart, generated additional interest, climaxed by a written quiz, not handed in for grading but with answers on its last page, that permitted each participant to test himself on meeting subject matter.

The theme of the second meeting, announced in bold print across the flip chart, was The Quality Story, merchandizing the quality aspect of Truscon products. As part of this promotion the second film in the series, *A Name You Can Build On*, was slated for viewing at the coming



A Truscon "salesman" (right) sells "builder" in "Mark of Merit Aluminum Windows" film.

get-together. This point made, the meeting leader distributed OMI booklets and binders for permanent record-keeping in the course. The simulated session then adjourned.

Thespian dealers, salesmen, and the builder demonstrated their enthusiasm for the OMI program, including a sale of metal doors by the dealer's salesman to the hard-bitten builder. In this sequence the well-informed Truscon man skillfully used a portable metal door to illustrate his product.

Dramatics concluded, the real-life dealers
(CONTINUED ON PAGE SEVENTY-ONE)



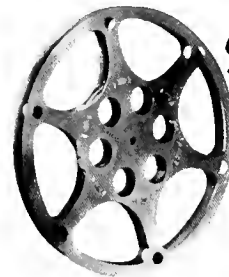
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MOOD AND BRIDGE MUSIC

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no binding
no rubbing
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professional reels & cans

Compro reels are sturdily constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compro reels and cans are finished in scratch-resistant special *baked-on* enamel. You are assured a lifetime of protection with these extra quality products... available in 600 ft. to 2500 ft. sizes.

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MODERN SLIDE PROJECTION IS OF LARGER SCOPE

with Clarity of Detail

Incandescent projectors restrict projection to small screens—small audiences. New large-screen picture projection has been made possible

by—

THE UNIVERSAL HIGH INTENSITY ARC SLIDE PROJECTOR



Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels and particularly where it is impractical, uneconomical or impossible to darken the room. Projects brilliant pictures up to 30 feet wide, using 3¼" x 4" and 2" x 2" slides.

Write for free literature, prices or demonstrations.

THE STRONG ELECTRIC CORPORATION
39 City Park Avenue • Toledo 1, Ohio



Dr. Harvey White demonstrates a physics experiment in EBF series.

EBF Physics' Films:

(CONTINUED FROM PAGE 38) ing). First, workers moved demonstration equipment into place, this gear having been made by Dr. White and his assistant, or purchased locally, or borrowed on split-second scheduling from: the University of Pittsburgh; University of California; Carnegie Institute of Technology, Westinghouse, GE, Mellon Institute, and others.

Produce a Picture Each Day

A conference between Dr. White, his assistant, the EBF producer, and the TV crew straightened out any photographic puzzlers relative to the day's program needs. An hour-long rehearsal at noon put the show "on the air" at 1 p.m.

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in the Science of
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rapid **FILM TECHNIQUE INC.**

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Founded 1940

This procedure went on for 162 consecutive school days.

Format for each program varied, depending on whether the program was a lecture-demonstration (Monday, Wednesday, and Friday) or a laboratory-experiment session (Tuesday and Thursday). Lecture format usually included blackboard diagrams and one or many demonstrations.

Lab periods began with a brief review by Dr. White of the theory under experiment, with a showing of diagrams on apparatus to be used. The professor then presented the actual apparatus with explanation. Classes in distant school-rooms copied information from pre-drawn data sheets displayed on a studio blackboard and slowly-moving roll titles. In conducting the experiment, Dr. White arranged for close-ups of equipment, so students would be able to record data from the apparatus. On completion of the experiment the audience scanned a resume of calculations on a studio blackboard for later comparison with their own figures.

During the live WQED telecast, two complete Telecam units handled color close-ups and color-long-medium shots. A 16mm synchronous recorder obtained one sound track, while a "protection track" recorded on 1/4-inch tape. A chest microphone spotted under Dr. White's tie provided the sound. These efforts produced a daily yield of two Kodachrome color originals, one black and white kinescope, and two sound tracks.

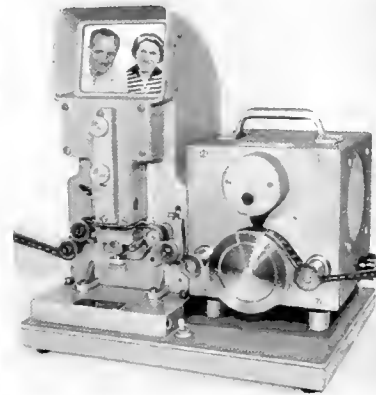
If an experiment failed to come out properly or better close-ups were indicated, the experiment was reshot and inserted in the print. Observable sound errors were corrected and spliced into the original sound track. The end product, whittled down from more than a million feet of film and sound track, is the first complete motion picture physics course for high school audiences.

Admiral Richard Strauss, chairman of the Atomic Energy Commission, has said:

"The demand for new graduate engineers has been calculated at 45,000 to 50,000 per year. About 16 percent of the high school graduates entering college last year enrolled in engineering courses—or about 66,000 of them. More than half of these hopefuls will flunk out along the way or switch to other, easier courses. The reason is poor high school preparation in science and mathematics."

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Immediate Delivery!

This first low priced Professional Optical 16mm Action Viewer projects a BIG, CLEAR, AERIAL IMAGE — 3" x 4" no flicker. Film may be re-wound without passing thru viewer. Avoids excess heat on film when still. Its roller-smooth action, left to right is positive insurance against film scratching, or damage to film sprocket holes—built-in cue marking device—hum-free amplification—synchronized with Precision Readers on Special Base OR may be separated for individual use. Sturdily constructed. Designed to view film easily and clearly—for editors, laboratory workers, animators, TV technicians etc.

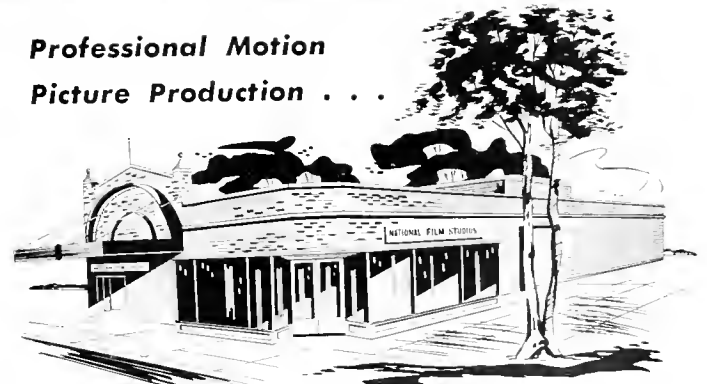
S.O.S. Ediola Action Viewer	\$139.95
S.O.S. Ediola Optical Sound Reader	185.00
S.O.S. Action Viewer with Sound Reader & Base	362.45
S.O.S. Ediola Base only	49.50

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Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chip-pewa St., Buffalo.

Crawford, Innig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Stevens Pictures, Inc., 1307 Tu-lane Ave., New Orleans.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 12. Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nash-ville.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 South-ern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hill-grove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Ser-vice, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonhue Audio Visual, Sales and Service, 110 Shoppers Lane, Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hol-lywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Holly-wood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jack-son Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

Bell Science Series:

(CONTINUED FROM PAGE 39)

that the series would be less use-ful if offered as "short subjects" with commercials. Bell decision-makers altruistically chose the 56-minute format minus promotion for the System.

The Series can be obtained easily by the organizations for whom it was created, but use of the films in 35mm commercial theaters where admission is charged is not permissible due to restrictions in Capra's contract.

To further acquaint potential users with individual films in the series, Bell personnel have con-ducted several previews for teacher audiences.

Authoritative accuracy for each production is, and will be, essen-tial. Bell realizes. To gain this ele-ment, the organization has ap-pointed a permanent advisory board of 10 scientists.

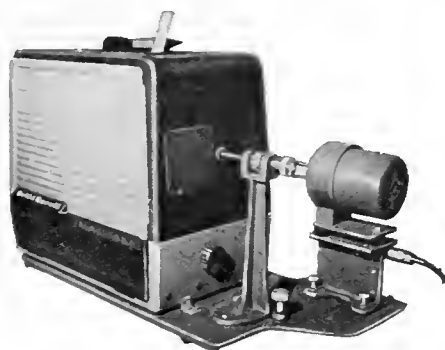
Added to this impressive weight are the special advisors for each presentation based on a specific field. For instance, the special staff of experts, outside of the perma-nent advisors to the series, for *The Strange Case of the Cosmic Rays* included: Dr. Carl Anderson, pro-fessor of physics at California In-stitute of Technology; Dr. Bruno Rossi, professor of physics at Mas-sachusetts Institute of Technology; and Dr. Marcel Schein, professor of physics, University of Chicago.

Our Mr. Sun will be repeated Dec. 15, 1957, on NBC-TV. Pub-lic reaction again will be signifi-cant, not only to Bell officials but to national educators and govern-ment experts. If the size of the video audience for a repeat per-formance of *Our Mr. Sun* gives evidence of sustained public inter-est, the *Science Series* can be cred-ited more seriously as a long-term technique for providing this coun-try with scientific human resources.

Bell Science films like "*Our Mr. Sun*" may be obtained from all Bell System local phone managers.



USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION



Cinekad Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell, Ampro and Victor 16mm projectors at synchronous speed.

Projector can be instantly attached to Synchronous Motor Drive and quickly detached at any time in a matter of seconds. An outstanding feature is the flexible shaft which connects motor with projector and permits smooth, quiet and steady operation. No special technical knowledge required for installation and mounting.

Write for more details and prices Available at leading dealers, or direct.

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PLaza 7-3511

DESIGNERS AND MANUFACTURERS OF MOTION PICTURE-TV EQUIPMENT

Send for free folder of illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad.

REPUBLIC BUILDS A SECOND "OMI"

(CONTINUED FROM PAGE SIXTY-EIGHT)

viewed excerpts of films planned for the course. Next, company officials told dealers how they could obtain the 13-session course, complete with gratis services of the Truscon district salesman. Taking advantage of dealer reaction to the stimulating seven-hour effort, the entire road-show group passed among the audience with "authorization sheets" for dealer signatures in requesting OMI for a specific locality and number of persons.

Actual results of the OMI promotion can only be measured by the expected increase in future sales of Truscon and its dealers. Yet, two salient facts about OMI at this stage might be mentioned:

★ OMI has proved itself to Republic through the 1956 sales record of its pipe division.

★ The major role of audio-visuals in selling OMI to Republic and Truscon dealerships and potential customers is a distillation of research blended with experience.

Equally significant, perhaps, is the foresight and confidence shown by Republic and Truscon in developing a program such as OMI.

Such a testimonial in money and manpower seems a genuine tribute to audio-visual in general and to the OMI concept in particular. □

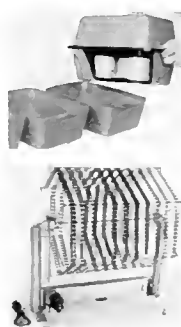
Of "Jonah and the Highway"

(CONTINUED FROM PAGE FORTY-FIVE)

The acting cast includes: Craig Stevens as Bill White, a highway engineer with a poor run of luck; Lola Albright as his wife; Alan Hale as a government engineer; Robert Armstrong as a contractor; and Hal Stalmaster as a young highway worker on his first job.

The John Sutherland Productions, Inc., staff for this film included: Howard Roessel, assistant director; Charles Bordwell, film editor; Irving Gertz, music director; and Jerry D. Lewis, who authored the script. □

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DEVELOPING TANK

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321 S. Wabash Chicago 4, Illinois

DISNEY SCIENCE FILMS:

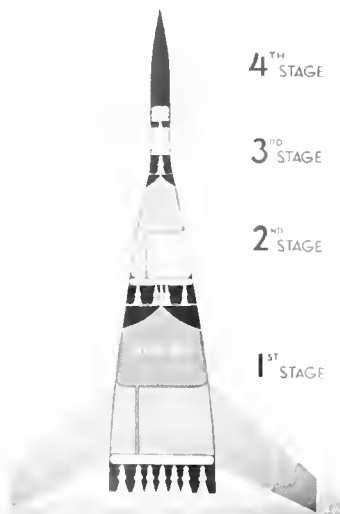
(CONTINUED FROM PAGE 39)
scientists." An editorial in THE BIRMINGHAM NEWS stated this film "was a notable contribution toward helping the public understand better the nature of atomic energy." Equally favorable critiques have honored *Man in Space*.

Both 16mm films are available under lease or purchase plan (with some limited rentals) through Walt Disney Productions, Educational Film Division, Burbank, Calif. However, both films can be obtained on daily rental from numerous commercial and educational film library sources in the U.S. Among these are the four offices of Association Films, Inc.

On the premise that budgets of many educational institutions may be too limited for acquisition of these films, and to encourage business organizations to donate these films to such centers of learning, the Disney studios make certain offers.

If requested, the Disney organization will add a two-minute epilogue to the film gratis in which Walt Disney makes a personal appeal to students on the inducements of scientific careers. For a small charge Disney will put a credit line, mentioning the donating firm, on the film. Also gratis, the studios will recommend institutions, as recipients of prints, where maximum audiences and use can be guaranteed; in connection with this plan, the studios will handle leasing details and deposits of prints. Extended leases of 10 years can be arranged for each print donated by a business to an institution. ☐

A scene in "Man in Space"



PUBLIC RELATIONS LOOKS TO THE FILM MEDIUM

"Making Effective Public Relations Films" Workshop Presented at 10th Annual Conference of PR Leaders

SOUND AND VISION MEDIA formed a substantial part of the exhibitors at the 10th National Public Relations Conference of the Public Relations Society of America, held at the Sheraton Hotel in Philadelphia, November 17-20.

1100 members and guests of the Society turned out to watch a program organized under General Conference Chairman John K. Murphy, Manager of Community Relations, The Pennsylvania Railroad Company, and Program Chairman Walter G. Barlow, Executive Vice President, Opinion Research Corporation.

Panel Discusses PR Films

On the agenda were such workshop sessions as "Making Effective Public Relations Films," moderated by Stephen E. Korsen, Assistant Director of Public Relations, The Borden Company; and Edward Maher, Vice President, National Association of Manufacturers; and "Producing Acceptable Footage for News Television," moderated by James E. McKee, Jr., Assistant Manager of Public Relations, Monsanto Chemical Company; Arthur E. Wright, Jr., Vice-President, Frank Block As-

sociates; G. W. Johnstone, Director of Radio, TV and Film Department, National Association of Manufacturers; and R. C. Skillman, Director of Public Relations, The Champion Paper and Fibre Company.

Haagensen is New President

Taking office as President of the Society in 1958 will be Kenneth W. Haagensen, Director of Public Relations, Allis-Chalmers Manufacturing Company. He succeeds the 1957 president, Dan J. Forrestal, Manager of Public Relations, Monsanto Chemical Company.

Film producers, distributors and equipment manufacturers exhibiting at the Conference were, Association Films, Inc., Bell & Howell Company, Gulf Coast Films, Inc., Vic Herman Productions, Inc., Marathon TV Newsreel, Inc., Modern Talking Picture Service, Inc., National Rental & Projection Service, The Princeton Film Center, Inc., Robert Yarnall Richie Productions, Inc., Shamus Culhane Productions, Inc., John Sutherland Productions, Inc., TelePrompTer Corporation, and United World Films, Inc. ☐

Items From the Visual News Noted at Press-Time

Name Robertson Potter Co. for 1958 Tele-Sell Promotion

☆ Robertson Potter Company, Chicago, has been named to handle promotion and public relations for the 1958 Tele-Sell, live international closed-circuit sales training telecast, according to John L. Shirley, president of Visuals Division, Communications Institute of America, producers of the show.

Mr. Shirley stated 1958 Tele-Sell will be twice as big as the record-breaking 1957 production which drew 40,000 salespeople in 34 U. S. cities for a two-night show keyed by Vice President Richard M. Nixon and Secretary of Commerce Sinclair Weeks.

The 1958 Tele-Sell will be presented March 4, 5 and 6 in 58 major U. S. and four Canadian metropolitan centers, he said.

Enlarged to a three-night program for '58, Tele-Sell will cover new concepts in general and wholesale selling the first night and then switch to retail over-the-

counter salesmanship the second night.

Management supervision will be the subject on March 6 in the new "Tele-Manage" session to be produced by C.I.A. in cooperation with trade associations in that field. ☐

Prize French Ad Film Set for U.S. Screenings

☆ Dancing cows, the product of a unique motion picture technique, are featured in a new two-minute French advertising film which won the Grand Prize at the International Advertising Film Festival in Cannes and has been sent to New York City by the producer, Cinema et Publicite.

Screenings of the film are being arranged by Arco Film Productions, New York, which has exclusive American rights to the facilities of Cinema et Publicite for the making of television commercials and non-theatrical pictures for the United States.

Sponsored by a manufacturer

of sauces and soups, *L'Opera Boeuf (The Cow Opera)* presents a live action ballet by a herd of cows in a pasture. The bovine ballerinas dance to a musical score composed especially for the film. The advertising short was produced for use in movie theatres. ☐

* * *

Visits European Film-Makers

☆ Joseph A. Tanney, president of S.O.S. Cinema Supply Corp., New York, has recently returned from a six-week trip to Europe for the inspection of production facilities in six countries. He visited operations in Paris and on the French Riviera; Rome, Florence, and on the Italian Riviera; Innsbruck, Austria; Lucerne, Switzerland; and Wiesbaden, Germany. Enroute home, Tanney saw Rank Industries Ltd.; W. Vinten Ltd.; E. F. Moy, Ltd., all of London, and for whom S.O.S. distributes in the western hemisphere. ☐

* * *

deLacey to DuKane A-V Sales

☆ Stewart de Lacey has been transferred from the DuKane Corp. sales order department to the firm's audio-visual division sales staff.

Al Hunecke, manager of the division, announced the transfer. De Lacey has had armed forces electronics training, and has worked in the sales field prior to handling DuKane customer orders. ☐

* * *

Kasluga, Powers Head Mfg., Electronics Posts at B&H

☆ Frank Kasluga is the new divisional manufacturing superintendent of Bell and Howell's professional equipment and instrument division. Adrian Cammelot is now production manager of the same division, according to George Oakley, division manager.

Kasluga has been foreman of the firm's engineering model shop since 1954. He joined Bell and Howell in 1943 as an experimental mechanic and model maker.

Cammelot has served as divisional manager of systems and procedures at the company. He has held administrative positions in B and H manufacturing engineering since 1951, including the post of assistant to the chief manufacturing engineer.

☆ John S. Powers has been appointed chief electronics engineer for Bell & Howell Company, Chicago. He has been an electronics engineer for the firm since 1954. Before coming to Bell & Howell, he was chief electronics engineer for De Vry Corporation. ☐

NOW in the East it's . . .

MOVIELAB

for

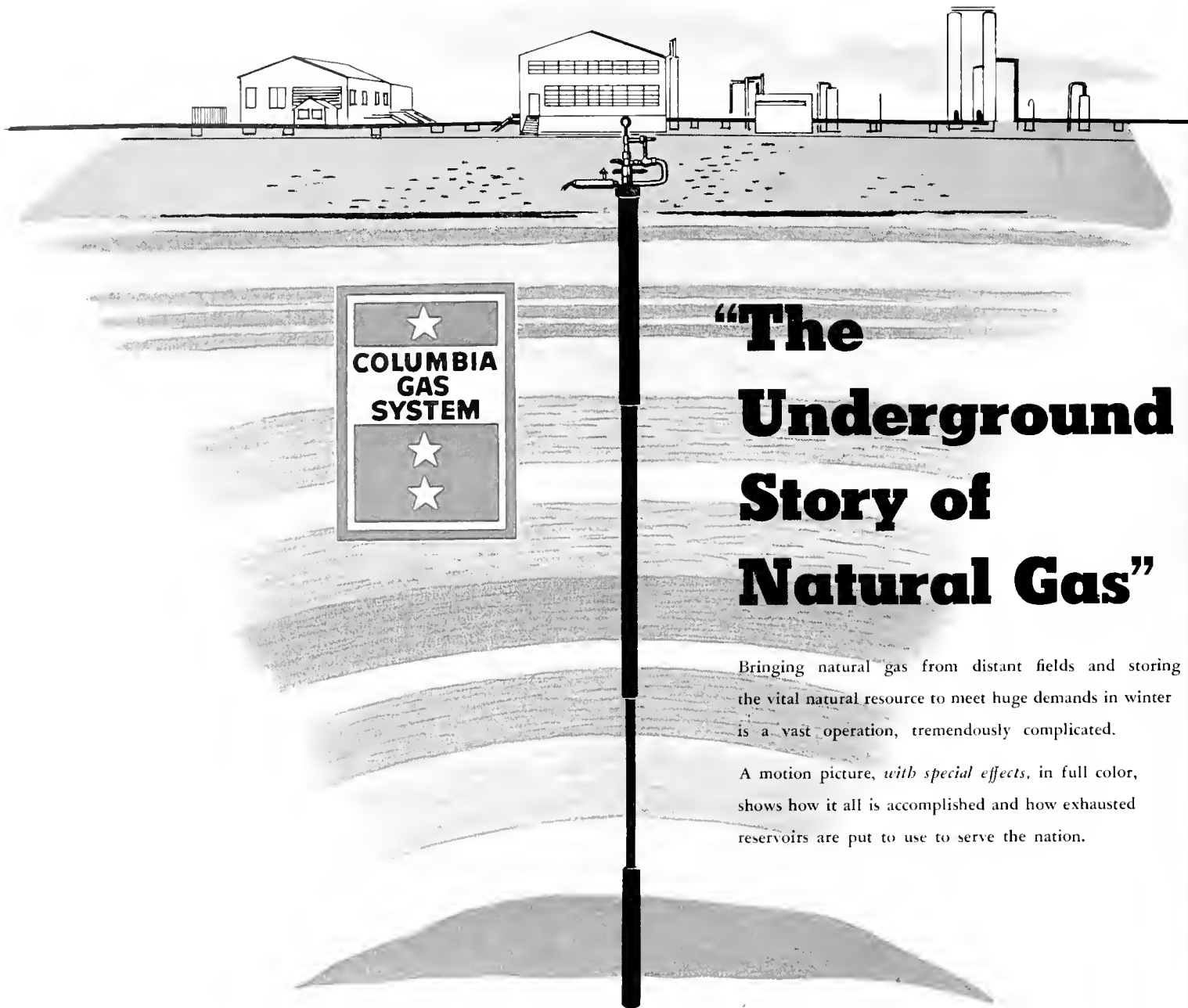
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Negative-Positive Processing

Plus exclusive **ADDITIVE**
scene to scene—color balanced
KODACHROME printing



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“The Underground Story of Natural Gas”

Bringing natural gas from distant fields and storing the vital natural resource to meet huge demands in winter is a vast operation, tremendously complicated.

A motion picture, *with special effects*, in full color, shows how it all is accomplished and how exhausted reservoirs are put to use to serve the nation.

*When you have a complex subject,
difficult to portray, call on*

The **JAM HANDY** *Organization*

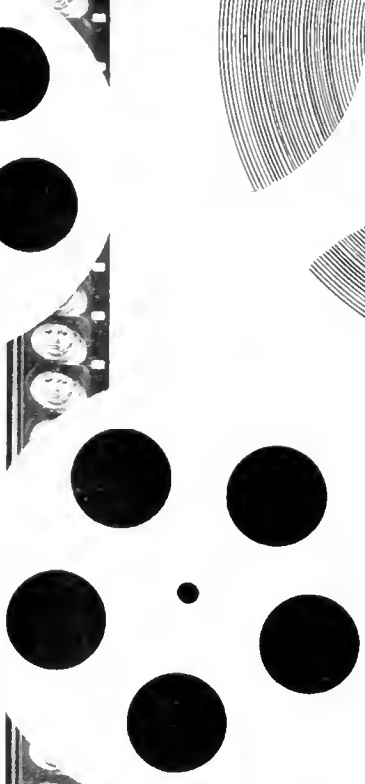
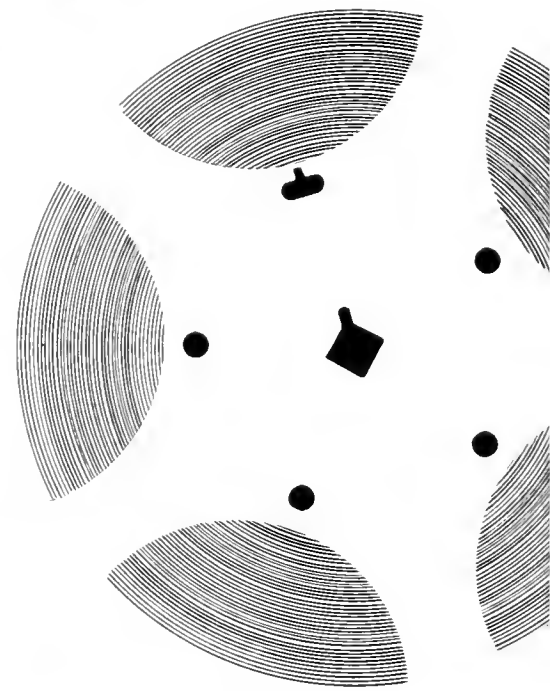
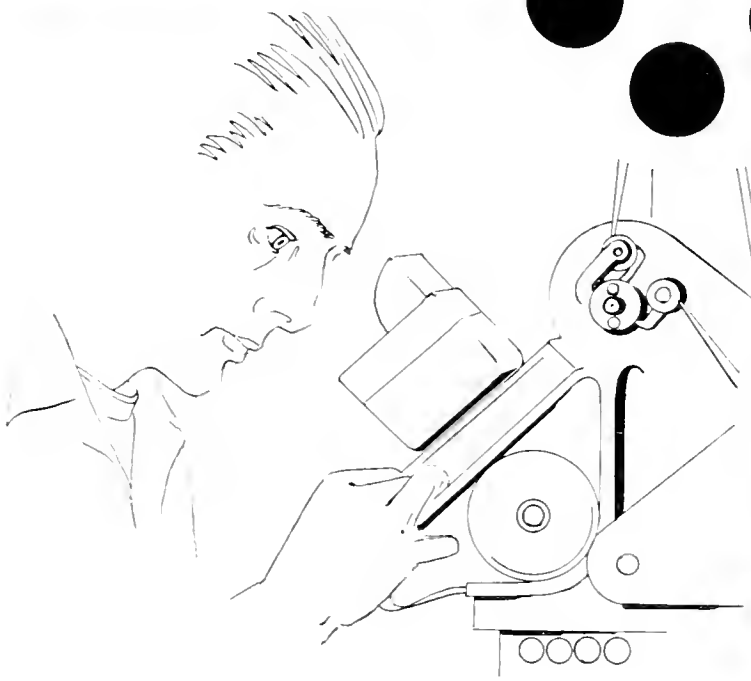
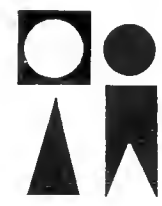
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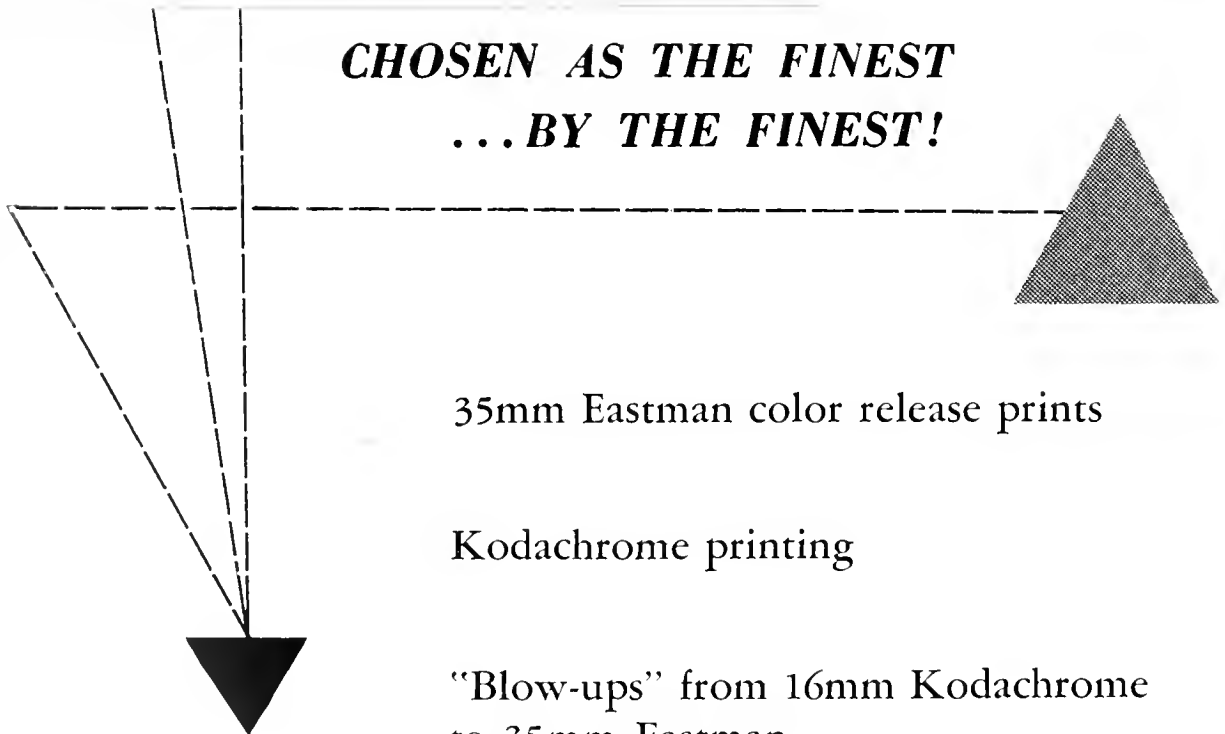
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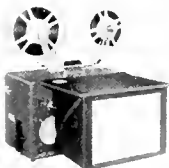
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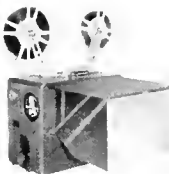
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1958: from our editorial viewpoint

RESOLUTIONS are a somewhat dated but stimulating custom as each new year gets under way. We've been thinking about a few we'd like to offer you for 1958:

1. Let's resolve to stop kidding ourselves into economic problems. Fear of Sputnik's shadow, of a President's health, even of our own ability to out-produce most of the world, are causing a lot of otherwise smart people, including some of our top businessmen, to think and talk our dynamic economy into reverse gear. Brother, that's just what the Communists really want to happen.

* * *

2. If we're long on industrial production and short on customers, let's put another million salesmen to work, both here and abroad. That's how U.S. built our industrial plant and if we ever stop real selling, start worrying about those autos, iceboxes and Wheaties boxes and the wages that pay the taxes that buys national defense. So let's resolve to put good salesmen on their feet, off their tails and train 'em to do the job ahead.

* * *

3. Let's resolve to shake the lead out of those bickering politicians who put party over principles in Washington, D.C. That includes Republicans and Democrats. We need statesmen.

* * *

4. But, like good citizens, let's first take a good, hard look around our own dusty household. Producers of business and tv films are behaving like feudal barons, raising walls around their home grounds in an era when the whole world is just a jet-streak away.

Informational, public relations, medical, scientific, training, and selling films are the real bread and butter of this industry. And New York depends on what business in Akron and Detroit thinks about the real value of films for specific tasks; Chicago looks to Pittsburgh and Tulsa; St. Louis and Kansas City are legion with St. Paul and

Dallas; Los Angeles scans the whole country and Atlanta serves customers in Wisconsin. Crews from New York have been shooting in Japan; St. Paul has work in process in Paris.

The only way to win is the way the U.S. has to take—look at the broad home and world markets; put the real values and results of what films have done plus the wonderful attraction which color, sound and visual images possess before the men who need films.

5. Let's stop thinking of press-agency as public relations. No customer will raise a budget because you or your company are "good guys"; real public relations is based on policies and programs and these are as yet undeveloped by those who need the benefits of such action.

* * *

6. Let's appreciate the vast resource in experience and creative strength within this industry. We're inter-dependent as manufacturers of films or projection equipment; as producers of films that create the need for raw stock and projectors, as laboratories processing an ever-increasing flood of prints; as distributors bringing these films to the million-fold waiting audiences and as sponsors whose budgets will be realistically spent to achieve specific and resultful aims.

* * *

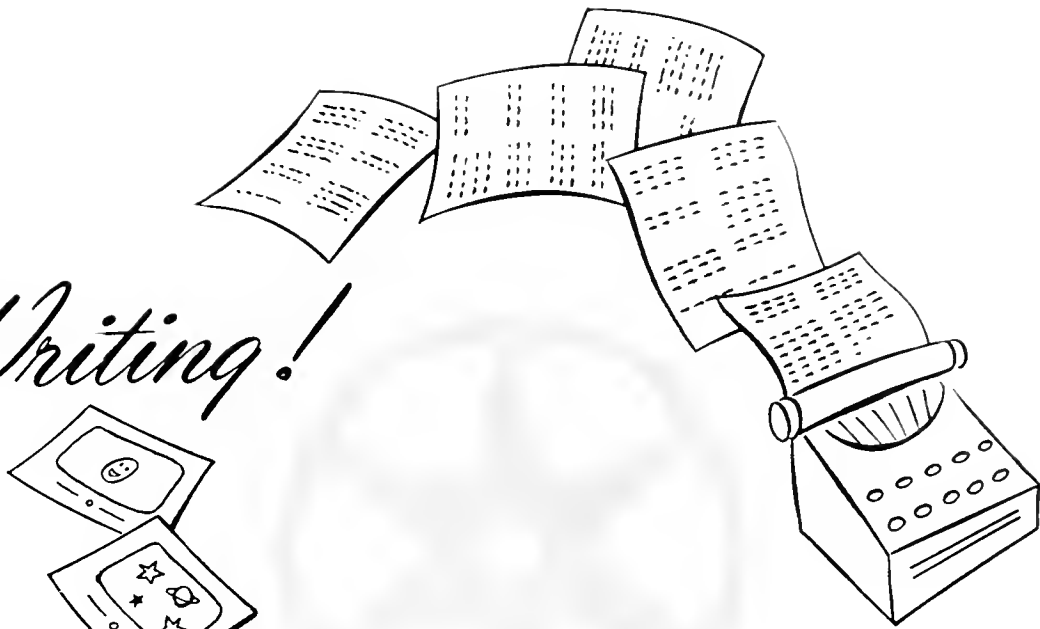
7. Let's resolve to achieve the film production volume we need to support our presently large and capable companies in a spirit of cooperation and goodwill. We have worked together in the adversity of wartime rationing; in the common cause of recognition. We need to work together now.

* * *

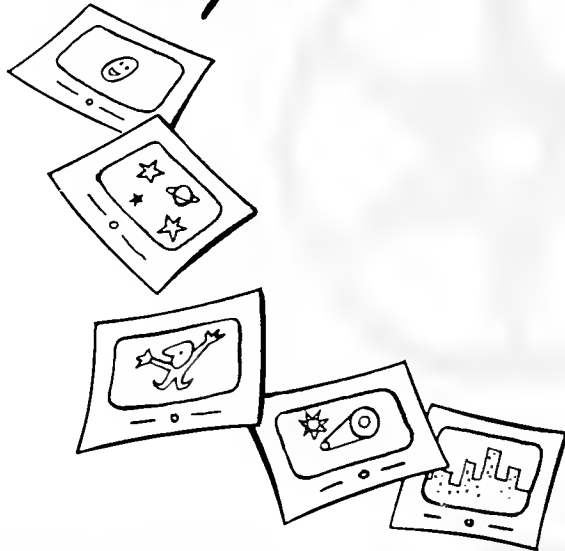
Entering our own 20th year since the founding of BUSINESS SCREEN in 1938, preceded by our own years of personal experience in the use of this medium in education and industry, we find our enthusiasm and inspiration for the future at their zenith. —OHC

Issue Eight, Volume Eighteen of Business Screen Magazine, published December 15, 1957. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234. O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr., 489 Fifth Avenue, Telephone RIVERSIDE 9-0215 or MURRAY Hill 2-2492. In Los Angeles: Edmund Kerr, 104 So. Carondelet, Telephone DUNKirk 7-2281. 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 content copyrighted 1957 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

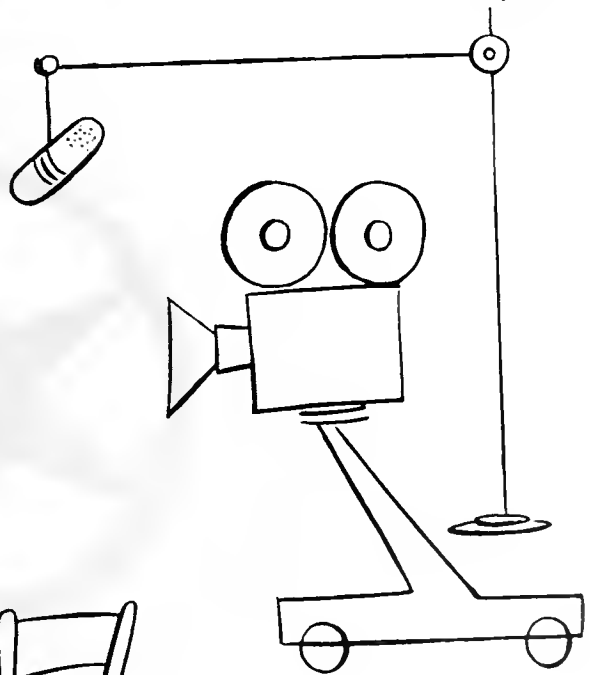
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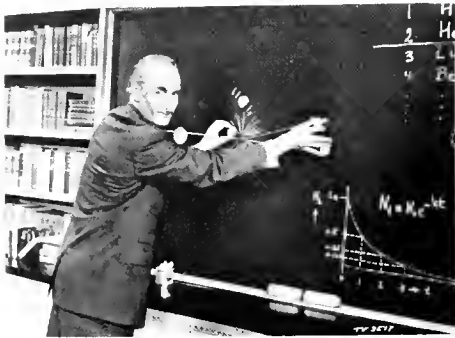
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Explaining nuclear fission is really very simple. All you need is 400 ping-pong balls, 200 mousetraps—and a lot of patience.

These ingredients (plus some carefully selected mirrors to increase the illusion to 2000 ping-pong balls) form the climactical "atom splitting" sequence in OUR FRIEND THE ATOM—Disney's most recent "science-factual" film now available in color to the 16mm field.

Discussing the atom and what it means could have become dull film fare. However, we feel Walt



Disney and his skilled group of creative artists have made it an exciting and significant film. Here—told with all the showmanship for which Disney is known—is the story of how it all happened—the men who contributed the research and knowledge—how fission occurs and how it is controlled—what this energy force can mean to our society—the heavy responsibilities that go with it.

Business organizations should be vitally interested in using this film. Prints may be acquired and identifying credit titles added to them. These prints then become, in effect, a "sponsored" film for use in public relations programs.



Of particular importance is the role OUR FRIEND THE ATOM can play in interesting young people to consider future careers in science. Prints donated to school systems can motivate thousands of youngsters in this direction for years to come.

If you feel your company has a stake in the critical national shortage of scientifically trained personnel we'd be glad to give you additional details on how this film (and its companion MAN IN SPACE) can be used to alleviate this condition. Please address your inquiry to my attention.

CARL NATER, DIRECTOR
EDUCATIONAL FILM DIVISION
WALT DISNEY PRODUCTIONS
Burbank, California



BUSINESS SCREEN

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

preview of contents

Film Results: Picture Saves Massachusetts \$9,800 a Year.....	12
Preview of Tomorrow: EBF Presents "A Trip to the Moon".....	20
The Law Behind the Screen by <i>Howard Newcomb Morse</i>	22
Something New in Labor Films: Union Sponsors "Hail to the Cook".....	24
A Check-List of Motion Pictures to Stimulate Science Interest.....	28
The Business Film Year in Review: Highlights of 1957.....	35
Showtime for U. S. Business: Introducing the 1958 Products.....	36
Ordeal by Frustration: a Three-Minute Film With Punch.....	38
Tale of "The Chocolate Tree" an Entrancing Film Fantasy.....	38
"MD-USN" a Navy Medical Film Helps Recruit Doctors.....	39
Case Histories: NAM; Sikorsky Films: "The Battle for Liberty".....	40
General Mills Visualizes Annual Report to Shareholders.....	41
Meet "MacDonald" the Modern Farmer; Of Man and Energy.....	42
Case Histories: Films from DeBeers; DuPont and Dresser.....	43
Sports Films from Mid-America: the Miller Brewing Library.....	44
Youth Looks to Technology: Teenagers Review a Filmstrip.....	45
Diary of a Construction Project: Ideas for Office Films.....	46
On the Make: Studio Activities in Pictures.....	47
Movies from Washington, D. C. by <i>William Laub</i>	48
What's New in Business Pictures: Film Reviews in Brief.....	52
Business Screen Executive: News of Staff Appointments.....	56
New Audio-Visual Equipment for Production and Projection.....	58
The Index of Sponsored Films: Part One.....	64

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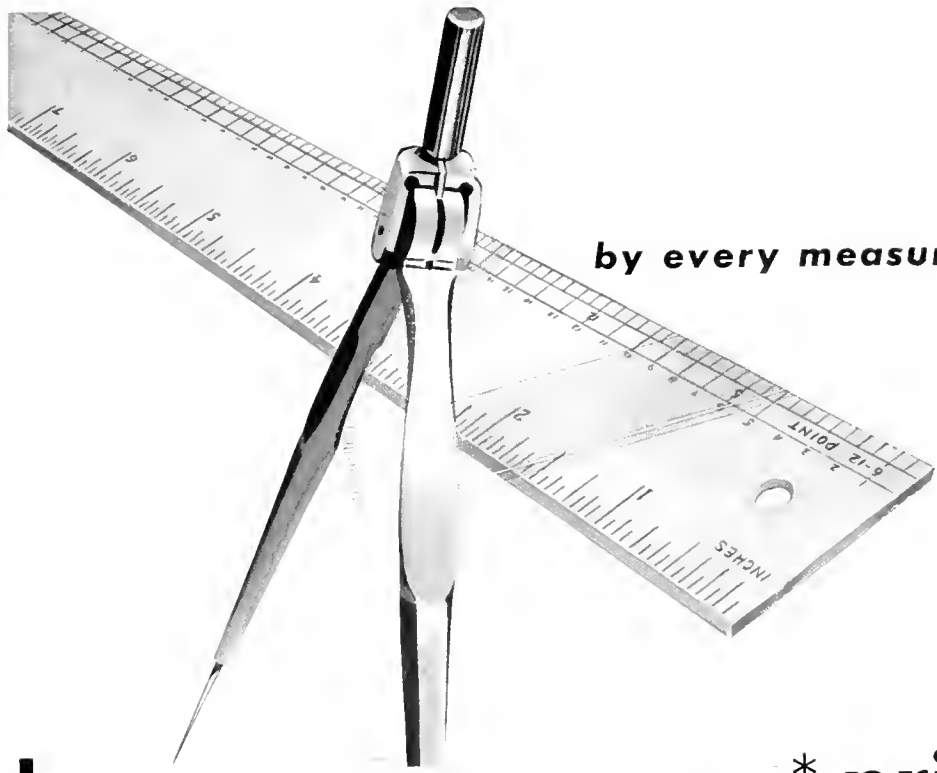
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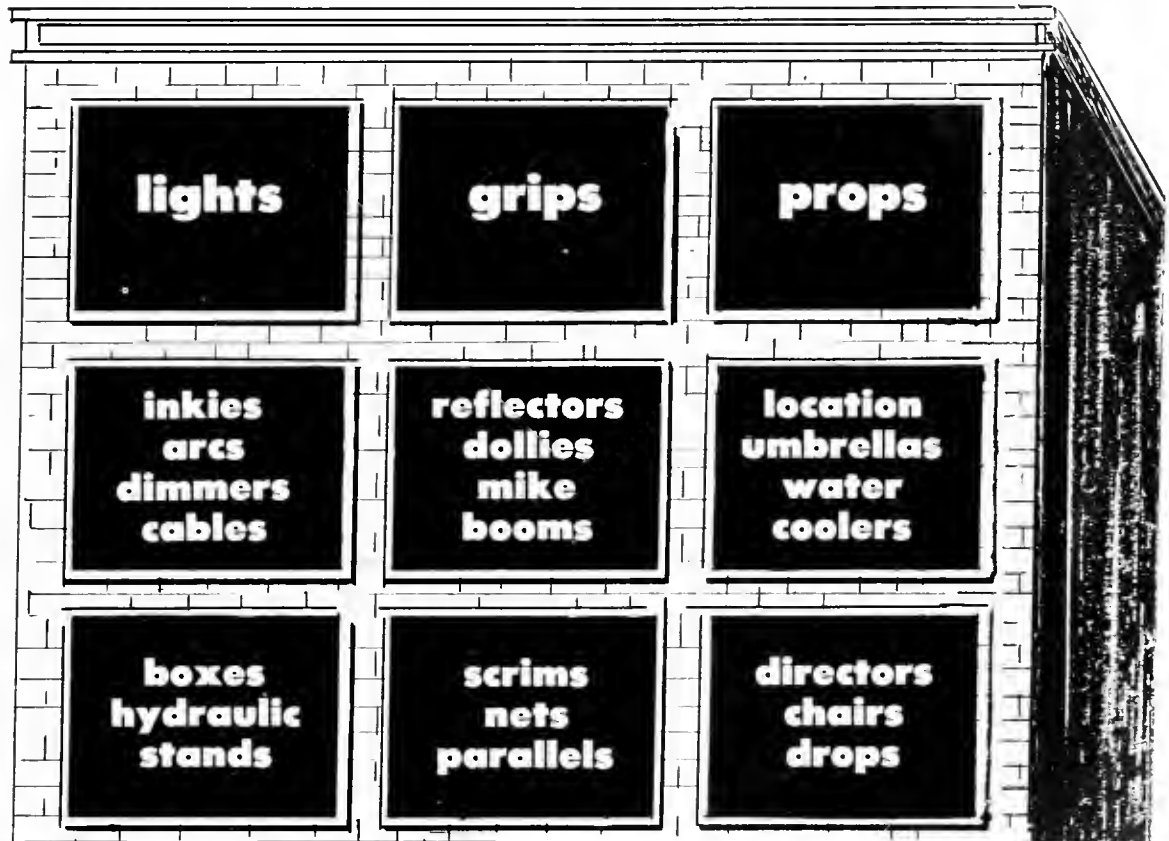
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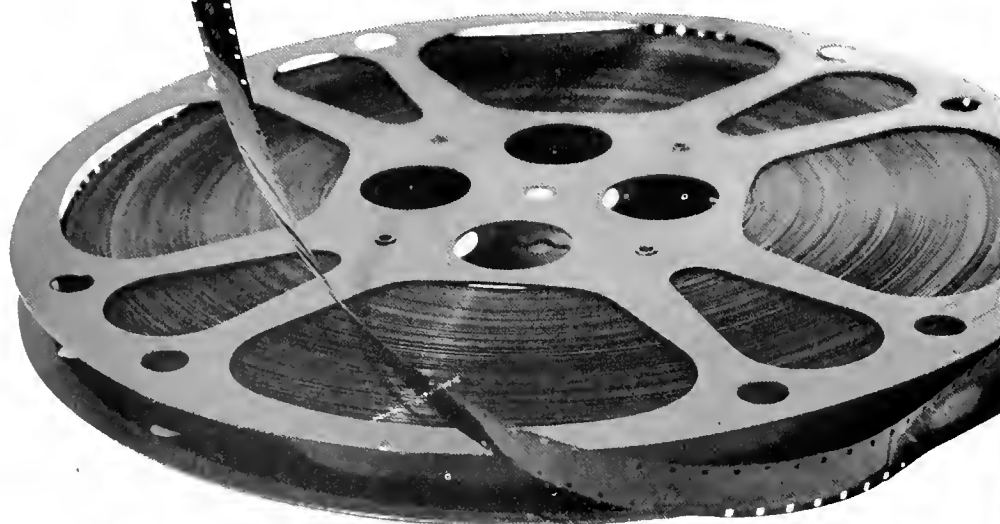
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N. Y. Film Producers Stage TV Film Clinic for Agencies

☆ "There is no substitute for creativity in the concept or writing of TV commercials," advised Albert D. Hecht, partner in Bill Sturm Studios, before a large gathering of advertising agency executives participating in the Association of American Advertising Agencies TV clinic at the Roosevelt Hotel in New York last month.

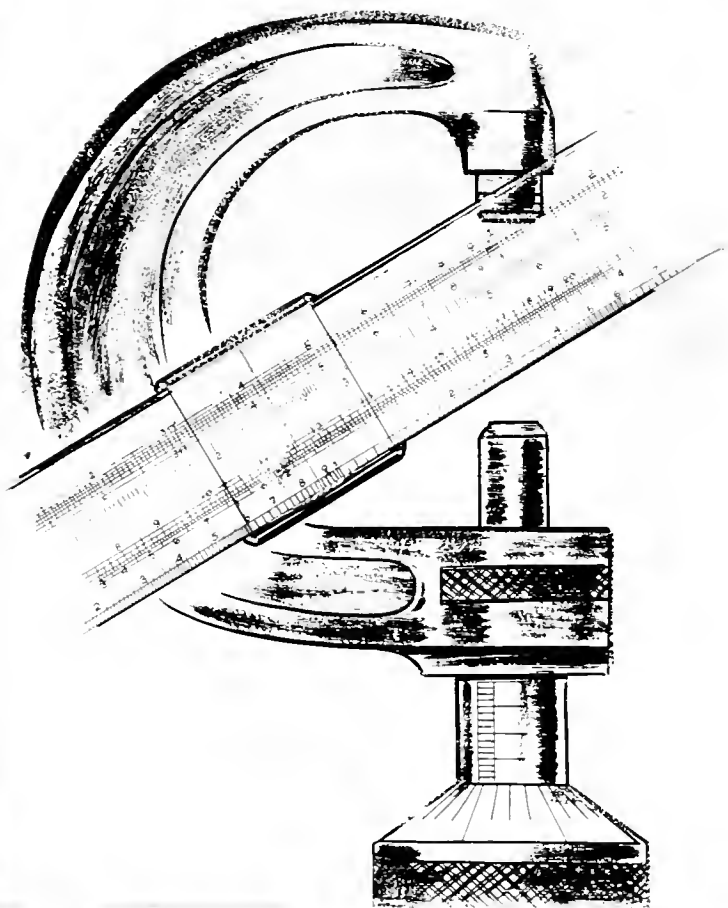
Speaking as a representative of the Films Producers Association of New York, which is planning its own TV Workshop for ad agencies in the near future, Hecht pointed out that while a knowledge of special effects, trick photography, complex opticals and mechanical or electronic gadgets is a great help in planning and producing television commercials, "they are only working tools, catalysts that help transform your client's problem child to an 'image' of great consumer demand, but they are not a panacea."

Hecht illustrated his presentation of some ten useful film techniques with current TV commercials submitted by sixteen different New York film producers. The techniques shown and introduced by Hecht with appropriate explanations of their values and adaptations included: effective use of sound with picture, stop motion, slow motion, time lapse, rear screen, double image, roscope (live and animation combined), matting, matched dissolves and abstract animation.

He also presented some effective arguments for the production of commercials in color, pointing out that the new single strand printing processes now offered by New York laboratories cut down the cost and time factors without sacrificing color. This point was illustrated with three types of color spots utilizing the process and one black and white print from color.

"No one can create talent effectively in art, drama, or television commercials without breaking rules successfully," declared Hecht. As head of the technical services and color committees of the FPA, he is on the committee for the Second FPA TV Commercials Workshop to be held soon, at which outstanding TV spots of the past six months will be showcased along with experimental footage utilizing new and interesting techniques. ■

Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.



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Picture Saves Massachusetts \$9,800 a Year; Benefits Six Other States

THE COMMONWEALTH OF MASSACHUSETTS now saves \$9,800 a year by using a film to explain the rights and responsibilities of unemployment insurance to 300,000 annual claimants. The film, *Your Unemployment Insurance—Why and How*, 20 min. color, was produced for the Divisions of Employment Security of the six New England states and New York state by Bay State Productions.

Prior to the introduction of the film into its activities a year ago, Massachusetts Division of Employment Security had a serious problem in accepting claims for unemployment insurance benefits and explaining to each individual his rights and responsibilities under the law. One reason for this is that the law is quite complicated and has many responsibilities which must be adhered to by any one if he is to remain eligible for benefits during his period of unemployment.

This has always been done on an individual basis as a desk interview. But with 300,000

different individuals to be interviewed each year it posed a serious operational problem. It was not only exceedingly time consuming, but, more importantly, it was difficult to make sure that complete information was given and in a correct manner.

Quality and Uniformity Are Film Goals

The Division long ago realized that it was humanly impossible to obtain both quality and uniformity of information through the interview method. It was for this reason that a decision was made to show claimants a film that would carefully explain the procedures of unemployment insurance. The main consideration was to obtain quality and uniformity rather than any administrative savings that could be accomplished.

Since Massachusetts' problems were duplicated by her sister New England states, it was decided jointly in the interest of economy to produce one basic film for use by all the states but with separate versions for each to allow

for differences in procedure. While the film was being planned New York state asked to join the project, so that seven states eventually shared the cost of production on a pro-rata basis.

Interstate Committee Sets Up Criteria

An interstate technical committee was formed to decide how to go about producing a film for the greatest benefits to all. Some of the decisions made were these:

1. The film length should be kept as close as possible to twenty minutes running time;
2. The film should be shown as early in the life of a claim as possible consistent with group scheduling, in most instances on the second visit to the office;

3. The film should be considered as a claims-taking operating tool and not as a public relations feature;

Professional Script, Cast and Production

4. The script should be written by a professional writer, the production of the film by a professional producer using professional actors;

5. The story must have realistic claims and job finding situations;

6. The overall story should be general enough to meet the requirements of each participating state, yet allow for variations to be inserted

(CONTINUED ON PAGE FOURTEEN)

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In the studio, the camera crew goes over the camera angles before filming Art Linkletter's TV show, "People Are Funny." Director of Photography Alan Stensvold finds that Du Pont "Superior" 4 motion picture film best solves the problems caused by the lighting requirements of this show.

"The exceptional speed of 'Superior' 4 gives Art Linkletter freedom of the entire theater"

states Alan Stensvold, A. S. C., Director of Photography for John Guedel Productions which produces "People Are Funny," Linkletter's "House Party," Groucho Marx's "You Bet Your Life" and other outstanding shows.

"Filming an audience participation television show such as 'People Are Funny' poses many technical problems," Mr. Stensvold says. "The audience, as well as the stage, must be illuminated during the show as Mr. Linkletter works in both areas. With the audience involved, it is important to keep light levels as low as possible for reasons of comfort. At the same time, it is necessary to work with apertures small enough to get the required depth of focus."

Mr. Stensvold found that DuPont "Superior" 4 negative met all require-

ments and has been using it on this popular TV series since the start of the 1956 season.

Says Mr. Stensvold: "I have exposed several hundred thousand feet of 'Superior' 4 and am delighted with its exceptional speed, latitude and dependability.

"With this film I can work at F5.6 with light levels of 100 foot-candles, or less, getting the necessary depth of focus at this comfortable illumination level. I am very grateful, too, for the service provided by the DuPont technical representatives."



John Guedel, Producer, Alan Stensvold Cinematographer (left), Irvin Atkins, Director, and Art Linkletter, star of the show, examine one of the cameras used to film "People Are Funny."

For more information about Du Pont motion picture film and the service that comes with it, call or write the nearest Du Pont Sales Office, or write the Du Pont Company, Photo Products Dept., Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Ltd., Toronto.

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Film Saves Massachusetts \$9,800 a Year; Aids Six Other States:

(CONTINUED FROM PAGE TWELVE)

that would deal with the legal differences of each state law, but at the same time keeping these variations as limited as possible;

7. Some device should be used to make the maintenance of the film as simple as possible if legislative changes in any of the states should occur;

8. The Massachusetts script would be written first, and this script used as a pattern for all the states.

After approval of the budget and the actual granting of funds, Invitations to Bid were sent to a list of known script writers. All prospective script writers were given copies of the Interstate Technical Committee's recommendations for the treatment of the films for the participating states. When the bids were returned the costs varied from a minimum of \$450 to a maximum of \$4,730. After careful consideration of the qualifications of the bidders and the material submitted by them, the high bidder was chosen. Not only did this writer have good qualifications and experience in writing similar types of scripts, but he also indicated that sufficient time would be spent to insure quality work.

Two References Proved "Most Valuable"

From the very beginning of the project a large volume of technical information had been gathered on the general subject of motion picture production. Two books were procured that proved most valuable to the Interstate Technical Committee: *The Association of National Advertisers' Check List for Producer and Sponsor Responsibilities in the Production of Motion Pictures*, and BUSINESS SCREEN'S *Annual Production Review*.

The *Check List* proved useful as an aid in the preparation of the Invitation to Bid and the Contract for the production phase of the film. Both of these documents were reviewed and approved by the Massachusetts Attorney General's office and all procedures used in connection with obtaining the services of a producer were in accordance with the regulations prescribed by the Commonwealth of Massachusetts.

Bids Ranged from \$30,000 to \$186,000

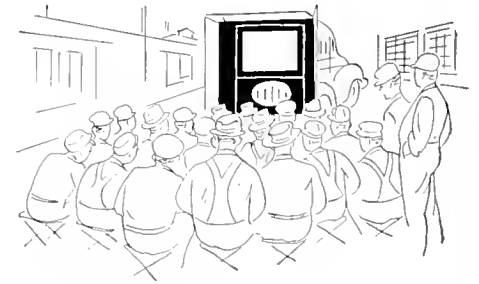
From 25 invitations sent out, four producers returned bids ranging from a low of \$30,000 to a high of \$186,000. There were many factors to be considered by the Committee before the award of the contract. The films submitted by the bidders had to be screened and evaluated. The size of the firm was important, and it was determined that it should have a sufficiently large staff of technical personnel to insure quality production and a sufficiently large studio to allow the building of a realistic set of an Employment Security Office.

A bid from one New York producer was ruled out early in the deliberations as the producer was not listed in BUSINESS SCREEN'S *Annual Production Review*, the price he quoted

was much greater than the next lower bid, and the firm did not, or could not, give the names of any pictures previously made or names of firms or individuals for whom it had produced films in the past.

Arrangements were made for the Chairman of the Committee to visit the facilities and personnel of the other producers. The contract was finally given to the second lowest bidder, Bay State Productions, of Boston and Springfield, at a price of \$37,334.06.

The Interstate Technical Committee responsible for the production of *Your Unemployment Insurance — Why and How* has compiled some



of the advantages and disadvantages of a multi-state project:

"No doubt the outstanding aspect of producing such a film on a multi-state basis is the cost factor. If each of the participating states had had individual films produced independently, it is estimated that the total cost would have been between \$150,000 and \$175,000. Individual state costs would no doubt make it most difficult for comparatively small states to obtain grants for this purpose, and thus they would be deprived of such an operating tool.

Multi-State Use Minimizes Legal Changes

"Another advantage is that the maintenance of the film in face of possible legislative changes to the laws of the various states is minimized in a multi-state project. It is estimated that there are only two areas in these films which are most susceptible to such change: (1) the initial requirements for benefits; (2) the explanation of base period and benefit year. Most of the possible variations in these areas are in some one of the participating states' films.

"This means that, if a state law is amended, the new provisions can be taken from the film of one of the other states and spliced into the master film of the affected state and new release prints made. The cost involved would be comparatively slight. One of the paramount problems in changing a film at a later date is that of obtaining the original narrator, actor, or actress for the sound track. Even though the picture side of the film may be animated and that feature of the change presents no problem, the sound track must be in the same voice as the original film.

"It is recommended that, if other groups of states plan to enter into similar projects, and there is a lack of sufficient variations of legal provisions portrayed in these areas, extra

(CONCLUDED ON PAGE SIXTEEN)



"Auricon Pro-600" with Single-Lens "C" Mount, Tele-Finder Objective, plus Standard Auricon Finder.

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**Saves Massachusetts \$9,800
a Year; Aids Six Other States:**

(CONTINUED FROM PAGE FOURTEEN)
scenes be written and filmed to provide a re-serve of such scenes.

"Other advantages are more personal in nature. It is always a memorable experience to work with representatives from other states on a project with a common objective and to have the opportunity to enter into new areas of activities in attempting to solve old problems.

Some Disadvantages of Multi-State Use

"There are definite disadvantages of producing a film on a multi-state basis. The period of time from the beginning of the project until its final conclusion can be comparatively long. This may cause some impatience. It must be borne in mind that the production of any film is a highly complicated process; in a project where seven variations of a basic script are involved the technicalities increase.

"However, the experience gained in the project of the seven northeastern states should make it possible for other groups of states to overcome to some degree these disadvantages."

Tells About Results in Solid Terms

Edward F. Barker, Chief Supervisor of the Information Department of the Massachusetts Division of Employment Security, and Chairman of the seven-state Committee, recently

Guidance for Film Buyers . . .

☆ We quote this helpful advice:
"Two books were procured that proved most valuable to the Interstate Technical Committee: The Association of National Advertisers' *Check List for Producer & Sponsor Responsibilities in the Production of Motion Pictures* and BUSINESS SCREEN'S *Production Review*."

told about the results of the film in his state:

"We have now been using the film in Massachusetts for about a year. We are presently using it in fourteen of our largest offices, and these offices account for about 85% of our claim load. The acceptance of the film method by claimants has been much better than our anticipation. It is interesting to note we have had only one instance in which a person refused to see the film. This was an older man in one of our small towns who in all his life had never seen a motion picture, and he flatly stated that he wasn't going to start in now.

The People It Helps Have This to Say:

"Here are some sample quotes from people who have seen the film:

"It really cleared up a lot of questions I would not originally have asked."

"Shows us what to do. Great. May God bless the one that put this idea in the movie."

"Excellent film which held my attention completely."

"I think the movie explained very well, and I honestly, for the first time, understand what my unemployment insurance rights are."

"More educational than reading the pamphlet."

"Our primary purpose in using the movie method was to do an operational job more efficiently, but we have found that we are going to also save money through its use. I know it is unusual when a governmental agency can save money, but here is a good example of it.

Time Saved Has Already Paid the Cost

"Our cost, in Massachusetts, for the film, which included 25 release prints, was approximately \$7,400. We estimate that the time saved amounts to about \$9,800 a year. This is the equivalent of about three positions in our organization. While nobody will be 'fired' to accomplish this saving, the saving will be accomplished through attrition. We will not have to replace that number of persons in the organization."

EDITOR'S NOTE: Both the ANA "Check-List" and the *Annual Production Review* are available from the BUSINESS SCREEN BOOKSHELF, 7064 N. Sheridan Road, Chicago 26, Ill.

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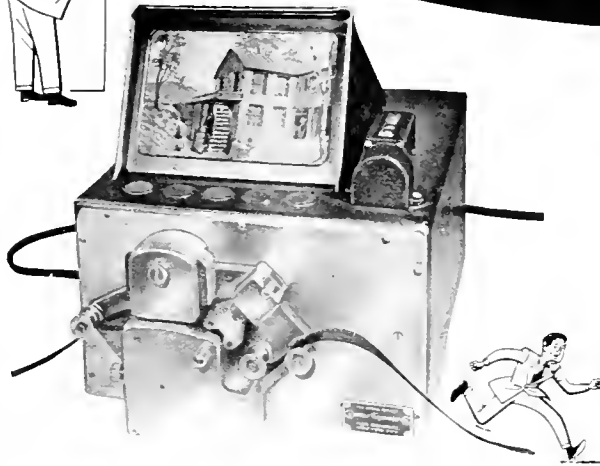
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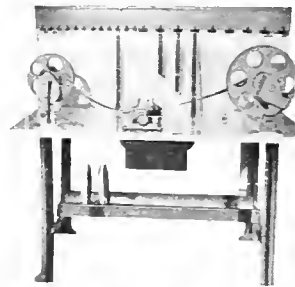


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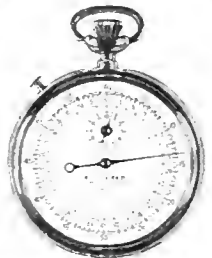
As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?

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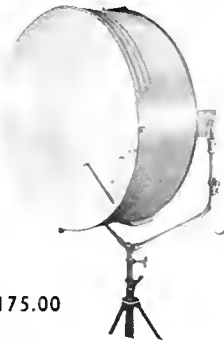
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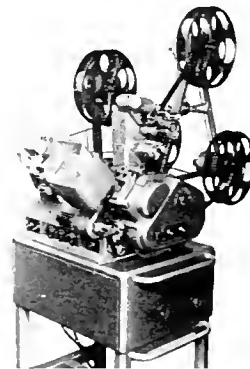
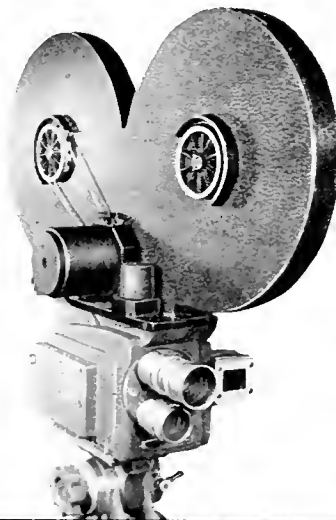


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Lenox St., Montreal, Quebec. For information concerning other foreign
countries, write or phone RCA International Division, 30 Rockefeller Plaza,
New York 20, N. Y. — JU 6-3800.

Ray Denno to Keynote NAVA Western Conference

☆ Dr. Ray Denno, San Diego County audio-visual director, is the keynote speaker for the 1958 Western Conference of the National Audio-Visual Association, to be held in the Huntington-Sheraton Hotel in Pasadena, California, January 22-25.

Other speakers scheduled for the conference include Dr. Frances Noel, chief of the California Bureau of A-V Education; Dr. John S. Carroll, professor of education at the Santa Barbara campus of the University of California, and Don White, NAVA executive vice-president.

Bringing together audio-visual dealers from the far west and elsewhere in the nation, the NAVA meeting will be devoted to working out ways in which a-v dealers can be more helpful to users of a-v equipment, materials and supplies in business and industry, education and the church field.

Ty Sidener of Ty Sidener Audio-Visual Sales and Service, Sacramento, California—and western regional director of NAVA—has been in charge of preliminary planning for the Conference. Paul Cox, of Coast Visual Education Co., Hollywood, is Conference chairman.

* * *

Jam Handy Staffer Named to Ad Practices Committee

☆ Mrs. Telma Obrecht, of The Jam Handy Organization, Inc., Detroit, has been appointed a member of the new national committee of the Advertising Federation of America formed to implement the AFA-Federal Trade Commission joint project to combat unethical advertising practices.

The committee includes representatives of industrial corporations, advertising agencies and communications services. Felix W. Coste, vice-president of Coca-Cola Company, New York, is chairman of the committee.

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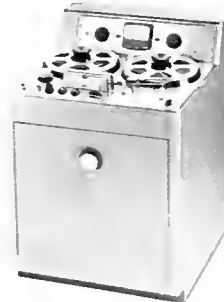
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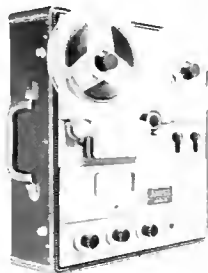
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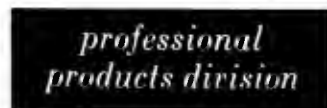


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A NEW SCIENCE FILM HELPS MOTIVATE YOUTH

"A Trip to the Moon"

WITH WORLD ATTENTION riveted on the missile race between the West and Soviet Russia and the probability of space travel heightened by the Communist Sputniks, a timely and authentic new 16mm color film out of the studios of Encyclopaedia Britannica Films is attracting considerable comment.

A Trip to the Moon, a 16-minute subject, was designed and produced around three-dimensional models of Earth's nearest neighbor and from some of the most outstanding photographs from leading observatories. Objective of the film is to show some of the relationships of the Earth to its satellite; to explore the surface of the moon; and to give the viewer a look at Earth from the Moon's surface.

One of the models lensed, an eight-inch sphere of the Moon, is the only one of its size on Earth. Hundreds of hours of painstaking labor, based on the latest scientific data, went into both the film and the design and construction of this and other convincing, accurate models. They help to bring the observer within 20,000 feet of the Moon's surface; closeup details were designed and sketched from telescopic observation.

The film is a realistic visit by rocket ship to outer space and the site contemplated as "most likely" for early space exploration. Close-up views show enormous cracks and fissures in the Moon's surface; rugged, gigantic craters formed ages ago are brought out in startling relief. As a vehicle to interest teen-agers in the far reaches of science and their import, *A Trip to*

Below: lensing lunar globe model to show phases of moon.



Above: rocket ship approaches the moon crater Copernicus.

the Moon promises to add greatly as a motivational and classroom study film.

Co-produced by EB Films' art director William Peltz and producer Milan Herzog, the film is now available for outright color print sale at an estimated initial price of \$62.50, subject to imminent print price increases on all EBF subjects expected to be announced for January 1.

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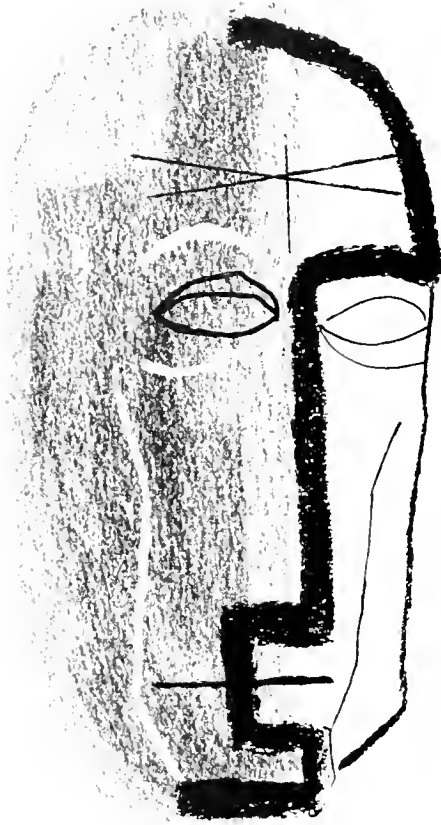
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● This premium color emulsion, widely accepted and acclaimed in still work, has been made available in 16mm width for motion picture photography. Its speed of 100 makes it the most useful film for all phases of cinematography where speed and superb color rendition are called for. Super Anscochrome's improved curve conformity, characteristic of all Anscochrome emulsions, provides a color balance that has never been achieved in any other color film. It combines high speed, good latitude, clean highlights and superior shadow area penetration—all so desirable in available light cinema-reportage as well as routine work where a reserve of speed is needed. And Super Anscochrome's high speed does *not* mean a loss of quality. Its design is such that the speed becomes an added feature to the already outstanding characteristics of Anscochrome emulsions. *Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.*

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The Law Behind the Screen

by Howard Newcomb Morse*

THE ULTIMATE SOURCE of copyright law and protection in America is Article 1, section 8, clause 8, of the Constitution of the United States, which delegates to the Congress the power "to promote the progress of science and useful arts, by securing, for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries."

The Congress afforded copyright protection to photographs and negatives thereof by the Act of March 3, 1865. The United States Circuit Court of Appeals for the Third Circuit in 1903 in the case of Edison vs. Lubin held that a positive print of a motion picture recording an event was entitled to a copyright as a "photograph or negative thereof" even though motion pictures had not been invented when the Congress adopted the Act of March 3, 1865. The Court declared that: "To say that the continuous method by which this negative was secured was unknown when the act was passed, and therefore a photograph of it was not covered by the act, is to beg the question. Such construction is at variance with the object of the act, which was passed to further the constitutional grant of power 'to promote the progress of science and useful arts.'

Progress Was Recognized . . .

"When Congress, in recognition of the photographic art, saw fit in 1865 to . . . extend copyright protection to a photograph or negative, it is not to be presumed it thought such art could not progress, and that no protection was to be afforded such progress. It must have recognized there would be change and advance in making photographs, just as there has been in making books, printing chromos, and other objects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process."

The Congress did not mention motion pictures in the copyright statutes until the Act of August 24, 1912, known as the Townsend Act. Thus, in 1865 copyright protection was given to photographs. And from the Edison case in 1903 until the Townsend Act in 1912 motion pictures were rendered

copyright protection as photographs. Section 5 of the Townsend Act (which today is section 5 of 17 U. S. C. A.) provides that: "The application for registration shall specify to which of the following classes the work in which copyright is claimed belongs . . . (L) Motion-picture photoplays, (M) Motion pictures other than photoplays."*

Awareness of Infringement

The Townsend Act also stipulates (in what today is section 101 of 17 U. S. C. A.) that: ". . . in the case of the infringement of an undramatized or nondramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have been reasonably foreseen, such damage shall not exceed the sum of \$100.00."

Non-theatrical films, such as business films, come under the classification designated as "motion pictures other than photoplays." The phrase "motion pictures other than photoplays" has never been clearly defined by the courts. However, the United States Circuit Court of Appeals for the Second Circuit in 1937 in the case of Patterson vs. Century Productions, Inc. ruled that section 1(a) of the Act of March 4, 1909 (which today is section 1a of 17 U. S. C. A.) is applicable to "motion pictures other than photoplays." Section 1(a) specifies that: "Any person entitled thereto, upon complying with the provisions of this title, shall have the exclusive right: (a) To print, reprint, publish, copy, and vend the copyrighted work."

Today's Films Are Protected

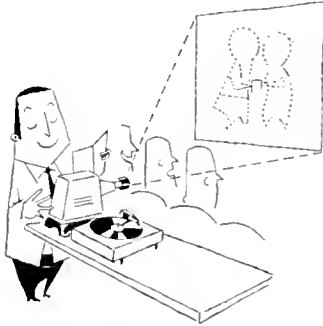
The United States Circuit Court of Appeals for the Second Circuit in the Patterson case stated that: "Finally, it is said that under the Copyright Act the plaintiff secured no exclusive rights. In other words, his copyright, even if valid, amounted to nothing. This is thought to be so because it is said that none of the words used in section 1(a) . . . are applicable to a motion picture. The act when first passed did not, of course, use

*Counsellor at Law, Member of the Bar of the Supreme Court of the United States of America.

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language peculiarly apt in application to motion pictures. They are comparatively new. It has, however, been amended at various times so that it is now clear that motion pictures are within its scope.

Copyright Power of Congress

"The Constitution grants Congress the power to provide for copyrights, and as Justice Day said in *American Tobacco Co. vs. Werckmeister* . . . : "Under this grant of authority a series of statutes have been passed, having for their object the protection of the property which the author has in the right to publish his production, the purpose of the statute being to protect this right in such a manner that the author may have the benefit of this property for a limited term of years. These statutes should be given a fair and reasonable construction with a view to effecting such purpose. Section 1(a) of the act gives, inter alia, to the copyright owner the exclusive right to print, reprint, publish, copy, and vend the copyrighted work."

Benefits Under a Copyright

Since the film involved in the Patterson case was a motion picture other than a photoplay, it can be concluded with assurance that "motion pictures other than photoplays" receive as great and as much copyright protection under the law as "motion-picture photoplays." The benefit inuring to the owner of a copyrighted motion picture is, of course, the exclusive right to print, reprint, publish (exhibit), copy, and vend (distribute and sell) the motion picture. Any interference with this exclusive right constitutes infringement.

There is no statutory ceiling on the amount which the owner of a copyrighted motion picture other than a photoplay may recover for infringement, with the single exception that where infringement was non-intentional and non-foreseeable there is a statutory limit of one hundred dollars. However, the burden of proof in showing non-intention and non-foreseeability is on the infringer who wishes to avail himself of this exception.

Your Questions Are Invited

Readers of *BUSINESS SCREEN* are invited to submit topics of questions you would like discussed in this department. Address: Editor, 7064 Sheridan Road, Chicago.



When practically everything flies . . .



Something New in Labor Films

Hotel & Restaurant Employees' Union Sponsors a Picture to Help Improve Dining Business and Upgrade Profession

FOR A GOOD MANY YEARS, Friends of organized labor (including the Editors of BUSINESS SCREEN) have urged its leaders to mitigate the purely defensive role taken by such union-sponsored pictures as *A Watch for Joe*, *The Great Swindle* and other films which portray the men of management as exploiters of the oppressed (at their best) and as scoundrels and child-beaters (in the more violent UEW attempts of a few years past).

The result has been a gradual improvement in temperate, constructive themes, particularly from the AFL-CIO film library. But we can point, with special emphasis, to a refreshing new effort sponsored by the Hotel & Restaurant Employees and Bartenders International Union, an AFL-CIO affiliate. What its general president, Edward S. Miller, calls "one picture worth ten times 10,000 words" is the union's 23-minute, 16mm color picture *Hail to the Cook!*

Focus on Members at Work

Quoting from the union's official journal, "Unlike some labor films of recent years, this movie was deliberately planned to focus attention on the union member at work, not on the union and its officers.

"Its release opens a new phase in the International Union's public relations work. That stage has as its purpose helping you as a worker in our industry, and your own local union, to reach the public with a down-to-earth understanding of the culinary worker as a useful neighbor, and his local union as a useful partner in community life."

The film began as a union request to Producers Film Studios in Chicago for the lensing of a display of culinary art laid out at the Conrad Hilton Hotel by 450 members of Cooks Local 88. Widely-publicized in that area, the display attracted 25,000 visitors during three rainy days. It was this interest which convinced the union that people everywhere would welcome a chance to see a good film based on the work of the skilled chef.

The union also decided that the

film could encourage "dining out" to thereby bolster the economics of the business its members serve. As the film points out, food is a \$14 billion dollar industry in the U.S., larger than the nation's total exports. If appetizing menus, tastefully displayed dishes and setups, and a good, close look at the marvelously clean and efficient kitchens of a modern hotel, can help remind viewers of the pleasure of dining out, *Hail to the Cook* aims to do just that.

Show Cookery as a Career

A notable segment of the picture is devoted to professional cookery as a career for the high school graduate. This was filmed on location at Chicago's Washburn Trade School, where one of the nation's best vocational training programs, leading to professional cooking careers, is carried on under the watchful eye of Local 88. With chefs earning as much as \$15,000 to \$25,000 a year, there's plenty of incentive for the apprentice but, despite the aesthetic interest, it still takes "selling" to get young recruits into the ranks.

Member Locals to Use Prints

The International has set up some workable plans for the widest possible use of its new motion picture property. Only a small stock of prints will be held at International hdq., for the use of locals with limited resources and audience potential. Joint boards and larger locals are being urged to buy prints, arrangements having

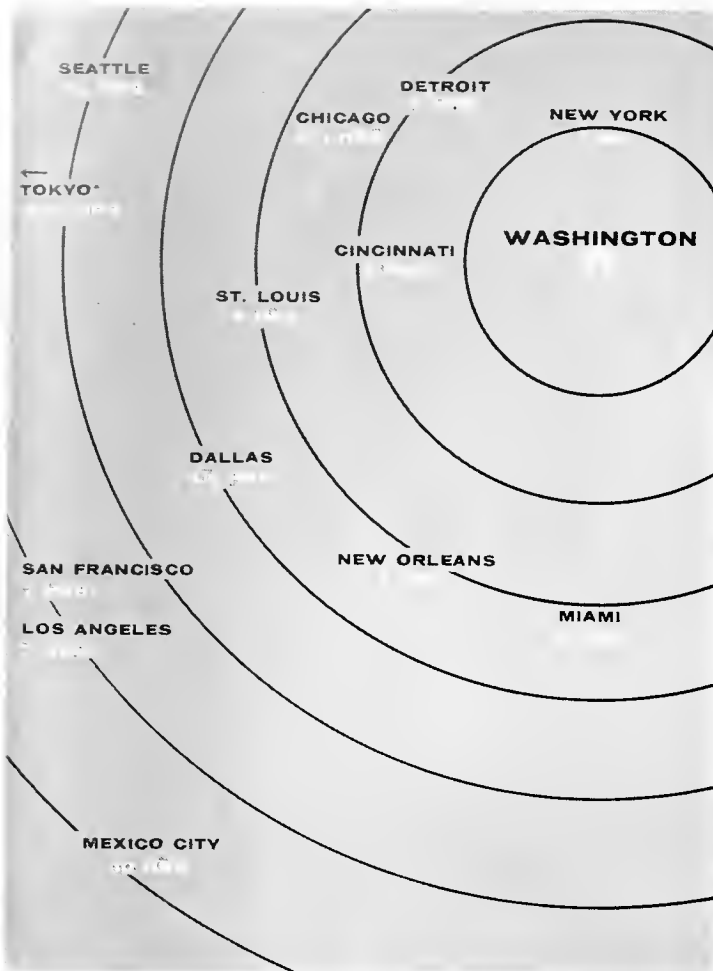
In Hollywood

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been made with the producer to add a credit title for such sponsoring groups. Data is being provided for preview, publicity and other channels to exploit the film's potential to its utmost. □

* * *

**Role of "Steel in Concrete"
Pictured by Bethlehem Steel**

☆ A new 38-minute 16mm sound and color motion picture, *Steel in Concrete*, a technical study in the use of steel as reinforcement in concrete construction, is announced by the Bethlehem Steel Company. It is now available on a free loan basis.

The picture describes the important role that reinforcing bars, made expressly from new-billet steel, play in reinforced concrete structures. Basically, it is a study of the forces at work upon both reinforced and unreinforced members and how these forces, determined through extensive laboratory tests, are interpreted and applied by the architect and the engineer.

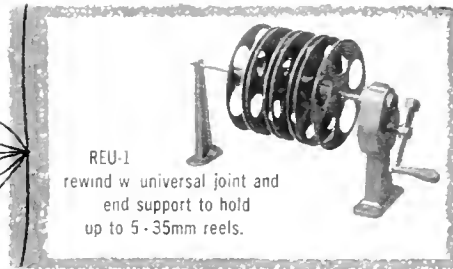
Useful to Student Engineers

For the student engineer, the film takes the form of an illustrated lecture with animated diagrams showing the relationship between stress and strain. It also explains in detail the accepted meaning of such terms as "modulus of elasticity" and "working stress" as they apply to new-billet steel reinforcing bars for the three recognized grades established by the American Society for Testing Materials (A.S.T.M.).

It discusses the methods used to regulate the properties of new billet reinforcing steel, as by varying the chemical composition, or by cold working the as-rolled bars to meet particular specifications. Additional problems dealt with in the film are those of crack control, bond and anchorage which enables steel and concrete to act together as a unit, and ductility, which determines the ability of new billet steel reinforcing bars to be safely bent in accordance with A.S.T.M. recommended procedures. On-the-job scenes cover a wide variety of present-day structures made possible through the use of new-billet steel in reinforcing bars.

Prints Via Modern Exchanges

Loan prints of *Steel in Concrete* may be obtained from the film exchanges of Modern Talking Pictures, Inc., in 28 cities, nationwide. □



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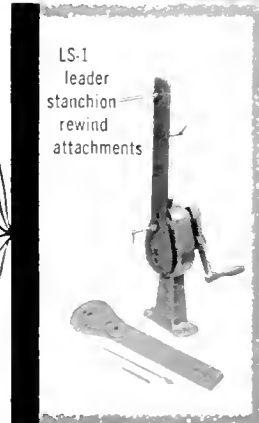
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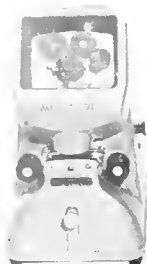
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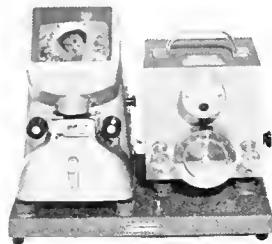
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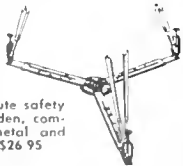
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*DuPont's polyester film

A-V Training Techniques Demonstrated in Detroit

New developments and techniques in audio-visual teaching and training were demonstrated to Detroit area industrial, educational and church leaders at a meeting sponsored by Detroit a-v dealers and the Bell & Howell Company. The program was held in the Hotel Statler, Detroit, on December 11.

Use of audio-visual equipment was demonstrated at the meeting and methods by which organizations are solving their training problems were shown. Included in the demonstration were a fully-equipped time and motion study setup and the low cost utilization of sight and sound with film, slides, and tape.

Similar demonstration programs are scheduled for 1958 in Philadelphia, St. Louis and Houston.

In Detroit, local sponsors were Engleman Visual Education Service, Garrick Photo Supply, and La-Salle Equipment & Visual Aids Co.

Screen Directors Negotiate With New York Producers

☆The Negotiating Committee of the Screen Directors International Guild met last month with representatives of the Film Producers Association of New York, headed by President Harold Wondsel, to discuss terms for a Basic Agreement covering the employment and working conditions of film directors in the New York area, and recognition of SDIG as their collective bargaining agent.

In the course of a cordial meeting, both sides pledged cooperation in reaching promptly the state where a contract would be signed. This would be the first time that the Eastern film directors are to work under Guild conditions.

U. S. Dept. of Agriculture Catalogs Stock Film Footage

☆The Motion Picture Service of the U.S. Department of Agriculture has announced a new catalog of black & white and color stock footage. The loose-leaf publication contains 4,000 indexed and cross-referenced scenes covering a variety of agricultural subjects.

This footage is distributed by the Motion Picture Service on a mail order system established three years ago as a public service. Requests for copies of the catalog and information on ordering footage should be sent to the Motion Picture Service, Office of Information, U.S. Department of Agriculture, Washington 25, D.C.

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"Films in Canada-1958" Is Theme of Toronto Conference

✧ Dominion-wide interest in the film for education and public information will bring together sponsors, producers and leaders in educational use of the medium in Canada next month (January 22-23, 1958) at a conference in Toronto on the theme "Films in Canada—1958."

Said to be the first meeting of its kind in that country, according to James A. Cowan, president of the Canadian Film Institute and sponsor of the event, it will be key-noted by an address from Erik Barnouw, director of the Center for Mass Communication, Columbia University. Glen Burch of the Ford Foundation's Adult Education program will speak on "Films and Adult Education."

A feature of the session, to be held in the Unitarian Church, St. Clair Avenue, Toronto, will be a discussion of "Whats Wrong With Our Films?" by distinguished Canadian representatives of film-makers, sponsors and users, under the chairmanship of Graeme Fraser, vice-president of Crawley Films Limited, Ottawa.

Cooperating with the Canadian Film Institute in sponsoring the conference are the Association of Motion Picture Producers and Laboratories of Canada, Canadian Association for Adult Education; Canadian Federation of Film Societies, Canadian Trade Union Film Committee, the National Film Board and several film council and library groups in Ontario. □

* * *

"Keep 'em in Chicago" Group Names Hanlon as '58 President

✧ James G. Hanlon, Public relations manager of WGN, Inc., has been elected president of Chicago Unlimited, midwest coordinating agency of radio, television, talent and production groups. Henry Ushijima, film production consultant of Colburn Film Services is CU's new vice-president; Shirley Hamilton, director of the talent section of Patricia Stevens, Inc., is secretary; and Jack Russell, president of the talent agency bearing his name, is treasurer.

Representing local film studios on the CU board of directors for the coming year are Jack Conrad of Dallas Jones Productions and Harry Lange of Kling Film Productions. There are two directors from each of 14 segments of communications industry in Chicago.

Check
these 10 points
in selecting
16 mm sound
projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level as needed. Reservoir automatically feeds oil to all points
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

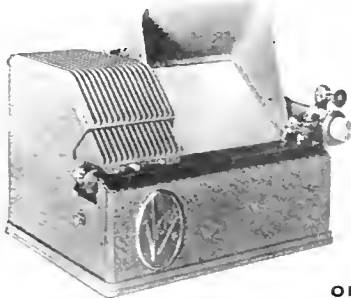
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The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you *all* of them. And with every Victor you also get the "standard" features of all quality sound projectors,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

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

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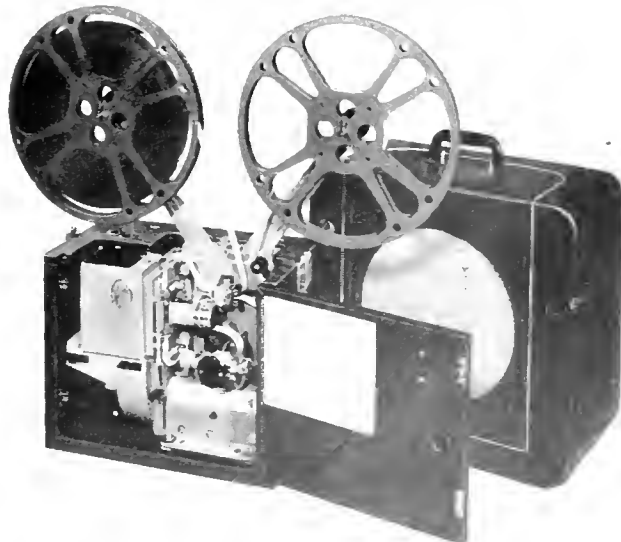
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8th Production Review: '58

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WRITE FOR BROCHURE

A Check-List of Motion Pictures to Stimulate Interest in Science

American industry and specializing film producers have made available to schools, organizations and community groups, a most useful selection of informational and educational films on scientific and technological subjects. Here are two lists of free-loan and low-cost rental subjects now available and their sources:

Free Loan Films

A Is For Atom, 15 min., color.

General Electric. Animated cartoon explaining atomic structure, nuclear fission and peacetime application of the atom. Source: AEC, GE.

The American Engineer, 29 min.,

color, Chevrolet Div., GM. Picture of the modern miracles wrought by engineers in America—the latest and most advanced engineering triumphs in this country. Atomic powered submarine, oil platforms afloat in Gulf of Mexico, lightweight "aerotrains" are among those pictured. Science joins engineering in the electron microscope which magnifies molecules 100,000 times; the Betatron atom smasher; radio telescopes that transmit the sound of sun and stars. Future miracles are discussed. Source: Jam Handy.

America's Rising New Giant, 22

min., b/w, De Vry Tech Institute. Shows application of electronics to many industries, and points out the opportunities for careers in this field. Source: De Vry.

The Atom and You, 16 min., b/w.

Paramount News. Covers the use of radioisotopes in biology, medicine, agriculture, and industry, plus the development of atomic power. Source: AEC.

The Atom Goes To Sea, 12 min.,

b/w, General Electric. Describes experimental research and development of atomic powered submarines. Source: AEC, GE.

Atomic Energy As a Force for

Good, 25 min., b/w, Christophers. How a small town reacts to the impending construction of an atomic energy plant. The understanding of peacetime applications of atomic energy influences the attitude of the citizens. Source: AEC.

Atomic Energy Can Be a Bless-

ing, 25 min., b/w, Christophers. Covers the peacetime research and use of atomic energy, and emphasizes the career opportunities in the field. Source: AEC.

Atomic Physics, 90 min., b/w, J.

Arthur Rank. A historical

study of the development of atomic energy with stress on nuclear physics, from Dalton's basic atomic theory to Einstein's theory of relativity. Source: AEC.

Atomic Research: Areas and Development, 12½ min., b/w,

Coronet. Illustrates the three lines of atomic research; energy, atomic structure, and by-products. How science finds uses for this new force in industry, medicine, and other areas of our economy is shown. Source: AEC.

Atoms For Peace, 19 to 21 min.,

b/w, U.S. Information Agency. A series of films dealing with various areas of the peaceful use of atomic energy and radioactive materials, with special emphasis on international cooperation in research and development. Source: AEC.

Career: Medical Technologist, 24

min., b/w, Nat'l. Commission for Careers in Medical Technology. The story of four high school students who decide to become medical technologists; how they're trained; what they do when they become working members of the medical lab team. Source: Assn. Films.

The Corporal Story, 16 min., col-

or, Firestone. The story of the development of the Corporal, surface-to-surface guided missile, from the beginning designs to final test firings. Source: Assn. Films.

Decision For Chemistry, 29 min.,

b/w, Monsanto Chemical. The curiosity of American youth—eagerness to learn, explore and investigate—and the development of future scientists is brought out through the story of yesterday's curious youth who became today's scientists, particularly chemists. The growth of the chemical industry through these people is told. Source: Modern.

Dawn's Early Light, 30 min., col-

or, Westinghouse. Filmed with technical assistance of the AEC and Dept. of Defense. After a high school student reads a frightening article on atomic energy, his father, a scientist, explains benefits of atomic energy and traces its development

from the first atomic pile to the submarine Nautilus. Peacetime future of its generating electricity is also discussed. Source: AEC, Westinghouse.

Engineering For Tomorrow, 16

min., color, North American Aviation. Depicts development of hypothetical strategic weapon system spear-headed by a long-range, surface-to-surface, supersonic guided missile. Preceding rocket's global leap is the theory, data, and application-test taken by leagues of experts, combining knowledge of numerous sciences. A guide to future engineering careers. Source: NAV.

Glass and You, 28 min., color,

Corning Glass. The history of the manufacture of glass, in a pictorially beautiful film. Its many uses today in industry, the home and daily living. Career-guidance in opportunities in science, research and production is provided. Source: Assn. Films.

Hemo, the Magnificent, 59 min.,

color, Bell System. Combining animation and live action, the film explores the blood and circulatory system and tells what man has learned of life's fluids and the functions and workings of human anatomy. Source: Bell System.

Horizon Unlimited, 20 min., color,

Glenn L. Martin. How science explores outer space through rocket experiments. U.S. Navy's Viking rocket is shown with explanation of principles of rocket flight, the construction of this rocket, its launching, and pictures of the earth receding taken from the rocket in flight. Source: Modern.

Industrial Research: Key To Jobs

and Progress, 14 min., b/w, National Assn. of Mfrs. Describes a variety of research developments and the contribution of research to increasing employment and a dynamic economy. (Re-edited from NAM's tv newsreel "Industry On Parade.") Source: NAM.

Magic of the Atom Series, 12½

min. each b/w, Handle Film. Over 20 films dealing with various aspects of peacetime use of the atom. The application of atomic energy in industry, medicine, agriculture, and many other areas, plus opportunities for careers in the field are described. Some of the problems in the development of this power are dealt with. Source: AEC.

The Man in the Doorway, 31

min., color, American Cyanamid. A dramatic story of the modern chemical industry and the amazing accomplishments of

chemists in conserving our natural resource through the use of fertilizers and other soil nutrients. Source: Modern.

The Miracle of Rubber, 22 min., color, Firestone. The story of rubber industry today—from the plantation to production line—with opportunities available in engineering, research, and product design. Source: Assn. Films.

New World of Chemistry, 27 min., color, Reichhold Chemicals. The story of synthetic resins, how they are manufactured, and how, through research and development, they've been applied in the manufacture of consumer items. Time lapse photography shows some production steps taken. Source: Charles Mathieu.

Nuclear Reactors for Research, 20 min., color, North American Aviation. Describes the solution type reactor and shows how it was specially engineered for widespread use in medical, academic, and industrial research. Safety measures for the protection of personnel and equipment are indicated. Source: AEC, NAV.

Oil for Aladdin's Lamp, 20 min., b w, Shell Oil. Research scientists have a place of honor in this film. A trip through the lab shows the creation of chemical miracles from petroleum, including the making of rubber and plastics. Source: Shell

On To Jupiter, 20 min., b w, General Motors. Pays tribute to the spirit of change; shows how science continually pushes back the horizon toward finer things and better living. A look into the future pictures things attainable through scientific research. Source: GM.

Operation Hourglass, 28 min., color, Cummins Engine. How diesel engineers solved a problem of dust and grit in construction equipment machines. Source: Assn. Films.

Our Mister Sun, 59 min., color, Bell System. The story of the sun and its effect on all life on earth. Also shows solar eclipses, sunspots and tremendous explosions on the face of the sun. Source: Bell System.

The Questioning Mind, 20 min., color, General Motors. Portrays the "Spirit of Research" and shows the organized curiosity behind it and the future ahead of it. Narrated by Lowell Thomas. Source: GM.

Research: Key To Progress, 15 min., color, Armour Research. The role of industrial research in the nation's economy. Traces the phenomenal rise in this type

of activity and its many contributions to high living standards. Source: Armour.

Sand and Flame, 20 min., b w, General Motors. A pictorial behind-the-scenes look at glass manufacture. How research has developed many products from sand and flame undreamed of in olden days of glass making. Source: GM.

The Strange Case of the Cosmic Rays, 59 min., color, Bell System. Animation combined with some real live action tell the story of the discovery of cosmic rays, what they are, where they come from, what they can do and can't do, and what they mean to us. The future research necessary is discussed. Source: Bell System.



To Enrich Mankind, 25 min., color, American Soc. of Mechanical Engineers. A caretaker in a museum is assigned the set-up of a display of machines for a group of mechanical engineers. As he grumbles over his chores, a statue of Archimedes comes to life and explains how mechanical engineers contribute to progress. Source: Jam Handy.

The World That Nature Forgot, 30 min., color, Monsanto. The appearance and actions of otherwise invisible atoms and molecules that form themselves into plastics which play an increasingly greater role in everyday life. Highlight of the film is the "Molecule Ballet" with original music. Also shows the production of basic plastic raw materials and finished products. Source: Modern.

Lease, Purchase, & Rent

The Atom Comes To Town, 29 min., color, U.S. Chamber of Commerce. The peacetime roles of the atom are pictured—in medicine, industry, agriculture,

research, and as a source of electric power. The miracles still to be performed are hinted. Source: U.S. Chamber of Commerce.

The Big Sun and Our Earth, 11 min., b w, or color, Coronet Films. For primary grade levels to motivate increased curiosity in science. Film shows the sun during a 12-hour period, from sunrise to sunset. Its apparent course through the sky, its effect on growing things, its heat and light are discussed and shown. The idea of earth's rotation and the cause of night and day are introduced. Source: Coronet.

Career In Bacteriology, 15 min., color, U. of Indiana. Shows high school students the vocational opportunities in various fields when they have training in bacteriology. Exactly what it covers and the background needed is shown. Source: U. of Indiana.

Chemistry and a Changing World, 10 min., b w, EBF. The important role of the research chemist in developing new products, and the skill of the chemical engineer in planning, constructing and operating a production plant. Scenes of production and uses of elemental phosphorous help to illustrate chemistry in action. Source: EBF.

Chemistry In College, 14 min., b w, U. of Indiana. A preview of class and laboratory work in college chemistry when student chooses it as his major. Source: U. of Indiana.

Man In Space, 35 min., color, Walt Disney. Traces rocket development from ancient Chinese weapons to modern missiles and predicts the establishing of a man-made satellite, then depicts man's first flight to outer space. Source: Walt Disney.



Above: Dr. Heinz Haber, physicist and space medicine authority, is narrator in Walt Disney's production "Man in Space." This science-factual film tells story of man's attempts to conquer space.



"The American Engineer" created by The Jam Handy Organization, shows new vistas of opportunity . . .

Our Friend, The Atom, 50 min., color, Walt Disney. Opens with scene from "Twenty Thousand Leagues Under the Sea", then shows first atomic powered submarine, the Nautilus. From there live action combined with animation traces man's search for knowledge of the atom from 400 B.C. Present developments and possibilities for the future are shown. Source: Walt Disney.

Preface To Chemistry, 17 min., color, EBF. Brief description of our chemical heritage introduces three basic areas of chemistry—inorganic, organic and physical—and shows how these lead to applications widely beneficial. Designed to encourage students to study this subject. Source: EBF.

Scientific Method, 12 min., color, EBF. Explains elements of the scientific method, demonstrates the way this method of solving problems is applied by scientists. Discusses the value of scientific thinking in dealing with problems of everyday life. Features the discovery of penicillin by Sir Alexander Fleming and the work of Louis Pasteur. Source: EBF.

A Trip To the Moon, 16 min., color, EBF. Designed and produced around 3-dimensional models of the moon along with the most outstanding photographs from leading observatories, film shows some of the relationships of earth to moon; explores the landscape of the moon; gives some idea of earth's appearance from moon's surface; discusses other characteristics of our "largest" satellite. Source: EBF.

Why Study Science, 11 min., b w, Young America Films. A family on its last night of vacation discusses first the stars, then how the study of science can help the son and daughter make intelligent decisions on problems confronting them in the world. Off-stage narrator specifies many op-

CONTINUED ON PAGE 30



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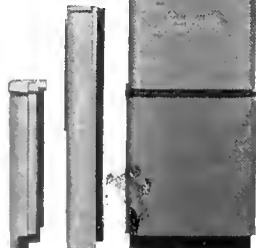


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FILMS TO MOTIVATE PUBLIC INTEREST IN SCIENCE

(CONT'D FROM PRECEDING PAGE)
opportunities science presents in professions for men and women.
Source: Young America.

Free Loan Film Sources

Armour—Armour Research Foundation, 10 W. 35th St., Chicago 16, Ill.

Assn. Films—Association Films Inc., Four offices: Broad at Elm, Ridgefield, N. J.; 561 Hillgrove Ave., La Grange, Ill.; 1108 Jackson St., Dallas 2, Tex.; 799 Stevenson St., San Francisco 3, Calif.

AEC—Atomic Energy Commission. Eleven U.S. regional offices: for Me., N.H., Vt., Mass., Conn., R.I., Penn., N.J. and N.Y.—Dir. of Info., AEC, N.Y. Operations office, P.O. Box 30, Ansonia, N.Y. For Del., Md., Va., W. Va. or D.C.—Pub. Info. Service (Pictorial), AEC, 1901 Constitution Ave., N.W., Washington 25, D.C. For Ind. or Ohio—Motion Pict. Film Lib., AEC, P.O. Box 268, Portsmouth, Ohio. For Miss., Ala., Fla., S.C., or Ga.—Office of Public Info., AEC, Savannah River Operations Office, P.O. Box A, Augusta, Ga. For Ky., N.C., Ark., La. or Tenn.—Public Info Officer, AEC, P.O. Box E, Oak Ridge, Tenn. For N.D., S.D., Neb., Kan., Mo., Io., Minn., Wis., Mich., or Ill.—Information Div., AEC, Chicago Operation office, P.O. Box 59, Lemont, Ill./For Nev., Ariz., N.M., Tex., or Okla.—Dir. of Info. AEC, Santa Fe Operations Office, P.O. Box 5400, Albuquerque, N.M./For Wash. or Ore.—Information Div., AEC, Hanford Operations Office, P.O. Box 550, Richland, Wash. For Mont., Ut., or Id.—Dir. of Info, AEC, P.O. Box 1221, Idaho Falls, Id. For Colo. or Wyo.—Public Info Officer, AEC, Grand Junction, Colo./For Calif.—Asst. to Mgr. for Public Info, AEC, 518-17 St., Oakland 12, Calif.

Bell System—Bell Telephone System Company offices throughout the U.S. Ask for the manager or information director.

Charles Mathieu—Charles Mathieu, 509 Madison Ave., New York, N.Y.

De Vry—De Vry Technical Institute, Film Service Dept., 4141 Belmont, Chicago 41, Ill.

GE—General Electric Co. Seventeen offices: 1860 Peachtree Rd., N.W., Atlanta, Ga.; 111 Park Ave., Baltimore, Md.; 140 Federal St., Boston, Mass.; 840 S. Canal St., Chicago, Ill.; 4966 Woodland Ave., Cleveland, O.; 1801 N. Lamar St., Dallas, Tex.; 650—17th St., Denver, Colo.; 212 N. Vignes St., Los Angeles, Calif.; 570 Lexington Ave., New York, N.Y.; 1405 Locust St., Philadelphia, Pa.; Oliver Bldg., Mellon Square, Pittsburgh, Pa.; 818 Olive St., St. Louis, Mo.; 200 S. Main St., Salt Lake City, U.; 235 Montgomery St., San Francisco, Calif.; 710—2nd Ave., Seattle, Wash.; P.O. Box 1021, Syracuse, N.Y.; 777—14th St., N.W., Washington, D.C.

GM—General Motors Corp.—Three Offices: Western States—GM Corp., 508 First Western Bank Bldg., 405 Montgomery St., San Francisco 4, Calif. N.Y. City Parcel Post Zone 1 and Long Island—GM Corp., Public Relations Staff—Film Library, 1775 Broadway, New York 19, N.Y. All other states and part of N.Y. State not included in above—GM Corp., Film Library, GM Bldg., Detroit 2, Mich.

Jam Handy—The Jam Handy Organization. Five offices: 1775 Broadway, New York 19, N.Y.; 310 Talbot Bldg., Dayton 2, Ohio; 230 N. Michigan Ave., Chicago 1, Ill.; 2821 E. Grand Blvd., Detroit 11, Mich.; 1402 N. Ridgewood Pl., Hollywood 28, Calif.

Modern—Modern Talking Picture Service, Inc. Four main offices: 21 West 60th St., New York 23, N. Y. 210 Grant St., Pittsburgh 19, Pa./4754 Woodward Ave., Detroit 1, Mich. 216 E. Superior St., Chicago 11, Ill./444 Mission St., San Francisco 5, Calif., and 23 other regional film exchanges nationwide.

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SCIENCE FILM SOURCES:

NAM—National Association of Manufacturers, Film Bureau, 2 E. 48th St., New York 17, N.Y. (also from regional offices in Atlanta, Boston, Chicago, Detroit, Houston, Los Angeles, Minneapolis, Pittsburgh, Portland, St. Louis, and San Francisco)

NAV—North American Aviation, Inc., Public Relations Dept., L.A. Div., International Airport, Los Angeles 45, Calif.

Shell—Shell Oil Co. Four offices: Film Library, 624 S. Michigan Ave., Chicago 5, Ill.; Film Library, 50 W. 50th St., New York 20, N.Y.; Film Library, P.O. Box 2099, Houston, Tex.; Film Library, 100 Bush St., San Francisco 6, Calif.

Westinghouse—Westinghouse Electric Corp., Film Div., Box 868, 511 Wood St., Pittsburgh 30, Pa. Schools apply to Westinghouse Electric Corp., School Service, 306 4th Ave., Box 1017, Pittsburgh 30, Pa.

Lease, Purchase, & Rent

Chamber of Commerce—U.S. Chamber of Commerce, 1615 H St., N.W., Washington 6, D.C.—purchase, rent.

Coronet—Coronet Instructional Films, 65 E. South Water St., Chicago 1, Ill.—purchase.

EBF—Encyclopaedia Britannica Films, Inc. Five offices: 1150 Wilmette Ave., Wilmette, Ill.; 202 E. 44th St., New York 17, N.Y.; 1414 Dragon St., Dallas, Tex.; 277 Pharr Rd., N.E., Atlanta, Ga.; 5625 Hollywood Blvd., Hollywood, Calif.—purchase, rent.

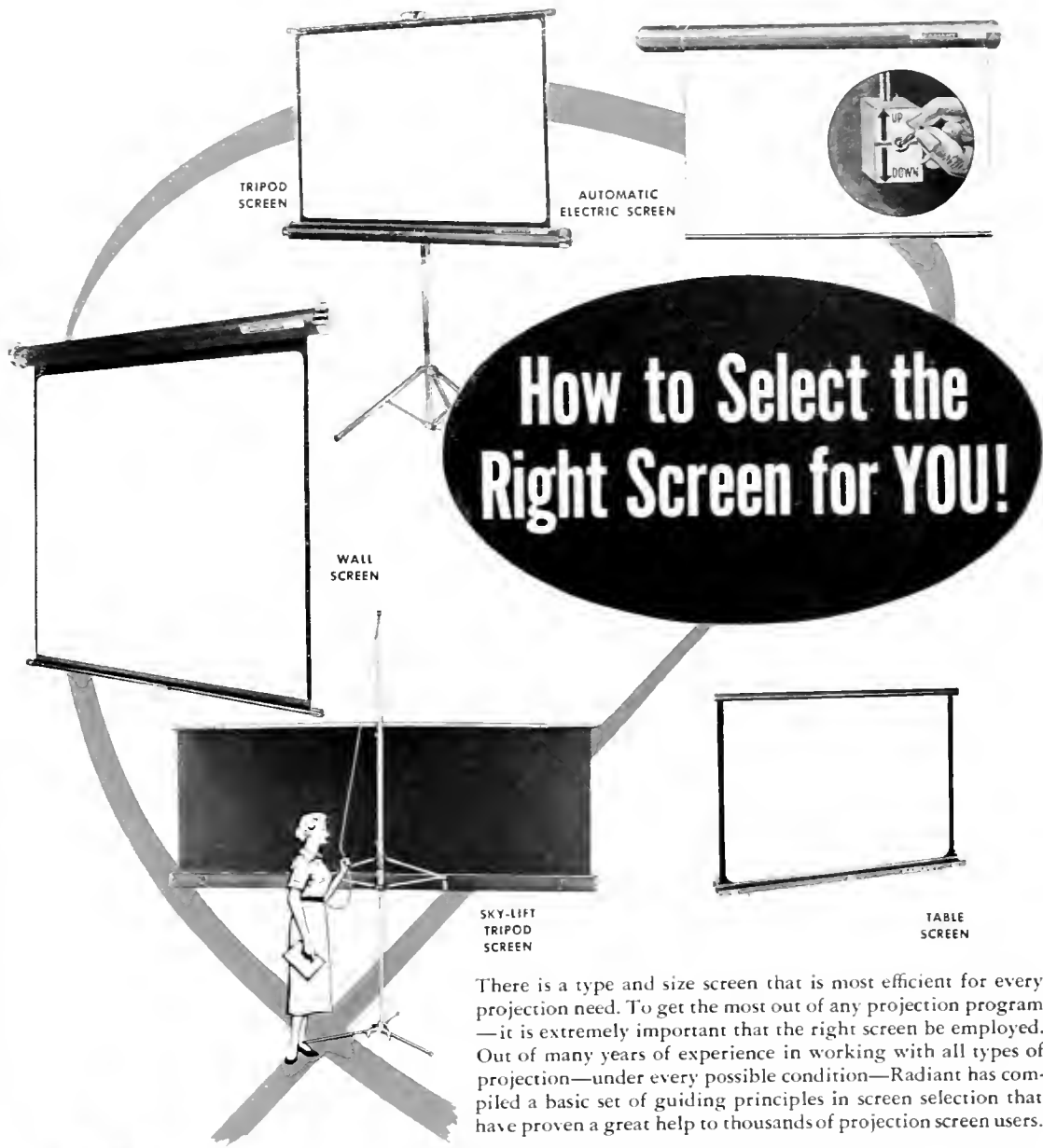
U. of Indiana—University of Indiana, A-V Center, Div. of Adult Education & Public Services, 1804 E. 10th St., Bloomington, Ind.—purchase, rent.

Walt Disney—Walt Disney Productions. Two offices: 16mm Div., 477 Madison Ave., New York 22, N.Y.; 16mm Div., 2400 Alameda Ave., Burbank, Calif.—long-term lease, preview, limited rental.

Young America—Young America Films, Inc., 18 E. 41st St., New York 17, N.Y.—purchase.

* * *

EDITOR'S NOTE: when applying for free loan or rental films, preview prints, etc., always use library source nearest you for prompt shipping service. Return films immediately after you are through to facilitate use by other groups; prepay return shipping costs.



How to Select the Right Screen for YOU!

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There is a type and size screen that is most efficient for every projection need. To get the most out of any projection program—it is extremely important that the right screen be employed. Out of many years of experience in working with all types of projection—under every possible condition—Radiant has compiled a basic set of guiding principles in screen selection that have proven a great help to thousands of projection screen users.

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LIGHT & SOUND

Television and Studio Practices Highlight 83rd SMPTE Meeting

Major topics have been announced for the 83rd convention of the Society of Motion Picture and Television Engineers, scheduled for April 21-25, 1958 at the Ambassador Hotel, Los Angeles. Herbert E. Farmer, Cinema Department, University of Southern California, is chairman of the convention program with Bernard D. Plakun, General Precision Laboratory, heading the papers committee.

Television papers head the topics to be covered with Boyce Nemeck, management consultant, speaking on "Closed-Circuit Television;" Frank Ralston, ABC Television Center, on "Distribution of Television Programs on Film;" Ralph Lovell, National Broadcasting Company, "Television Studio Practices;" and Ellis W. D'Arcy, consulting engineer, "World-Wide Television."

"Color and Black/White Cinematography" by Alan M. Gundelfinger, Technicolor Corp.; "High-Speed and Instrumentation Photography" by Robert M. Betty, Lockheed Missile Division; "Industry Milestones" a review by John B. McCullough, Motion Picture Association of America; "Laboratory Practices" by Vaughn Shaner, Eastman Kodak Company; "Motion Picture Studio Practices" by Petro Vlahos, Motion Picture Research Council; and "Sound Recording" a report by James L. Pettus, Radio Corporation of America, conclude the list of papers released to date.

John B. Olsson, Houston-Fearless Corp., is committee chairman in charge of a comprehensive exhibit of the latest industry equipment developments.

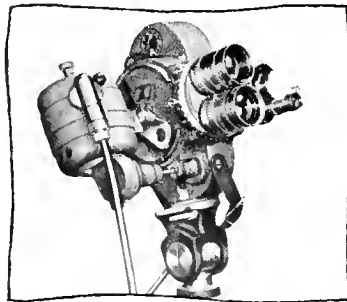
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Int'l Public Relations Assn. Names Bliss Research Chairman

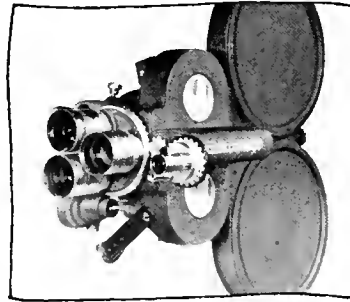
☆ Robert L. Bliss has been named chairman of the Research Committee of the International Public Relations Association, according to a recent announcement made at the close of the annual meeting of the IPRA Council, held in Oslo, Norway. Bliss, who will head a 12-man committee from as many nations, is one of three American members of the governing Council of the international body. He is president of Robert L. Bliss & Company, Inc., New York public relations firm.

New ideas in teaching and training tools

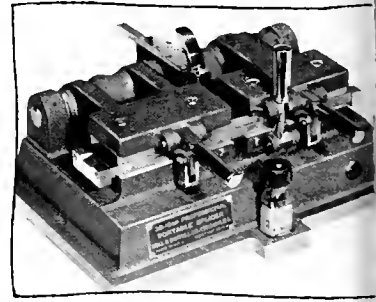
...crafted by Bell & Howell, the recognized leader in audio-visual equipment. New Electric Eye Cameras...Time and Motion Cameras...advanced Slide and Movie Projectors...new high fidelity Tape Recorders...all with Bell & Howell's famed engineering quality. Every one is sold and serviced by the nation's most experienced A-V Dealers. Shop right here



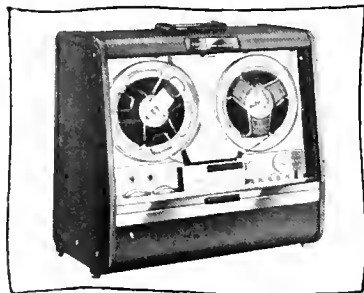
Seven Speed Triple Turret—all-purpose 16mm camera calibrated for motion analysis. 70TMR.



Motor Driven Triple Turret—over 15 minutes continuous filming, 400' magazine, electric motor. 16mm. 70HR.



Professional Hot Splicer—portable electric model. Cuts film handling costs. Makes fast, permanent splices. 198.



Professional Type Recorder—upright tape recorder with push-button controls, 10" speaker. 730G1.



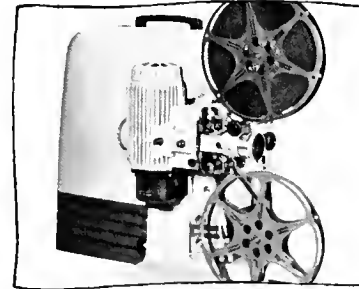
4-Speaker Tape Recorder—high fidelity for music appreciation. Unique sound system, simple operation. 300L.



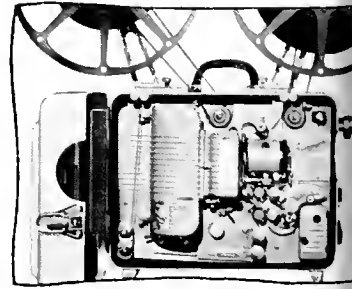
Deluxe Portable Tape Recorder—superior 2-speaker model, versatile and compact, newest control features. 775.



Magnetic Recording Projector—allows you to record sound on 16mm film—shows sound or silent film. 302.



Variable Speed Silent Projector—16mm silent projector adaptable for film analysis. 400' capacity. 273.



Heavy Duty Sound Projector—meets all projection situations, conference rooms to auditoriums. 16mm. 614CB.

SIGHT & SOUND

Argonne Nuclear Power Film Judged Best at Rome Exhibition

Honored recently at a formal presentation ceremony held in the U.S. Atomic Energy Commission's headquarters in Washington, D. C. was a scientific motion picture produced by the Argonne National Laboratory.

A certificate of award and silver cup were won by Argonne's *Experimental Boiling Water Reactor*, which presents an actual account of the operation of a nuclear reactor at Argonne. The film was adjudged "the best documentary film on nuclear energy developments" shown at the Fourth International Electronic and Nuclear Energy Exhibition and Conference held in Rome, Italy last July.

Award Ceremony November 25

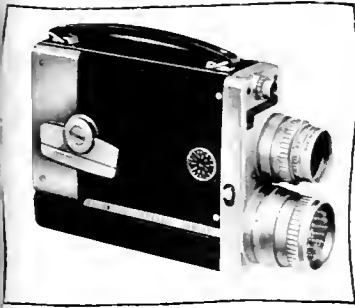
The award was presented by Commissioner Harold S. Vance on November 25. Representing Argonne at the ceremony were Dr. Norman Hilberry, director of the Laboratory; George Lindholm, Jr., in charge of the film's production; Daniel Giroux, head of Argonne's motion picture unit, Graphic Arts section; and Joseph M. Harrer, project manager for the reactor and a member of the Reactor Engineering Division.

The 33-minute color and sound production is semi-technical. It begins with the installation of the nuclear reactor's components with the pressure vessel and other units in the steam cycle already in place. The film runs through the assembly of the reactor components to the loading of the core, arriving at the first critical phase. Also shown are operators to cap the reactor, the first 20-megawatt (heat) operation and the generation of 5,000 kilowatts of electricity.

First Nuclear Plant in U. S.

The film concludes with standard operational procedures of the newly-built plant, including start-up procedure and plant inspection methods. Its significance, with the world on the threshold of nuclear power development, lies in the historical record which it provides of the first major nuclear power reactor put into operation in the United States and its highly-useful role for the guidance of similar installations within the immediate future.

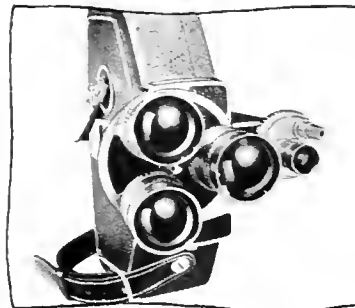
Commercial distribution is being handled by the film libraries of the Atomic Energy Commission



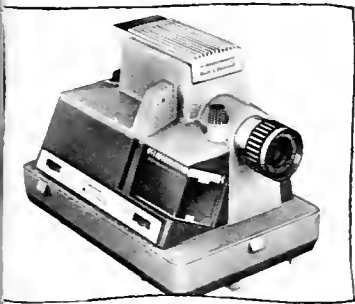
Magazine Load Electric Eye Camera—automation in filming; the lens sets itself *automatically*. 16mm. 200EE.



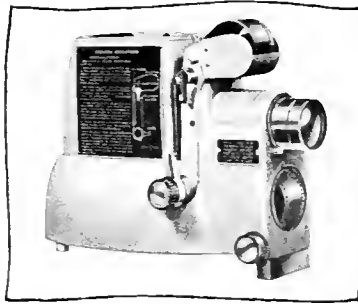
Spool Load Electric Eye Camera—automatic exposure control. Lets everyone shoot expertly. 240EE.



Triple Turret Movie Camera—highly versatile 16mm with multiple lenses for instant change of perspective. 240TA.



Automatic Slide Projector—Changes slides automatically or by remote control. Easiest to use. Robomatic.



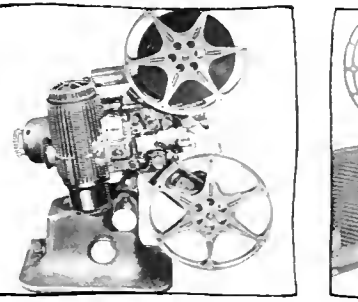
Filmstrip and Slide Projector—shows single and double frame strips and 2x2 slides. Unusually bright image. 724G1.



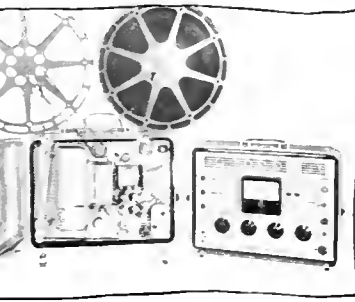
Brilliant Multipurpose Projector—same versatility as 724G, with extra brilliant 750 watt illumination. 724A.



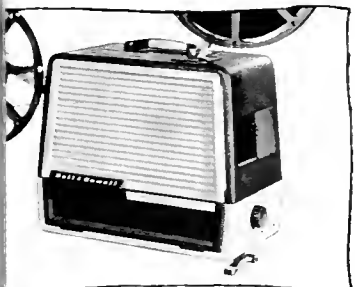
Portable 2-Speaker Tape Recorder—excellent fidelity, stretches your A-V budget without loss of quality. 770.



Time and Motion Projector—lets you analyze action by slowing or stopping film. 173BD.



Professional Magnetic Recording—highly versatile 16mm projector; meets "Joint Army-Navy" specifications. 614 CBRM.



Most popular sound projector—due to outstanding sound and pictures, proven dependability. 16mm. 385CR.

For full descriptions and prices, call your Bell & Howell AV dealer, or write Bell & Howell, 7108 McCormick Rd., Chicago, Ill.

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FINER PRODUCTS THROUGH IMAGINATION



Mitchell Camera Films full color panoramic views of Roman Soldier sequence from the Bob Jones University Film, "Wine of Morning."

UNIVERSITY MAKES FEATURE FILM

University Film Production Unit Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length, feature "Wine of Morning," to equal Hollywood's best efforts.

These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California... Mississippi... Southern California... and Washington.

Complete information on Mitchell Cameras is available upon request on your letterhead



Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.

***85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.**



On the set of Pilote's Judgment Hall the Mitchell Camera focuses on set details created by students.



University cameraman uses standard Hollywood studio 16mm Mitchell Camera for interior scene.

Mitchell Camera
CORPORATION

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GLENDALE 4, CALIFORNIA

Cable Address: "MITCAMCO"

The Year in Business Films

THIS WAS THE YEAR of Sputnik and a reappraisal of science progress in the U.S. 1957 also marked the close of a decade of tremendous industrial productivity for this nation and pointed towards a revival of better distribution and sales efforts, both at home and abroad. A record crop of babies exceeded by a million any previous year in population growth for this land, underscoring future needs in housing, food, clothing and the other basic essentials of a growing country.

Matching time's swift march into the 60's, this was another year of both creative and technical advances for audio-visual communication. More dependable color processes for 16mm, lighter sound motion picture and slide-film equipment, the first experimental distribution of moving pictures over ordinary phone lines . . . these were a few of the highspots of technological progress.

It was a year of important and useful films and of their greatest audiences in modern times. Widespread 16mm public service showings via television buttressed school, community, church and industrial film showings on nearly half a million 16mm sound projectors all across the land. Theatres continued to show both wide-screen and standard 35mm versions of colorful public relations films from industry.

The influence of large trade and professional groups was a predominant factor through this past year. The American Medical Association sponsored the first International Medical Film Exhibition; the United States Chamber of Commerce continued an active film distribution and production program; members of the National Committee on Films for Safety, aided by the National Safety Council, honored both motion pictures and slidefilms for their contributions to safety education. The Association of National Advertisers, through its Audio-Visual Committee, brought out a revised edition of its important check-list of "Sponsor and Producer

Responsibilities in the Production of Motion Pictures."

Sponsors made news in '57 with a good crop of useful and highly interesting new pictures. The Bell System's continuing *Science Series*, helping increase public awareness in that vital area, began the year with *Hemo the Magnificent*, a film on blood and circulation and again won national attention with its televised premiere of *The Strange Case of the Cosmic Rays*. Certainly the year's outstanding new safety film was U.S. Steel's *Knowing's Not Enough*, which hundreds of other industrial companies found invaluable. The Borden Company observed its 100th anniversary with a nutrition film, *Hail the Hearty*; Jersey Standard premiered *Energetically Yours* on its televised anniversary show.

Widespread showings of *The American Engineer*, sponsored by Chevrolet and of Alcoa's *Color & Texture in Aluminum Finishes*, shared audience popularity with the New York Stock Exchange film *Your Share in Tomorrow*, the Texas Company's *You and the Weather*. Most significant was the continued output of films for better human relations. In this area, Telephone-sponsored films like *The Antidote* and *More Than Telling* were noteworthy.

The "architecture" of audio-visuals was also indicative of solid progress. During the year, the Editors of BUSINESS SCREEN diagrammed and detailed the extensive audio and visual training facilities in the Eastman Kodak Company's Sales Training Center and the extensive training center facilities in the new Manhattan headquarters building of the Socony Mobil Oil Company.

People are the most vital ingredient of this industry. The awarding of an honorary Doctorate to Jamison Handy, pioneer founder and president of The Jam Handy Organization made news at mid-year; Father James Keller continued the humanistic efforts of The Christophers with more than 50 new films during 1957; David Pincus, president of Caravel Films, observed his firm's 37th year with the opening of the modern new Caravel Production Center in mid-town New York this past fall.

1957 was a 20th Anniversary year for Modern Talking Picture Service, Inc. and its president, Frank Arlinghaus, who helped make this company one of the world's largest distribution networks specializing exclusively in sponsored film services.

This was the year of the first *Tele-Sell Spectacular*, a nationwide closed-circuit program for salesmen and the last year of the Film Council of America, whose board voted to dissolve this organization in mid-November. The Industrial Audio-Visual Association held its 11th annual meeting during April and in

PRODUCTION
R VIEW



THE EDITORS OF BUSINESS SCREEN

Announce the Eighth Annual Production Review

The Complete and Authoritative
Listing of Every Qualified
Producer of Business and Television
Films in the United States,
Canada and Overseas

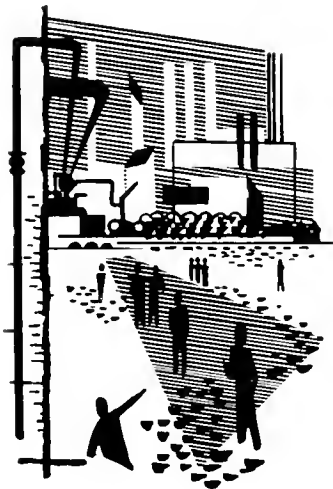
PUBLISHING MID-FEBRUARY • 1958

late July, more than 2,000 guests and members of the National Audio-Visual Association attended its major trade show and numerous meetings based on a "Public Relations" theme.

Syndication of films prospered during the year with the Dartnell Corporation introducing new sales training motion pictures. Fortune Films offered a new picture on *The Bright Promise of the American Farm Market*.

But in the end, it was the solid results of visualized sales training programs such as the Republic Steel Corporation offered in its OMI (Order Maker's Institute) activity that counted on the budget-line. A significant *added \$350,000 per month in more sales* was attributed to its first OMI by Republic officials for the opening months of 1957. The Commonwealth of Massachusetts indicated savings of \$9,800 a year as a tangible result of one recent film production. *Improved employee and public relations, less turnover, better acceptance of new products and less product service problems . . .* these were definite contributions reported by sponsors of resultful film programs during the past year.

At year's end, the creation of an Advisory Council on International Film Festivals, following a meeting in Washington of 22 leaders of U.S. education, science, industry and government organizations, was a noteworthy step toward the improvement of American participation in these overseas events. □



A Business Screen
Special Report

Left and below: *topflight showmanship plus timely, memorable motion pictures on key product points brought Ford dealers and salesmen the '58 new car lines . . .*



Showtime for American Business

Filmed Presentations Play Key Role as 1958 Products Are Unveiled to Sales Field

UTILIZING EVERY ADVANTAGE of modern business showmanship, plus an occasional leaf from Broadway's book of live-talent production, American industry unveiled its 1958 products to nationwide audiences of dealers and sales personnel in the closing months of 1957.

Filmed sales presentations, offering wide latitude in color, sound and a worldwide panorama of visual background, predominated for obvious reasons of traveling efficiency and the unvarying completeness of their content material. But they were ably supplemented by gay, tuneful stage entertainment and skits designed to woo and win the eyes and ears of the beholder.

Chevy Show Plays 50 Cities

Chevrolet's unveiling of its 1958 car models, based on the theme "Dominate '58", was proclaimed

by many in its nationwide sales audiences as "the best The Handy Organization has ever done." The Chevy 1958 new product show required seven JHO crews, played in more than 50 cities from coast to coast.

It's "Selling Time" for Ford

Vistavision Technicolor films, served on a wide-screen platter and garnished with live talent, helped Ford to deliver its theme "the selling time of your life—'58" in a tour of 20 major cities across the land. Highlighting the effective presentation were an hour and fifty minutes of dramatic and colorful motion pictures, artfully interspersed by the producers, Wilding-Henderson, Inc., with some 45 minutes of intimate skits, tunes and dance numbers, all related to 1958 product ideas.

Among the Frigidaire Corpora-

tion's current Golden Anniversary year sales promotion events were two sales meeting presentations for its dealer organization. Of major interest was Frigidaire's extensive use of motion pictures in these meeting "packages." One of the pioneers in "live-talent" product presentations, Frigidaire matched the growth of its national dealer organization by utilizing film as the "glamor-motivational" nucleus for each of the 122 meeting kits created for this year's program by Kling Studios (Sales Promotion, Training and Film Divisions cooperated).

Two Basic Packages Created

Frigidaire's basic goal was "complete communication of the 1958 product lines and their related merchandising story in depth." To get the story to Frigidaire dealers and their salesmen involved the creation of two basic meeting pack-

ages by Kling. One of these covered the washer and dryer lines for '58; the other embraced refrigerators, ranges, freezers and room air conditioners. Each of these packages consisted of 122 meeting "kits" . . . one for each local dealer meeting. Target dates for these meetings were set to coincide with product availability dates in each of the 122 localities.

The decision to go primarily on film was based on this wider geographical spread and the obvious economies in talent, sets, and prop transportation. Another key reason was the elimination of production "flubs" at the individual meetings.

Film provided all of these sponsoring companies a more efficient and certainly less costly meeting medium with equal and, on occasion, even greater dramatic impact.

This year an estimated 2,500

An original musical play, "The Big Change" was also recorded as a 35mm color film for showings to Standard Oil dealers and employees.



Scintillating numbers (like this song hit) were created especially for Standard's "Big Change" and re-enacted for the film.

Combining Visuals and Live Talent, These '58 Product Presentations Are Dedicated to the American Salesman

major sales meetings took place in the U.S. Add to these a good many thousands of regional conventions, dealer gatherings and similar sales-boosting events and the pattern adds up to some 70,000 meetings. The importance of these as a bulwark to America's tremendous production line capacities cannot be under-estimated. It is the American Salesman who holds the key to the nation's continuing economy prosperity in the year ahead, according to many authorities.

Small wonder that business spares neither the horses nor the men in racing to the wire with its new product announcements and counts heavily on the skill and drive which its dealers and their salesmen give to the race for sales volume during the new year.

Integrate Literature, TV Shows

Integration of literature, advertising themes (including television shows) and demonstration devices is a vital part of such presentations. Ford, for example, brought its current "Round the World" advertising and television theme into live production segments as well as in films showing the '58 cars undergoing tough wear tests in faraway Italy and India. Frigidaire kits, created by Kling, included meeting guides, display materials, demonstration devices, banners, models and mockups.

Showmanship for Ideas, Too

These new product unveilings were by no means limited to the "hardlines." Standard Oil of Indiana faced the need of closer cooperation within its growing sales organization. To unify staff effort and to present a new gasoline, the company produced a highly-effective stage show, *The Big Change*. Its reception was so enthusiastic and the result potential so high that Standard commissioned Wilding Picture Productions to make a complete color film of the original live show. The filmed version of *The Big Change* is going "all down the line" within the company's entire sales organization.

Closed Circuit TV Meetings

Closed circuit meetings (via television) served Canada Dry Ginger Ale, Inc. so well that company management ordered kine-films of the original 10-city presentation made for distribution to all its

offices and bottling plants (see page 53).

Earlier this fall, covering still another aspect of business, 600 field representatives of General Motors Acceptance Corp. met at the Waldorf-Astoria in New York on October 9-10 to "review the year's business and to probe the shape of things to come in 1958."

GMAC Gets Complete Program

The GMAC Management Conference, coordinated for the company by Director of Advertising William Adsit, was staged by Depictorama, a division of Depicto Films, Inc. Typical of meeting specialists serving this field, the



This comely miss appeared in a sales-pointed skit which was featured in Frigidaire's films.

organization produced wide-screen visuals, wrote the meeting's theme songs, arranged lighting, provided speaker guidance, banquet entertainment and even produced special recordings of the conference music which were later sent to all GMAC representatives on their return to home bases.

A Wide Range of Services

Other meetings of this type served by Depictorama this fall included the Texaco Managers' Meetings from coast-to-coast, a sales meeting for James Lees Carpets and another for the National Wholesale Druggists' Association. Involved in services for these shows were visual aids, charts, graphs, posters, slides, transparencies, shadow boxes, dioramas, slidefilms, filmographs, motion pictures and "live" presentations. Not to mention the related print material, banners, posters, transportation, housing, lighting, sound and



Frigidaire's nationwide dealer family saw this colorful dance sequence filmed on large set simulating the '58 washer action.

projection equipment, cueing devices, etc.

With a \$250 million investment to retrieve, the Edsel Division of Ford introduced its new models to more than 3,500 dealers and their salesmen last fall in the 24 Edsel sales areas across the country.

Edsel's "Once in a Lifetime" presentation, produced by Regan Film Productions, Inc., included both live talent, motion pictures and sound slidefilms. The show ran three and one-half hours, included seven original musical numbers as a backdrop for leading company personalities, filmed testimonials

integrated for styling and test runs of this first new car of the year.

Songs, dances, skits and pretty girls were the fillip to the Mennen Company's annual sales meetings. To present new advertising campaigns and point of sale material as well as inspiring sales personnel, Mennen and its advertising agencies (McCann Erickson and Grey) engaged Training Films, Inc. to produce and coordinate two shows given in New York and Chicago.

Taking a leaf from another famous advertiser's slogan, Mennen's show was called *The Big M*, played to big audiences. Training Films (CONTINUED ON PAGE 53)

Below: a popular folk-singer's pleasant ballad introduced the Kling-created 1958 washer-dryer films for Frigidaire.



Ordeal by Frustration

Featured in PAA's film "Dial 5 for Service"



Tale of "Chocolate Tree" Entrancing Film Fantasy

Nestle Company Tells Complete Story of Chocolate in a New Color Picture

SPONSOR: The Nestle Company, Inc.

TITLE: *The Chocolate Tree*, 27 min., color, produced by United States Productions, Inc.

☆ For many years, The Nestle Company has been active in an educational aid program to schools and colleges through literature distributed by the company's home economics department. This program has been supplemented by such projects as a filmstrip about instant coffee, the distribution of two million copies of a comic book titled *Chocolate, the Flavor of Friendship Around the World*, and reprints from a Life article, *The Coffee Hunger of Man*.

It seemed logical to Clinton Shepperd, Assistant to the President of Nestle, and Charles Mathieu, the firm's public relations counsel, that the next major educational effort should take the form of a motion picture to tell the complete story of chocolate from the growing of the beans through to manufacture of bars, instant cocoa and other products.

Management Approves Board Appeal Film

Management approval was obtained for a picture, in color, for showings in schools, at Nestle plants and business gatherings, and at company sales meetings. Enough prints would also be made in b/w for TV showings.

The writer chosen for the project was John Capsis, well known in television and commercial film circles. It was first suggested to him that his script be based on the comic book story, but Capsis, a resourceful writer, decided instead to develop an original approach. The story would open in a picturesque candy store with a quaint old proprietor who reminisces about his boyhood dream of a real chocolate tree whose branches would sprout candy.

Story Told in International Scope

To show that his dream was not really so fanciful, he conducts a tour back to the days when Cortez discovered chocolate in Mexico, from there to a chocolate house in London, where the beverage first became popular, and then back to South America in Ilheus in Brazil, where the cultivation and growth of cocoa beans today is shown. Afterwards the film

moves to the Fulton (N.Y.) Chocolate Works, where many of Nestle's chocolate products are made.

The charming fantasy of the theme appealed to Nestle, and after the script was written—and rewritten—it was accepted.

A number of producers were shown the script and invited to submit bids. Price alone, however, was not the deciding factor. Nestle wanted to have the picture made at the lowest cost consistent with fine quality—the first consideration in everything the company buys or sells. Using this criterion, Nestle chose United States Productions.

Three Units on Studio, Location Scenes

Three units were used in the production, under Tom Wolf, producer for USP. Mike Nebbia flew to Brazil to shoot the cocoa bean growing scenes. Frank Telford directed studio scenes, made at the Gold Medal Studios in the Bronx. And Rene Bras directed sequences made at Nestle's Fulton plant. A total of 15,000 feet of film were shot.

While the producers were given a free hand in technical and artistic aspects of the film, Nestle executives exercised constant supervision of the picture as it progressed to insure accuracy and the right "feel" for the chocolate industry. Mr. Shepperd was continuously working with U. S. Productions and he also called on the aid of Don Cady, Vice President in charge of advertising and merchandising, who has had wide experience with such large projects.

National Distribution Via Modern

The Chocolate Tree, a fine addition to the growing number of recent films sponsored by members of the food industry, will be distributed by Modern Talking Picture Service. ■

Quaint candy story proprietor takes viewers of "Chocolate Tree" back to days of Cortez.



Industry's Shortest "Attitude" Film Packs Champion's Punch

Dial 5 for Service, a Pan American World Airways' film produced by Henry Strauss & Company, runs just three minutes, has a cast of one. Entire action takes place in a telephone booth. Designed to make sales personnel aware of the importance of speed and courtesy in handling telephone inquiries, this potent short picture ends with a question: "Did he put in another dime or call another airline?" See it and show *your* people.

"MD-USN"

Navy's Bureau of Medicine & Surgery
Aims Picture to Attract, Keep Doctors

SPONSOR: The Bureau of Medicine and Surgery, United States Navy.

TITLE: *MD-USN*, 42 min. b&w, produced by Dynamic Films, Inc. (Medical-Dynamics).

The United States Navy motion picture, MN-8496, is one of some 111 current films being distributed by its Bureau of Medicine and Surgery. MN-8496 started out to be a simple, factual picture produced under the exigencies of an economical training film budget. To be typical, it would be made to serve very



Medical corpsman assists Navy doctor Haney in preparations for transferring wounded sea man to hospital aboard destroyer . . .

exacting training needs in a specific medical area.

But MN-8496, now formally titled *MD-USN*, has turned out to be far from typical. In fact it marks the first time in many years that the Bureau has employed the motion picture medium to *motivate* audiences rather than to specifically *teach* them something.

Increasing Need for Trained Physicians

The problem which dictated the need for project MN-8496 is one of the most complicated facing the Navy today. Each year the need for trained, qualified physicians and surgeons in the armed services increases. With our fleets serving in far-flung operational fields, demands on Navy Medicine continue to multiply. The problem was twofold: how to attract best qualified young doctors into the service and two, how to keep them there.

Navy's Bureau of Medicine and Surgery, under Admiral Bartholomew Hogan, is well aware of the useful role of films as motivational tools. The Bureau authorized MN-8496 as a major project, entrusting the production to its film division chief, Captain Robert Schultz. Working closely with Naval Photographic Center, Capt. Schultz assigned a three-man team to



San Diego residency affords Dr. Haney valuable experience in the operating room.

carry out the project. Lt. Commander Edward Byrd, himself a doctor and Charles Greene, an experienced film writer, were assigned to collaborate on the script with Lt. Jim Bouleware of the Center serving as the film's supervisor.

Use Documentary, Theatrical Technique

Following the careful development of a script which combines both documentary and theatrical film techniques, retaining a basic honesty of concept, Dynamic Films, Inc. was selected for the production job and a long series of planning conferences began. Matching Navy's three-man team were a trio from Dynamic which included producer Nathan Zucker, director Lee Bobker and Sol Feuerman, director of the firm's subsidiary, Medical Dynamics, Inc.

MD-USN called for as many scenes and locations as a normal Hollywood feature. Crews were dispatched under Bobker's direction to Norfolk, Washington, Bethesda and the Philadelphia Naval Hospital. Actor Phil Schuyler, a pro with a naval background, was given the

lead role which called for mastery of operating techniques, medical procedure and the thousand other details which are part of the Navy doctor's life. Foreign crews were sent to the Riviera, Italy and Japan for footage required to show the doctor's career in overseas service.

Following *MD-USN*'s official premiere at the Bethesda Naval Hospital a few weeks ago, the Bureau's Admiral Hogan summed up an enthusiastic audience reaction in these lines from a letter to producer Zucker:

"Portrayed Convincingly . . . Most Interesting"

... on behalf of the Medical Department of the Navy, my sincere thanks and appreciation for your outstanding production of our film, *MD-USN*. The story of the early years of a Medical Officer in the Navy has been portrayed convincingly and, under your able direction, most interestingly. We feel that we have in *MD-USN*, a film which not only reflects credit upon the Navy but will serve as

(CONTINUED ON PAGE SIXTY-THREE)

Captain Robert Schultz (left, below), head of film division of Bureau of Medicine and Surgery is pictured at premiere with Admiral Hogan (right) head of the Navy Bureau.

Pictured at Navy premiere of "*MD-USN*" are producer Nathan Zucker of Dynamic Films (l) and Admiral Bartholomew Hogan, head of the Bureau of Medicine and Surgery (right).



Business in a Crisis

Problems of Small Town Manufacturer in Today's Economy Told in NAM Film

SPONSOR: National Association of Manufacturers.

TITLE: *Crisis in Lindenville*, 15 min. b w, produced by Henry Strauss & Co.

☆ The NAM's new motion picture photoplay, premiered at the Congress of American Industry early this month, marks a period of 45 years of motion picture sponsorship in the Association's history. In 1912, NAM brought out its first film, *The Man He Might Have Been*, produced by Thomas A. Edison, Inc., which was shown throughout the country in theatres to encourage young people to continue their education beyond the elementary level.

The newest production, a short film drama, shows a typical situation in business, with Handcraft Tools, Inc., a successful small-town manufacturer of hand-tools, facing an effort by a minority stockholder group to sell out to a large machinery manufacturer. The company operations would be moved out of town if the merger goes through. Despite hints of an attractive offer for his services as a part of the deal, Fred Hickman, the president, contends the company owes its loyalty to Lindenville, a community which has been friendly to the company during its 50 years of existence.

In his efforts to save the plant for Lindenville, one-sixth of whose population depends on its employment, Hickman also faces the pressure of aggressive competition from a hardware manufacturer which has just entered the tool field. His efforts at re-financing to buy out the minority interests seem on the verge of success when his competition's aggressive selling threatens his largest and oldest account, a mail-order house. He also needs financing for plant modernization and re-tooling to turn out a new line which has just been developed.

How Fred Hickman solves these problems and how these conflicts lead to better products for hand-tool users and greater security for his employees is the story of the *Crisis in Lindenville*. The audience for *Crisis* is offered the opportunity to sit with management as it faces these problems. □

Dramatic moment in "Crisis in Lindenville"



A Sikorsky S-58 flies in "This Way Up"

Helicopters at Work

Sikorsky Pictures World-Wide Service

SPONSOR: Sikorsky Aircraft Division of United Aircraft Corporation.

TITLE: *This Way Up*, 26 min. color & b w, produced by Marathon TV Newsreel.

☆ Shot in locations as diverse as the jungles of New Guinea, the lowlands of Western Europe, New York's LaGuardia Airport, and the offshore oil fields in the Gulf of Mexico, this film depicts the part played by the helicopter in both military and commercial transport operations. It covers various military applications of helicopters to troop movement, supply and weapons logistics, search and rescue, anti-submarine warfare, and also shows how the aircraft provide passenger service between the downtown areas of large cities and between such areas and outlying airports.

This Way Up is the seventh film produced by Marathon for Sikorsky, a leader in the utilization of motion pictures in sales, public relations, community relations and general orientation programs.

Highlights of the new production include a rocket launching at the White Sands Proving Grounds in New Mexico; panoramic views of the picturesque countryside of Holland, Belgium and France; and shots showing how helicopters made possible and economically feasible the search for oil in isolated sections of New Guinea.

In making the film, Marathon crews travelled over 30,000 miles and shot more than 20,000 feet of 35mm color film. Photographer Henry Javorsky shows again that he has few equals in the art of handling the long lens with its different viewpoint. Walter Abel narrated. □

Read These "Case Histories" Next

☆ Facts in depth about resultful films now being used by the Wm. S. Merrell Company; Koehring of Milwaukee; Kimberly-Clark Corporation; the American Playing Card Manufacturers' Association and the Homelite Division of Textron, Inc. will appear in these Case History pages in February. □

Free World's Reply

"The Battle for Liberty" Gives Answer to Communism in Hard-Hitting Program

☆ Acclaimed by educational leaders as America's challenge in the struggle for men's minds, *The Battle for Liberty*, a hard-hitting series of seven sound slidefilms in color, is being released by The Jam Handy Organization for use by schools, industry, labor organizations, and community groups of all kinds.

"*The Battle for Liberty*," says Jamison Handy, president of JHO, "shows how to explain the basic principles of life in a free society in direct comparison with those of life under a communistic government."

The series pulls no punches. It shows a Communist voicing his beliefs and the free man making clear his own beliefs and principles. They throw everything they have at each other. It's a drag-out fight with no holds barred.

The Communist asks, "Just what do you mean by the dignity of man?" Can we of the free world reply in unmistakable terms? Some people who are on the fence begin to



feel that the Communist knows what he is doing and where he is going. This sounds like a champ talking! How do you answer this challenge so that you as an individual are understood?

The Battle for Liberty series is suitable for all age groups and all educational levels. It is an excellent program for people in all areas, wherever they work, live or teach.

Freedom of discussion, the American way, is assured by printed guides to make it easy for discussion leaders. These prompt even an unprepared meeting leader to get people talking, whether the meeting takes an hour or grows into a year's program. Experienced meeting leaders may use the material their own preferred way, and everyone has a chance to contribute to the group's thinking in any way he likes or as the others let him.

Many men who have been American observers in far-flung corners of the earth where the battle over ideas is critical today have contributed to the planning of *The Battle for Liberty* kit. So did people who have lived

under Communism and know the difference between declared ideals and the practice of them.

At a conference held in Washington to assess the current world situation, one delegate said:

"Many Americans encountering Communist propaganda for the first time are distressed to find that American beliefs have little logical structure. They know about American liberties, but putting their thoughts into words is another matter."

The Battle for Liberty has come out of such discussions. At meetings using these materials, hesitant and unclear speakers have opened up and become good spokesmen for the free way of life. "Clam-up bakes," said one meeting leader, "turn into lively, constructive meetings."

"Clear Exposition of What We Stand For"

At a preview for specialists experienced in demonstrating the free way of life in countries that are faltering, one of these said:

"Never before have I been able to sit down and in 30 minutes get a clear, straightforward exposition of what we stand for."

Individual parts of this program may be used in whatever order the program leader chooses. The first is *The Challenge*, which gives a dramatic view of the conflict and provides a "talk it over" on what freedom means. Liberty's responsibilities are cut out clearly, and the audience sizes up liberty on a personal basis.

The other six programs bring in six great areas of every-day living, each of which may be used as a yardstick to measure how far a country has gone toward attaining liberty of the individual or, on the other hand, how far it has drifted toward the totalitarian state.

Each Program Stimulates Hot Discussion

These six sections are *Freedom in Civics, in Education, Freedom in Religion, in Economic Order, Law and Order, and Freedom in Social Order*. Topics for discussion raise questions as to how good we are in describing our own style of government as compared to that used in captive countries. In each section, the battle of ideas starts the show dramatically. Then everybody is ready to talk and "go to it." The audience finds its own answers.

The Battle for Liberty program is available for purchase and possible sponsorship from The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan. ☐

Film Resource Expert Joins Our Staff

☆ Nancy Lou Blitzen, for the past five years a specialist in film cataloging and review at the National Safety Council and editor of *The National Directory of Safety Films*, has joined the staff of BUSINESS SCREEN as an Associate Editor and supervisor of our growing Film Guide Library at Chicago headquarters. ☐

General Mills Report

A Wide-Screen Color Film Helps Tell Company's Story to Its Shareholders

SUPPORTED BY slides, live talent, and product displays, a wide-screen color film is the sparkling core around which General Mills, Inc., of Minneapolis sculptured its recent annual report to the firm's shareholders.

Since 1939, the corporation has experimented with the best available audio and visual methods for periodically dramatizing its financial story to shareholders and other influence groups including financial people.

The resulting formula has just been escorted in package-form by top company officials on a month-long schedule of 10 regional meetings across the nation.

The presentation is launched by Harry Bullis, chairman of the board, in a brief personal report and a factual interpretation of 26 color slides.

Following up the live-sound offering is a 13-minute motion picture, featuring live photography and animation. It was created by Don McNamara Productions. The film is a 16mm CinemaScope color production and was supervised by Nate Crabtree, public relations director for General Mills. An 8' x 20' wide-screen was used for the showings.

Plot of the film carries the shareholder audience on an aerial tour of various General Mills' plants, with short stopovers in "Betty Crocker's" GM kitchen, Miss Crocker and Hugh "Wyatt Earp" O'Brian, both on the firm's TV sales team, provide conversational preliminaries to the animated sequences telling the company's financial story. Company products, new research results, and future prospects are sprinkled liberally throughout the production.

The firm recently offered its wide-screen program to 300 stockholders in the Conrad Hilton Hotel during the stop-over in the Chicago area. Sandwiched between live reports, door prizes,



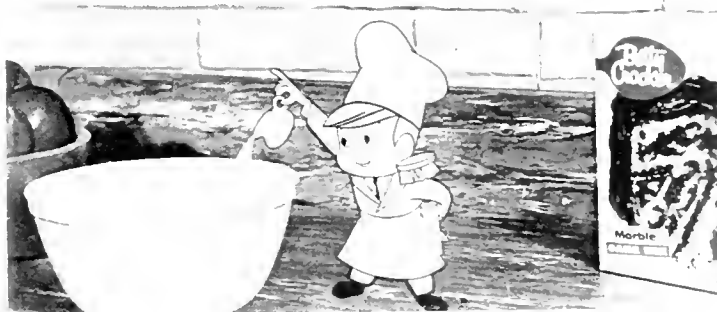
General Mills board chairman Harry Bullis (at rostrum) looks on as actress introduces new product at Buffalo shareholder meeting.

and refreshments, the film carried the weight of GM's earnings message with effective impact.

Adding a continental touch to the show was the introduction by French actress Jacqueline Chambord of a new GM food product. These oddments of entertainment and presentation, individually, might well have appeared unintegrated, but—tied in with wide-screen film media—the show's components made for informality and keen interest.

Each of the 10 shareholder meetings was preceded by a few hours in each locality with a similar "package" presentation before representatives of the local press and the financial community. By the time the GM touring group was on its way to the next meeting, at least three human segments of importance to GM's future had been briefed on company progress. Other audiences for the program include employees of the corporation and schools of business administration.

When the cavalcade ended, the double-barel meetings had been held in Los Angeles, San Francisco, Madison (at the University of Wisconsin), Chicago, Buffalo, Boston, Hanover, N. H. (at Dartmouth College), New York City and in Washington, D. C., winding up at Minneapolis, home office of General Mills. ☐



Left: a scene in new wide-screen color motion picture which relates story of General Mills' operations and products to shareholder groups.

Right: these shareholders gathered at Chicago meeting as General Mills carried on long tradition of keeping owners informed of progress.





Actor Stu Erwin is lead player (center, background) in "Old MacDonald"

Meet "MacDonald" the Modern Farmer

He's the Star of An Entertaining New Film From the American Feed Manufacturers

SPONSOR: American Feed Manufacturers Assn.

TITLE: *Old MacDonald*, 27 min., color, produced by Galbreath Picture Productions.

☆ In this day and age, most informed Americans are well aware of the tremendous progress made by modern, mechanized and scientific agriculture in these United States. An important influence in farm progress are those makers of animal and poultry feeds now helping to account for hefty weights in the markets.

Through their American Feed Manufacturers Association, experienced and successful in sponsorship of public relations films, the feed makers have come up with a whimsical, refreshing spoof aimed at a few benighted souls who may think of *Old MacDonald*, circa the early 1900's. Actually, it's just a way of telling all of us the great strides made in producing better foods from better feeds; of the growth of the feed industry and what it has helped accomplish for the nation's health

The Sponsor: he's the man who pays the bills for "May We Come Calling."



and well being. This latest AFMA motion picture, a 27-minute color production by Galbreath Pictures, brings a fresh, pleasantly uninhibited approach to the problem of blending education and public relations with high quality entertainment.

Old MacDonald stars Hollywood veteran Stu Erwin, featured as the subject of a television interview program in Bruce Henry's topical, fast-moving screen story. Stu reverses the tv. producer's notions of a typical old-fashioned "hayseed" when he plays a real-life part as farmer John MacDonald, whose producing plant is run like an efficient industry.



Stu is supposed to be a typical rube farmer in "Old MacDonald."

Through him, the audience gets the *real story* of modern agriculture. The film is now being widely circulated to rural groups and for public service tv showings via a nationwide distribution by Modern Talking Picture Service, Inc. Audience returns have already been most gratifying, according to AFMA officials in charge of films.

Secretary Cassandra Bailey and tv. producer Jerry King share a secret.



Of Man and Energy

Jersey Standard's 75th Anniversary Film Offers Witty, Palatable Theme

SPONSOR: Standard Oil Company (New Jersey).

TITLE: *Energetically Yours*, 13 min, color, produced by Transfilm Inc. from designs by Ronald Searle.

☆ Key segment of the Standard Oil Company (New Jersey) 75th anniversary network television show earlier this year was a light-hearted but well-pointed 13-minute animated color motion picture telling the story of energy as a lever to man's progress. Designed by Ronald Searle, noted British cartoonist-satirist and produced by Transfilm, Inc., the film, *Energetically Yours*, has now been released for 16mm group showings on a free-loan basis.

The story Jersey Standard wanted to tell in its anniversary film was that through the efficient use of all energy sources available to him—from animal to atom—man has produced miracles. Mr. Searle's humorous approach manages to avoid the usual ponderous style of such essays, delivering a palatable message but retaining the artist's waspish, tongue-in-cheek spirit which entertains the viewer while he is being informed.

In the opening of the film an off-screen narrator queries, "Who is the most powerful creature on the face of the earth?" As Searle sees it, a gangling, hapless being called man who, but for his remarkable brain, might have been the least significant of the earth's inhabitants. Only because of his intelligence, notes the film, was man saved the fate of pulling a plow mastered by a horse or falling prey to clever fishes.

Humorously, the film traces man's search for added sources of energy and tells how their use alters his way of living. More rapid transportation and a new freedom of movement on the earth, in the air, and on the sea resulted from his discovery and use of fuels. But with each year's increase in population and greater demand for energy rising sharply everywhere in the world, the task today is to find enough fuel to fill the energy needs of the future.

LIFE thought Searle's approach worthy of a pictorial spread; the television critics called the film segment "superb," "excellent," "enormously imaginative and amusing." Its music (by Lyn Murray) was considered so unique that a 12" long-play record is being prepared for distribution. David Hilberman directed for Transfilm; narration is by Marvin Miller from the screen story by Samuel Moore and Maurice Rapf.

Energetically pursuing this widespread audience interest, the Jersey Standard people are filling school, organization and public service television showing requests from company headquarters, Room 1610, 30 Rockefeller Plaza, New York 20, N. Y.

Design for Diamonds

DeBeers Pictures Prize Gems in Color

SPONSOR: DeBeers Consolidated Mines, Ltd. (through N.W. Ayer & Son)

TITLE: *Diamonds — International Awards — 1957*, 15 min. color and B. w., produced by Depicto Films Corp.

This film presents the 1957 award-winning designs of diamond jewelry which were chosen by a Selection Committee from entries submitted by designers from all over the world. Winning designs from nine foreign countries and fourteen from the United States are featured.

Presented against ingeniously different color backgrounds, and shown on glamorous models, the diamond necklaces, brooches, rings, ear-



This pendant necklace (left) and fan ring are pictured in new DeBeers film.

rings and novelty pieces are beautiful and calculated to make stars sparkle in any woman's eyes. Camera close-ups—and there are many—accentuate the brilliance, lustre and scintillating facets of the precious gems, and highlight the intricate details and originality of the beautiful modern settings.

B. w. versions are available for television distribution.

Styled to Sell "Lucite"

A DuPont Film for Auto Refinishers

SPONSOR: E. I. du Pont de Nemours & Co., Inc.
TITLE: *Finish With A Future*, 20 min. color, produced by Robert Klaeger Productions, Inc.

"Once in awhile," the preview invitation read, "a manufacturer comes up with an industrial film with which he is particularly pleased. Such is the case with our new film, *Finish With a Future*."

Guests at Du Pont's presentation in New York on November 19 found out why. Handsomely styled with a "high fashion" aspect, the picture was far from what might be expected as a vehicle to demonstrate paint to automobile body shop proprietors.

A regular user of visual aids at annual meetings of automobile refinishers, Du Pont's Finishes Division has a special and long-awaited product to offer in 1958—"Lucite" acrylic

lacquer, a finish with colors heretofore unobtainable, more permanent, and with a higher and longer-lasting gloss.

Finish With A Future shows the difficulties which developed in perfecting "Lucite" and how they were resolved. It then goes through the steps to be taken in doing a proper refinishing job with the new product, especially explaining that "Lucite" is part of a "family" of products including the lacquer, thinner and primer that are proved to work together for a perfect job.

The film will be first a feature of all sales meetings of the Finishes Division, to be followed by showings to distributors, local jobbers and finally in early spring of 1958 to as many as possible of the several hundred thousand men in the auto refinishing business.

- Glimpse from Screen History - The Edison NAM Films of 1912

A recent presentation to the Library of Congress by the National Association of Manufacturers of three early business-sponsored motion pictures provides an interesting sidelight on the history of this medium.

The three motion pictures were produced in 1912 by Thomas A. Edison, Inc. in cooperation with the NAM, at a time when industry was just beginning to make effective use of the dramatic film as a means of communication. Titles of these Edison-NAM subjects are *The Workman's Lesson*, *The Crime of Carelessness* and *The Man He Might Have Been*.

They were first released at a time when the publication AMERICAN INDUSTRIES noted that public taste was swinging away from "blood curdling interest" to novels, travel, Biblical stories and scientific and historical subjects.

These early films played in more than 7,500 of the 14,000 regular entertainment theatres then in operation throughout the nation, were produced in 35mm silent versions only as then prevalent but are said to have also been featured at "many individual management meetings." To accomplish that took a veritable ton of 35mm "portable" projection equipment, major fire protection precautions against the inflammable nitrate film employed, not to mention the blazing arc setup required for 35mm projection in that era.

Today's Edison and NAM films (both are currently active film sponsors) require only a pound or so of 16mm safety stock and are shown to groups on 16mm sound equipment weighing 40 pounds or less; the projected images, accompanied by high-fidelity sound, are reproduced in life-like color!

Heart Fund Blueprint

Visualizing the Role of Volunteers

SPONSOR: American Heart Association

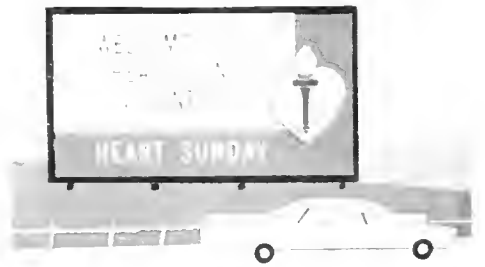
TITLE: *The Heart Fund, The County and the Community*, sound slidefilm, 17 min. color, produced by Roger Wade Productions.

"The American Heart Association is one big mass of dedicated people, very largely volunteers, who often don't know where they fit in the "big picture."

While chains of command and set channels of communication in a public service organization such as this are perhaps not as important as in government or commerce, good efficiency does require some knowledge of how the Association operates.

The Heart Fund, The County and the Community is designed to do this job. It explains the role of each type of volunteer and the part he plays in such activities as "Heart Sunday." It shows how various appeals are organized with special materials for speakers, press and radio, and the responsibility of each level of heart fund activity. Featured "voices" are Tex Antoine, John Cannon and Tom Shirley.

Advertising aids Heart Fund volunteers



Dresser Looks to Future

Industrial Complex Interprets Growth

SPONSOR: Dresser Industries, Inc.

TITLE: *Areas of Promise*, 27 min. color, produced by Robert Yarnall Richie Productions, Inc.

"Rapid growth" is a most inadequate term in describing the burgeoning complex of Dresser Industries, Inc. When Robert Yarnall Richie Productions began mapping out photographic coverage for the new Dresser film, *Areas of Promise*, the Dresser divisions consisted of eight. Before the film was finished, three new companies were in the fold, with more soon to follow.

Dresser is geared primarily to serve the oil and gas industries. It produces expendable items, such as drilling bits and drilling mud, and non-expendables, including exploration.

(CONTINUED ON PAGE SIXTY)

Philadelphia Story...

A Portfolio of Exhibitors at the 10th National Public Relations Conference



Above: Hubert Wilke of Tele-Prompter's Communicast division, exhibited late developments in closed-circuit business shows.

Below: Mrs. Virginia Richie was an able aide to producer Robert Yarnall Richie when this studio exhibited at Philadelphia...



☆ Reflecting the important role being played by films in public relations, a PRSA workshop session on "Making Effective Public Relations Films" was amply supplemented by producer and distributor exhibits.

Among the producers at Philadelphia were Gulf Coast Films; Marathon TV Newsreel, Inc.; John Sutherland Productions, Inc.; The Princeton Film Center; Shamus Culhane Productions, Inc.; Robert Yarnall Richie Productions, Inc. and Vic Herman Prods.

Below: J. R. Bingham, president of Association Films, Inc. (r) attended PRSA exhibit with E. H. Johnson (l) of his staff.



Above: Charles Bordwell (left) was an exhibit spokesman for his studio, John Sutherland Productions.

Bringing noteworthy PR films to today's millionfold audiences is the specialized task of leading sponsored film distributors. Exhibiting at PRSA were Association Films; Modern Talking Picture Service; United World Films; and the National Projection and Rental Service, leaders in this field.



Above: president Frank Arlinghaus of Modern Talking Picture Service was the gracious host at his company's exhibit.



Above: greeting visitors to the United World Films, Inc. exhibit was A. L. Karpinski, heading up sponsor film services.

Presenting the Champions on the Screen:

Sports Fare from Mid-America

Miller Brewing Company Builds Major Sport Film Library

THE MILLER BREWING CO., Milwaukee, admittedly is engaged in the business of producing and selling Miller High Life beer. To that end it employs all existing forms of advertising—television, radio, newspapers, magazines, outdoor posters and point-of-sale material.

Supplementing Miller's national advertising campaign, however, is an extensive visual sports promotion program that is designed to accomplish two things:

1. Furnish clean, wholesome sports entertainment.
2. Win new friends for the company and its product.

Program Started in 1950

Like the brewery itself, sports activity at Miller had a humble beginning in 1950. In the years that followed, films have come to play an increasingly-important role in the over-all program. In fact, today the brewery has approximately 900 sound prints available for showing to fraternal, church, civic, athletic or service groups—one of the largest libraries of company-produced sports films in the United States.

Launching the brewery's entry into the sports film field was the shooting of both the Green Bay Packers and New York Giants football teams throughout the 1950 season. Those movies proved so popular that the following year saw Miller also record on films the highlights of the Philadelphia Eagles, Pittsburgh Steelers and the professional football championship game.

Annual Series on the Braves

In 1952, the Milwaukee brewing firm turned its cameras to another sport and lensed what turned out to be the final season for the Milwaukee Brewers baseball team. When the National League's Braves moved from Boston to Milwaukee in 1953, Miller began sponsorship of an annual series of films that have matched the popularity of the Braves themselves.

Still another sport was added to the Miller collection in 1954 when *Winterskol*, a breath-taking color ski film, was purchased. The only sports movie purchased from an outside source and not directed

by Miller personnel, *Winterskol* captures the thrills and spills of skiers on the snowy slopes of Aspen, Colorado.

"Sports Highlights" in '55

Up to 1955, no more than one sport was featured in any one film in the Miller library. However, in that year, in addition to making an institutional film titled *With This Ring*, the brewery celebrated its centennial by producing *Sports Highlights*, a sound, color movie embracing five sports—baseball, football, skiing, golf and automobile racing. The baseball sequence shows the All-Star game of that year, while the football portion features the Pro Championship contest. Composing the golf segment are views of the first \$35,000 Miller Open, won by Dr. Cary Middlecoff. *With This Ring*, a 40-minute, color film, produced by Jerry Fairbanks, depicts in song and story the history of the Miller family, dating back to its days in Sigmaringen, Germany.

Heavy demand for a five-sport film has prompted Miller to produce a similar motion picture in 1956 and to make plans for a third *Sports Highlights* in 1957. This year also will see new sound films of the Green Bay Packers, the 1957 Miller Open and the Milwaukee Braves as they battled their way to the National League championship.

Ski Film One of the Best

Although more than a year old, *Flying Skis* continues to be one of the most popular films in the Miller library. It captures the action in the 1956 combined national ski-jumping and cross-country championships at Ishpeming, Mich., and has been described as one of the best ski movies available.

That the Miller films enjoy a high rate of audience acceptance is indicated by reports covering the last three calendar years. Slightly more than 20 million people viewed the film program in 1954; but an estimated 76 million persons saw them in 1956.

The recent higher figure is attributed to hundreds of television showings made throughout the

Youth Looks to Technology

American Iron & Steel Institute Shows the Fourth of a Series

THE INTEREST which America's future citizens hold for careers in science and technology is of real concern to members of the American Iron & Steel Institute.

At a recent premiere showing, in New York's Brass Rail restaurant, the Institute unveiled the fourth of a series of basic filmstrips dealing with science, shared its program with a review panel of five bright high school students and their science teacher.

Their candid comments generally approved *Science, Technology and Society* as a stimulus to

greater science interest. A well-rounded program of literature fortifies school use of these effective and widely used visuals. □



Among teen-age students who helped preview new AISI filmstrip was Barry Marro, 15 (at mike). He was impressed by its vision of a successful future in technology. Inset (picture at left): Mike Dellano, 14, whose career will be physics, thought it should show broader examples.

Facts About "Science, Technology and Society"

SPONSOR: American Iron & Steel Institute

TITLE: *Science, Technology and Society*, 57 frame filmstrip, color, produced by Filmfax Productions, Inc., through Hill & Knowlton, Inc.

Recent events have brought to everyone's attention the need to encourage young people, with the necessary scientific aptitudes, to explore career opportunities in the fields of science and engineering.

This new filmstrip, developed with the assistance of a teacher committee, is the fourth in a series dealing with science-related topics and is intended primarily for use in upper grade and high school science and social studies classrooms. However, since it was created as a tool for teachers wishing to help students gain an appreciation of the contributions of science and technology and to stimulate interest in scientific pursuits, it may find application in other school situations.

American Iron & Steel Institute has long been active in providing educational materials for school use. Besides the filmstrips, A.I.S.I. provides a bibliography of audio-visual materials on iron and steel, teaching units, and charts. Each strip is accompanied by a teaching suggestion guide, and all the materials are distributed free to each school system requesting them (one to each school system, with additional copies at nominal charge). □

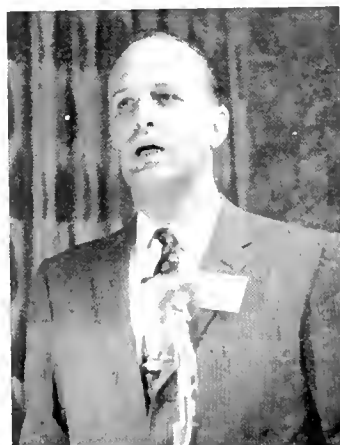


Karl Ranons, 16 (at mike above), is interested in engineering as a career. He liked the subject used to illustrate science point: the evolution of the tin can from earliest times—"because so many basic scientific principles have been adapted from it."



Above: George S. Rose, AISI Secretary, spoke at the premiere.

Below: Albert L. Ayars, Educational Director, Hill & Knowlton helped introduce program.



Panelist William Honrath, 15, is at the mike. He intends to be a doctor, was another of the teen-age reviewing group who believed that the new filmstrip would be most useful in encouraging students like himself to take up careers in science fields.

EXCLUSIVE BUSINESS SCREEN PHOTOS BY ROBERT SEYMOUR

Sound to Recreate Engineering Achievement

Diary of a Construction Project

Graphic Films' Cameras Record Progress at Block-Square Complex of New Union Oil Headquarters in Los Angeles

THE MOTION PICTURE has been a most useful and, sometimes, vastly interesting reporter of the day-by-day construction details and problems encountered in large construction jobs. Both architects and engineers find such films invaluable reference sources; owners of the projects as well as suppliers of basic materials have frequently sponsored versions edited from such lengthy footage for public 16mm showings.

Films of note in this field have included U.S. Steel's fascinating picturization of the United Nations building in New York; the current film record of the mammoth St. Lawrence Seaway construction being undertaken by Holland-Wegman Productions of Buffalo and numerous other engineering achievements.

What promises to be one of the most detailed visual records of a building project is under way on the site of the future headquarters of the Union Oil Company of California in Los Angeles. This complex of buildings, occupying a square city block, was designed by Pereira and Luckman, is being built by Del Webb and will concentrate functions of the company that are now dispersed over a wide area.

Cameras of Graphic Films Corporation began to turn in 1955,

when the crumbling facades of shoddy boarding houses occupying part of the site were demolished. Since that date, the lens has captured every fragment of significant detail: demolition; excavation for underground levels; pouring of foundations; installation of giant systems for air-conditioning and power; the raising of first structural steel members.

Close attention to intimate detail marks this project. On the periphery of large-scale building operations, a single carpenter guides wood through his saw, a man shovels along an embankment, a truck driver stretches in the sun; some old men from the neighborhood squint through the wire barricade.

A portable sound unit is also present, recording the cacophony of hissing and clattering air hammers; the voices of men giving orders; easy conversation during lunch hour breaks. Construction and the film recording continue through all kinds of weather, clear or smoggy—in the rain when men wear oilskin coats and trucks sink in mud—on overcast days when heterogeneous piles of metal and machinery make a harmonious grey foil for bright red, yellow and white safety helmets, the men beneath them lost in the greyness.

By mid-year 1958 when the

Center is expected to be finished, Graphic Films will also have reenacted the architectural and engineering planning that preceded construction. The enormous task of cataloging and editing miles of footage will follow. Several films are expected to evolve from the

material, including a long film-progress report; a shorter picture that will attempt to express the dynamics of a building's conception and growth; and, finally, a number of short films to demonstrate techniques and materials used on this project for the first time.



Above: projection cabinet open to show still, movie equipment.



... and here's the same executive cabinet designed by Mr. Zweibel.

Design Ideas for Office Film Showings

TO BUSINESS EXECUTIVES faced with the problem of planning a dual purpose room for both general office use and screening purposes, the hidden screen and projection closet-booth are often a most satisfactory way to provide good projection facilities without destroying the appearance of the room as a private office.

But, when a closet area is not available for booth use, the problem has sometimes been a sticky one. One neat solution is the custom-built projector cabinet that is not only a good working tool, but serves to add to the decor of the room as well. And combined with this can be a screen which becomes an attractive painting at the touch of a button.

Both of these efficient innovations are now being used in the good-looking conference room at Seymour Zweibel Productions. Working out his own designs, with cooperation by the audio-visual

equipment firm, Crawford, Immig and Landis, New York, Mr. Zweibel has a framed painting on one wall which becomes a projection screen automatically. And he has a custom-made cabinet of solid walnut which contains motion picture projector and speaker, sound slidefilm projector, and storage space for spare bulbs and other odds and ends.

The screen, which has been in daily use for over two years with no mechanical trouble of any sort, is of top-quality matte, mounted on sheet aluminum for utmost rigidity and flatness. At the touch of a button from the rear of the room, the screen moves soundlessly into position behind the wall paneling, automatically turning off the light over the painting as it takes final position. Another push-button at the end of the screening returns the screen to its stored position below the frame, and the painting with its built-in light comes into

Painting Into Screen:

... this handsome wall screen in the offices of Seymour Zweibel Productions, N. Y. operates by electricity; it automatically raises and lowers in front of painting at the touch of a button.



Men, methods and materials are the subjects in Union Oil films . . .



view. The projector cabinet opens in a jiffy, for either movie or slide-film use.

Frank Crawford, of Crawford, Immig and Landis, who supplied the equipment for the set-up, estimates that the screen could be

duplicated for approximately \$250, exclusive of picture or frame, and based on Mr. Zweibel's original designs. The cabinet, which cost \$350 to build, could probably be duplicated for somewhat less, depending on the type of wood used.

Miller Presents Sports Fare from Mid-America

(CONTINUED FROM PAGE 44) country. Miller executives purposely keep commercialization of their films to a minimum, thus making them attractive to TV stations. Except for the initial and closing announcements that the films are presented by Miller, only other sponsor identification consists of such scenes as a glimpse of the Miller scoreboard in Milwaukee County Stadium or a company emergency vehicle at an auto race.

All TV showings of the Miller sport films are presented by stations as a public service, although in some instances the local Miller distributor ties in with his paid commercial message. On the other hand, others call attention to a forthcoming showing with advertisements in the local press, while some promote the films by direct mail.

The demand for television showings of the sport films naturally reaches a peak in the summer months when most of the expensive network shows take their traditional break. Some stations

schedule the movies on a regular basis, with one station in California featuring the Miller films every week for two consecutive summers.

Widespread distribution of Miller films is assured through the handling of prints by the brewery's 18 district offices in the United States. Many private showings—before such groups as Kiwanis, Chamber of Commerce and various fraternal and athletic organizations—are made in connection with personal appearances of sports celebrities, such as Braves' star outfielder, Henry Aaron, who serve as special representatives for Miller during the off-season.

The Miller sports program was founded by Fred Miller, himself an All-American football star at Notre Dame in the late 20s. Ever since Miller's tragic death in an airplane crash in December, 1954, sports-minded Norman R. Klug, current president of the brewing firm, has continued the program at an accelerated pace. And, from all appearances, there will be no change in the foreseeable future.

Below: promising young golf professional Gay Brewer demonstrates his putting technique for latest golf film in Miller's library.



Recently premiered at Milwaukee was the American & National Leagues of Professional Baseball Clubs' color film of the 1957 World's Series between the Yankees and Braves. Supervised by

Lew Fonseca, head of the League's Motion Picture Bureau, the film will be released in January with an initial 450 print backlog to serve thousands of group audiences. □

ON the MAKE

The Camera Reports Events "Behind the Production Lines"
Personalities Who Man the Cameras; Stars in New Films



Above: helping do her part to aid New York's year-long, citywide pedestrian safety campaign, TV star Arlene Francis appeared before cameras at Caravel Films' studio in Manhattan last month to make a filmed commercial for campaign with Jack I. Strauss (right), chairman of the Mayor's Committee for Pedestrian Safety. McCann-Erickson, Inc. supervised

Right: actress Greer Garson recently presented golden globes commemorating finish of World Highways' Expedition to Kevin O'Donovan McClory (left), its leader, and producer Martin Ransohoff, president of Filmways.



Below: filmed television commercials make a sizeable contribution to current studio activity, employ top talent. Starring in the scene below is leading tv personality Bert Parks, as he appeared in a spot for Van Heusen Shirts, filmed at Transfilm's New York studio for Grey Advertising.



THE FEDERAL GOVERNMENT is one of the largest buyers, if not the largest, of motion picture services. Producers, large and small, create sound motion pictures and filmstrips for the various departments of the Government with themes and purposes specified by the department, bureau or agency buying these services. As in all Government purchases, contracts for production are allotted to a selected bidder, not necessarily the lowest bidder but the one deemed best qualified for each assignment from the standpoint of experience, facilities and personnel.

The use of motion pictures by the Government, while not a new activity at the time of World War II, was tremendously accelerated in 1941 by the great need of every tested device available for the training of men in the services and particularly the men and women needed in the making of munitions. It was estimated that machine shop training films shown to inexperienced workers shortened training periods some twenty per cent, an enormous advantage in speeding up the education of untrained people so that guns, planes, tanks, ships and all the other needs of a global war could be produced fast and in enormous quantities.

Film on "The Micrometer"

For example, one of the earliest productions supplied industry by the U. S. Office of Education was a 15-minute sound film titled, *The Micrometer*. Shown to trainees for machine shop work, many of whom had never heard of such an instrument, it showed them how to use it, how to read the barrel and thimble scales, check the accuracy of readings and how to take care of the instrument. Fifty people could learn these things in the same time required by an instructor to teach one man.

Today, with such motion pictures having proved conclusively their value, the United States Government is continuing to provide educational films useful in many fields, ranging from agriculture to engineering, from aeronautics to medicine.



Through useful Government training films, fifty people learn in the same time required by an instructor to teach one man by older methods.

Movies From Washington, D. C.

Your Government Is One of Nation's Largest Film Buyers; Films from Many Agencies Are Serving Industry and Public

by William Laub

Some three thousand motion pictures and filmstrips now are available with additional films constantly being produced and released for public use. In many cases, these films constitute a public service effort to promote health, safety, economic advancement, more efficient management or husbandry . . . scores of areas in which the people may benefit through more knowledge or exposure to sound ideas.

Most of these motion pictures have been produced and are being produced today for each Government department's own use, particularly those of the Department of the Army, the Navy, the Air Force and Coast Guard but here and there in these films on highly specialized subjects are men which can be used by civilian groups as educational aids.

A Navy series on Diesel engines for example is practically a complete course in pictures and in instructional comment on the construction of these motors, their care and repair.

The Department of the Army

offers a series of ten sound filmstrips and one sound motion picture on *Personnel Management*, designed for the guidance of personnel in the training and supervision of enlisted men but just as effective in training supervisors of industrial personnel.

The Coast Guard has five films produced for the purpose of aiding in teaching recruits to swim and any non-swimmer can profit by studying these movies before going into the water.

Producers Bid on Pictures

Producers of non-theatrical films, particularly those who have specialized in personnel education and training, have the opportunity to bid on many motion picture productions planned by Government departments and need only to be listed with all departments using outside film services to receive specifications and forms for bids as each project is planned.

The distribution and sale of all these films is also entrusted to private concerns specializing in non-theatrical distribution and bids are invited as an existing distribution contract nears conclusion. While this service to the Government has always been on a strictly competitive basis with bids invited from all known organizations competent to handle the sale of these

films, only one organization has continuously held the agency for Government films since they were first offered to schools and industry back in 1941.

This low bidder, then known as Castle Films, subsequently absorbed by United World Films, Inc., is now in its sixteenth year of operation for the Government and has seen the present large library of available films grow from some forty-eight motion pictures originally produced for the U. S. Office of Education.

Available at Low Print Cost

Government films, of course, are not free to the public but in comparison to privately produced educational films they are extremely low in cost, since the majority of them can be presumed to have repaid their production cost through their use by the Government, their primary purpose.

Through the authorized distributor, the Government sets the cost of each film, based on the footage length of the print without regard for the original cost of the production. Additionally, there is the distributor's charge for promotion and handling, or, in the usual language of the trade, a sales commission.

As an example of print costs, a film entitled *Rabies Control in the Community*, a Public Health Service film 405 feet in length or approximately ten minutes in running time, is priced at \$20.31. Schools and other non-profit institutions receive a ten per cent discount. It should be noted here, too, that many films in the current Government catalogue are cleared for television showings.

As examples of industry's interest in this reservoir of soundly planned and thoroughly tested instructional films, the following are some of the business institutions recently acquiring Government films and actively using them.

How Carboly Uses Films . . .

Carboly Department of General Electric Company has made extensive use of all the U. S. Office of Education films and R. G. Brinerley of the Education and Training Section has commented on them as follows:

"I have no accurate record of the number of films we have purchased but I would estimate that we have bought at least ten copies of each in the series on brazing, grinding and applying cemented (CONTINUED ON PAGE 50)





Which one speaks 7 languages?

Fellow in the pith helmet? A big game hunter. Knows his stuff but speaks only his native English.

Myna bird? A great disappointment; just screeches.

Smartly attired gal? An interpreter. Excellent, of course, but only in the 4 languages of her choice.

And the movie projector? A real gem, complete with magnetic-optical features. Handles any number of languages you may want.

How? Start with 16mm film, sound or silent. Have a processing lab add a magnetic stripe. (Costs about 2½¢ per foot, and well worth it!)

Then, using the sound-recording device *built into* the projector, put your narration right *onto* the film.

Erase at will; make changes; add special sound effects as desired. Re-do narration to fit changing audience needs. (It takes only a little more time than the running time for the film.) Use and re-use the stripe as often as you wish.

What else? Effective showings for every 16mm film, sound or silent. You have sparkling pictures, filled with attention-keeping detail. Sound is excellent. And this projector is always ready for use, because it's *lubricated for life* at the factory.

This versatile communications tool is called the Kodascope Pageant Magnetic-Optical 16mm Sound Projector. Businessmen use it for public relations, sales promotion, training, research reports, stockholder presentations, and the like. Those with school and church responsibilities find it equally valuable.

Demonstration? At your convenience by a Kodak Audio-Visual Dealer. Or send for the informative brochure, V3-44. No obligation, either way.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Articles from Washington:

(CONTINUED FROM PAGE 48)

carbide tools. We operate a customer training school here at our plant in Detroit and these films are used as a regular part of the course of instruction.

"Since first using the films we have had approximately 5,000 men attend the customer school and most of that number have seen two, three or more of the films in the series.

"In addition, each of our five sales districts has a set of the films (*Carbide Cutting Tools*) for use in their respective geographic areas. They use the films in training work with their customers and with other groups in their areas."

Airline Uses Metal Films

American Airlines ordered *Making Sheet Metal Repairs* from the Aircraft Maintenance series and F. G. Malbeuf, District Sales Manager, reports that the film was purchased for use in structures job training courses to illustrate structure shop job techniques. He further stated:

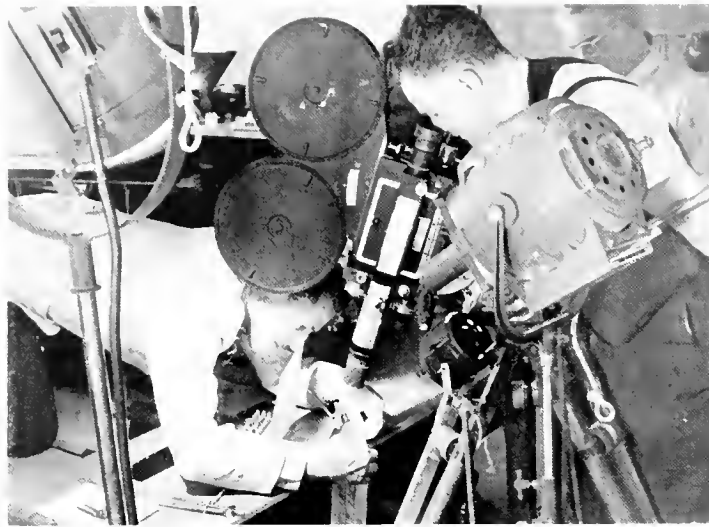
"The film is part of the training program which includes classroom on-the-job training and actual showing of the film. It has met with very good success and has aided us materially in training new people coming into the company who are assigned to the Structures Department."

California Texas Oil Company, Ltd., purchasing *Know Your Car*, (Automobile Operation Series) has shipped this film abroad for the training of their own service station personnel. This film is for basic training and explains the construction of a car chassis, how the engine functions; operations of the clutch, transmission, rear axle, brakes and electrical and cooling systems.

Series on Supervision . . .

A film series on *Problems of Supervision* has been in constant demand by industry and many prints in the series of twenty-two sound films have been processed. American Oil Company ordered *The Supervisor as a Leader*, and Northwest Orient Airlines is using *Supervising Workers on the Job*, which dramatizes incidents to illustrate good and poor methods of supervision, including the necessity for obtaining the confidence of workers, and pointing out the dangers of "snooping."

Another subject in this series,



Well-known producers of business films create Government Pictures.

Introducing the New Worker to his Job was purchased by Campbell Soup Company and L. V.

Stadler, Supervisor of Training, describes its use as follows:

"Our basic use of the film was

in a program for Line Supervisors composed of people from superintendents through foremen. Specific use was to supplement a chapter on employee induction. We feel that it does a good job when used in conjunction with other materials. We will probably plan to use it in future supervisory development courses."

GM Uses "Heat Treatment"

General Motors Corporation, Fabricast Division, has purchased two training films in the heat treatment of steel series; *Elements of Hardening*, and *Elements of Tempering, Normalizing and Annealing*.

Western Electric Company, Chicago area plant, is using *Hand Soldering*, a 20-minute sound film which explains the theory of soldering, shows how to prepare soldering irons and torches; clean and prepare the work; fasten joints; solder wire and lug joints, and seal seams.

C. E. Bergstrom, Chief Classroom Instructor of Chrysler Corporation has this to say of a Government film acquired for training use:

"We have here at Technical Training a rather extensive training films library. The film, *Aligning and Installing Auxiliary Machinery* is but one of many films that we have in our library. We use these to support a classroom presentation by our staff. The films are shown to the various trades that we have here at Chrysler Corporation and have proven to be a valuable portion of our training program."

These Restrictions Apply

Certain restrictions are placed on the purchasers, chiefly to prevent alterations, and the purchaser agrees that the films will be used for educational purposes only, with no performance for which an admission is charged. And if you leap to the conclusion that no Government film might attract a customer at a box office, consider for example, *Hymn of the Nations*, a 28-minute U. S. Office of War Information film. In this delightful movie, the late Arturo Toscanini conducts the N.B.C. Symphony Orchestra in a radio broadcast of Verdi's overture to "Forza del Destino;" and then the Westminster Choir and Jan Peerce in Verdi's "Hymn of the Nations."

Subjects dealt with by Govern-

(CONCLUDED ON PAGE 52)

"—we were very deeply impressed—"

Says the client — the Sharon Steel Corporation —

"we were very deeply impressed with your understanding of our objectives and their translation into an exciting motion picture."

The writing and production of "Steel Valley" reflect the

UNDERSTANDING
MATURITY
EXPERIENCE

of IFPI and its executive, creative and production staffs. We will gladly send you a print for review.

INDUSTRIAL FILM PRODUCERS, INC.
624 Madison Avenue • New York 22, N.Y. • EL 5-5677
Alfred M. Evans • William Alley • Jack Lane



problem:

How to insure more frequent and more accurate chemical analyses of black-and-white and color processing solutions

solution:

Automatic titrimeter by Beckman Instruments Incorporated

From the first to the last one, release prints from an original negative should be alike in tonal gradation and color fidelity... regardless of how many are made. In striving to achieve this desirable uniformity, laboratories are aided by automatic titration equipment, such as manufactured by Beckman Instruments Incorporated.

This modern method of titration enables motion picture laboratory chemists to obtain up-to-the-minute data rapidly. By increasing the frequency and accuracy of analysis, it provides a dependable, day and night control for stabilizing processing solutions.

Bob Grubel, CFI Chief Chemist in Hollywood, displays the automatic titration instrument that measures and determines the chemical concentration of various processing solutions.

CONSOLIDATED FILM INDUSTRIES

359 Seward St., Hollywood 38, California
HOLLYWOOD 9-1441
521 W. 57th St., New York 19, New York
Circle 6-0210





This Office of Education film gives visual aid on "Blanking Sheet Metal With Hand Snips."

Movies from Washington:

(CONTINUED FROM PAGE 50) ment films are of interest to almost any industry since they range from films on the capabilities of the disabled to films for teaching principles of engineering. Films on safety, sanitation, work simplification and materials handling are among some three hundred subjects in constant demand for use in management and training programs, though the many films dealing with Machine Shop Practices are in widest use. This is not only because they were the first basic training films offered the public but because industrial expansion of the 1950's has opened job opportunities even for untrained people and industry is forced to educate them.

Film Benefits to Many

This, then, is an activity of your Government with which the average person may never have been directly concerned but may have been, over the years, indirectly benefitted therefrom. It is said that success in many complex undertakings is the result of an accumulation of countless, infinitesimal positive efforts. The start of a potentially tragic and costly forest fire may be checked before a real disaster occurs because of a Government film that has taught some group of people how to cope effectively with this menace.

A farmer, next spring, may plant a more successful crop because his cooperative has exhibited one of the many films produced for the U. S. Department of Agriculture.

A Factor in War Effort

Perhaps some major battle of the last war was won because a shipyard finished and launched an ocean-going tanker in half the normal time as a result of a film series on shipbuilding!

EDITOR'S NOTE: Write United World Films, Inc., 1445 Park Ave., New York 29 for latest catalogs and revised 1958 price lists in effect.

What's New in Business Pictures

Seiberling Rubber Co. Film Shows How to Drive in Winter

How to Drive on Snow and Ice is the seasonable title of a 12-minute motion picture which is the audio-visual portion of a new course on winter driving developed for high school classes by Seiberling Rubber Co., Akron, Ohio tire firm, and the National Safety Council.

Seiberling has announced that the film is available for loan to the more than 10,000 U.S. high schools that sponsor driver education classes. Instruction material for teachers in the form of a 38-page manual is sent free with the training film.

How to Drive on Snow and Ice illustrates winter driving techniques

under all road conditions, depicts the "do and don't" rules of starting, stopping and driving out of deep snow and shows how to prepare a car for cold weather.

The new a-v course was developed by the tire test men at Seiberling, using material from the Safety Council's Committee on Winter Driving Hazards, which conducts annual winter tests for automotive firms and publishes its findings. The film was made in Burlington, Vermont and on nearby Lake Champlain and features students and teachers in an actual driving class. Instruction techniques were pre-tested during production.

Seiberling's educational aid program has been endorsed by the

140-member Association of Casualty & Surety Companies, which promotes driving education as an aid to highway safety. School officials can obtain the film and manual by writing to: Public Relations Department, Seiberling Rubber Company, Akron 9, Ohio.

* * *

High Voltage Wire Danger Depicted in Safety Film

☆ Doing their utility jobs, high tension wires are a mute, orderly part of the landscape. While most people vaguely know that these high voltage lines pack a wallop, many persons are not keenly aware of the several accidental ways such wires can electrocute.

My Pop's a Lineman, a new 16-minute color motion picture, has been released on a rental and sales basis to explain the potential dangers of high voltage wires to organization audiences and training classes concerned with safety. The film was produced by the Audio-Visual Center of Stout State College, Menomonie, Wisconsin, in cooperation with the Job Training and Safety Committee of the Wisconsin Schools of Vocational and Adult Education.

Safety points about high voltage wires are made in the film as a lineman takes his son along on a workday to show the boy various dangers involved—and to cure the lad of such tricks as trying to rescue a kite tangled in a high voltage line. Kite strings in high tension wires can conduct enough current to kill.

The film shows that trees and branches can conduct high voltage death, that shooting insulators off high tension wires can endanger lives. Drivers learn that when a high voltage line comes in contact with a car, occupants usually are safe only if they remain in the car.

Visualizing lineman's points are flashbacks to a high voltage demonstration which in 10 years has been presented nationally to audiences of over 300,000 persons. These demonstrations are conducted by H. C. Potthast, supervisor of the Job Training and Safety Committee of the Wisconsin Schools of Vocational and Adult Education.

Prints of *My Pop's a Lineman* can be purchased from the Audio-Visual Center, Stout State College, Menomonie, Wisconsin for \$135.00 per print. A list of rental sources will be supplied on request. Preview prints may be obtained from the college.

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SHOWTIME FOR U. S. BUSINESS:

(CONTINUED FROM PAGE THIRTY-SEVEN)

supplied integrated visuals, using motion pictures, slides and overhead projection. Going beyond new products, Mennen stressed the company's tremendous expansion since its beginning as a corner drug store many years ago.

Canada Dry Scores on Closed-Circuit

☆ Canada Dry Ginger Ale, Inc. used a closed-circuit telecast for the first time this year to bring its 1958 sales and marketing plans to its field sales force and licensed bottlers. A new sales campaign, called "Action for Growth" was presented by President Roy W. Moore, Jr. and his executive staff to audiences in ten cities through facilities of the TelePrompTer Corporation: Atlanta, Boston, Chicago, Dayton, New York, Philadelphia, Pittsburgh, Syracuse and Washington.

Personal Appearances Costly in Time

When the idea was first discussed, Mr. Moore was opposed to the closed-circuit plan because he felt that nothing could ever replace the value of face-to-face contact with his associates. He realized, however, that it would be just impossible to go out and present the company's power-packed new program to the entire Canada Dry organization in the United States and Canada in person. It would have taken him away from the office for over a year.

Mr. Moore now feels that his original doubts with respect to the selling power of closed-circuit have been erased. Since he faced the TV cameras on September 10, unsolicited telegrams and letters from field men and bottlers have convinced him that closed-circuit can possibly have an even better effect under certain circumstances than a live meeting.

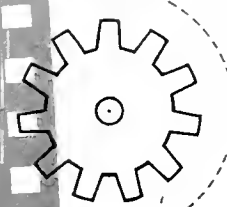
Whether live or TV, Mr. Moore thought the experience had taught him and his staff something: that they can condense their material so that the presentation is more powerful and effective on the audience.

Use Kine-Films for Employee Shows

To make maximum effectiveness of the "Action for Growth" telecast, Canada Dry ordered a kinescope for each of its division headquarters with instructions that it be shown to all employees—office workers, production employees, warehousemen, truck drivers, as well as the sales force. After these showings, the kine films will be distributed to every bottler to be shown to all of their employees. In all, 15,000 Canada Dry people will be able to see first hand, the company's annual message of its objectives.

Mr. Moore has been pleased with the telecast and the kine-distribution, because he has found by experience that the power of a message is terribly watered down by the time it reaches the real grass roots of an organization. This way, the story can be passed on to all connected with the company in full, as it was originally presented.

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**Jacksonville's Story Told
in Chamber of Commerce Film**

The Jacksonville Story, a 28-minute color motion picture, sponsored by the Jacksonville Area Chamber of Commerce, stirred home-town pride among more than 400 business and civic leaders at a luncheon premiere in the city's George Washington Hotel auditorium recently.

The Jacksonville Area Chamber of Commerce plans to purchase enough prints of the film for showings throughout the nation. Mayor Haydon Burns remarked enthusiastically that the film was worth making "just so we can realize what a wonderful community we live in, whether or not a single person away from here ever gets to see it."

Produced by Russell-Barton Film Company, Jacksonville, *The Jacksonville Story* is a documentary which traces the city's rebirth in the ashes of a great fire in 1901 and mirrors its strength as a metropolis of today.

Shown is Jacksonville's importance as Florida's financial capital, as an insurance, industrial and shopping center. The port city's river and continuous waterways are seen as channels of commerce and as recreation facilities. Jacksonville area naval activities are depicted.

The Jacksonville Story portrays a city of homes, churches, good schools, hospitals, of good communications, transportation, utilities.

* * *

**Ideal Shows Tomorrow's Toys
in 16mm Public Relations Film**

☆ Ideal Toy Corporation has released a 10-minute 16mm public relations film titled *Toys of Tomorrow*. The film predicts what toys of the near future will be like, shows a Satellite Launcher Truck whose actions have been justified by today's headlines; intercoms that are old-fashioned in design but advanced in operation; celebrity dolls; airborne "box cars" modeled after the newest aircraft.

The production also visualizes the revived western trend that makes its reintroduction in old frontier forts and stage coaches; Sky Sweepers that track aircraft and flying saucers with "Nike" missiles.

This b/w sound film is available on free loan to television stations and community groups, schools, etc. It was written and produced by Melvin Helitzer, director of public relations for Ideal Toy Corporation, New York City.



On location for farm tv. films are (l to r): forester E. R. Hoover; and forestry agent Farlow; C. H. Rawlings and a-v chief John Hawkinson.

Film Reports to Farm Viewers

During 1957, the Illinois Central Railroad has been familiarizing midland television viewers with the soil-testing program and mechanical tree-planting demonstra-

tions of the railroad's agricultural and forestry department.

Two sound motion pictures produced by Illinois Central's department of audio-visual aids, headed

by John T. Hawkinson, began telling the agricultural service story on WGN-TV's *R.F.D.* *Chicagoland* program several months ago. Since then, the films have been scheduled on tv programs throughout the Mid-American region served by Illinois Central.

Films Show Soil Test Lab

Via the two televised films, middlewesterners see IC's Jackson, Mississippi soil-testing laboratory and are told of the more than one quarter-million tests made for farmers. Depicted, too, is the development of soil-testing facilities from a portable kit to a completely-equipped lab for accurate soil analysis.

A mechanical tree-planting demonstration in one of the films illustrates how more than 1,000 tree-planting demonstrations have been held in Mid-America. As about 10,000 trees are planted in each demonstration, the railroad's mechanical planters have planted some 10,000,000 trees for America's agricultural future.

Has Used Films Since 1921

Illinois Central's agricultural and forestry department has been using motion pictures since 1921. Though the department used internally-made films in the 20's, most of these films were from outside sources. Today, the audio-visual department serves IC's various pictorial needs in training and public relations.

In the early years, the railroad's agents carried projectors in their flivvers when they called on small groups of farmers. With tv film showings, Illinois Central's projects now can be shown to thousands.

* * *

University of Wisconsin Announces Geography Films

☆ Three new motion pictures on Wisconsin geography have been produced by the University of Wisconsin Extension Division. The films may be used by adult and high school groups, though they were produced for elementary school classrooms, by the Bureau of Audio-Visual Instruction in cooperation with the Extension Division geography department.

In sound and color, the films include: *Wisconsin Geography—An Introduction*, *Wisconsin Mining and Manufacturing*, and *Wisconsin Agriculture*. Running time for each film is about 20 minutes. In all, the films include scenes for 159 places in 59 Wisconsin towns and cities, representing 38 counties.

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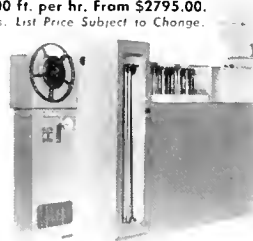
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Role of Volunteers in Mental Hospitals Told in "Human Side"

☆ *The Human Side*, a new film showing how volunteers in mental hospitals contribute to the recovery of patients, has been acquired for national distribution by the Mental Health Materials Center. This unusual 24-minute film was photographed on location at Willmar State Hospital, Minnesota, where some 122 volunteers and several staff members of the hospital played their own roles or those of patients.

Chief aim of the film is to show the patient as the volunteer sees him and works with him—an individual in need of undemanding friendliness. The film illustrates that the volunteer is not just another "pair of hands" on the hospital staff. He has a unique function: as a person from the busy world outside the protective walls of the hospital, the volunteer brings to the patient a sense of contact with the community and a fresh interest in daily living.

The Human Side is intended for the general public. It will help to develop better understanding of the mentally ill, will demonstrate the services provided to patients in hospitals and will stimulate interest in becoming a volunteer worker in a mental hospital. It

may also be shown to volunteers, hospital staff and families of patients.

Produced for the State of Minnesota Department of Public Welfare, by Continental Films, the film had as professional advisors the following persons: Howard Rome, M.D., Mayo Clinic; Dale C. Cameron, M.D., Medical Director, Minnesota Department of Public Welfare; Miriam Karlins, state volunteer co-ordinator; and Nancy K. Kjenaas, mental health consultant.

The Human Side is available from the Mental Health Materials Center, 1790 Broadway, New York 19, N. Y., at \$125.00 per print (f.o.b. N.Y. City.) The rental charge is \$7.00, plus shipping costs both ways. □

* * *

Growth, Delivery of Fruit Shown in Union Pacific Film

☆ How fruit is grown in the west, prepared for market and delivered to the consumer is shown in *Fruits of a Lifetime*, a new 16mm color motion picture released by the Union Pacific Railroad's department of livestock and agriculture.

To interest consumers in eating more high quality fruit, the film portrays fruit-growing as a lifetime farm enterprise. It depicts the development of western lands for the planting and growing of tree and small fruit and shows the harvesting, processing, packaging and delivery of fruit.

Promotionally pictured are the special railroad facilities and services required for delivering fresh fruit from the western orchards to distant markets.

Fruits of a Lifetime joins 12 other agricultural films currently being distributed by Union Pacific. Interested groups may obtain the new film or any UPR subjects by contacting the Department of Livestock and Agriculture, Union Pacific Railroad, 1416 Dodge Street, Omaha, Nebraska. □

* * *

American Film Registry Moves Offices in Chicago

→ American Film Registry, formerly located at 24 E. 8th Street, Chicago, has moved to larger quarters at 1018 S. Wabash Ave., Suite, 202, in Chicago.

Greater space and added facilities will enable AFR to further serve the needs of film and audiovisual equipment customers. A complete repair service now is available for standard and continuous projectors. □



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Bradford Whitney

Brad Whitney Succeeds Wright as President of Condor Films

☆ Bradford Whitney, one of the organizers of Condor Films, Inc., St. Louis film company, has become president of the firm. He succeeds Arthur Wright, now a public relations executive, according to an announcement by E. F. Stevens, board chairman. As vice-president in charge of production, Whitney has directed most of the films produced by the studio since its formation in 1951.

A former television director at KSD-TV, Whitney served as executive director of the St. Louis Community Playhouse for five years and has done post-graduate work at the Yale Drama School and Pasadena Playhouse.

* * *

Reese Patterson Vice-President of Animatic Productions, N. Y.

☆ Reese Patterson has been appointed vice president of Animatic Productions, New York.

Mr. Patterson had been Animatic's art director since he joined the company in October, 1955.

Rettig President; Keever VP of California Nat'l Productions

☆ Earl Rettig has been elected president and H. Weller ("Jake") Keever is vice-president and general manager of California National Productions, according to Charles R. Denny, board chairman of the National Broadcasting Company subsidiary.

An executive with 20 years of experience in motion pictures, Mr. Rettig joined NBC in 1950 and leaves his post as vice-president and treasurer of the parent company to head CNP. Since 1928, when he began his film career as assistant to the studio manager at Fox, he has been treasurer of RKO and was secretary-treasurer of Rainbow Productions.

"Jake" Keever became national sales manager for NBC's Central Division with headquarters in Chicago in 1955; he was appointed director of sales for CNP in August 1956, after NBC Television Films became a division of that company.

* * *

Lowendahl Heads Transfilm, Palma Exec Vice-President

☆ Walter Lowendahl has been appointed president of Transfilm Incorporated, it was announced last month by William Miesegeaes, chairman of the board of directors and former president. Michael A. Palma, treasurer, has been named executive vice president, the position formerly held by Mr. Lowendahl.

Mr. Lowendahl, who co-founded Transfilm in 1941, is one of the organizers and former presidents of the Film Producers Association of New York.

* * *

Ruggiero Chief Editor of Lawrence-Schnitzer

☆ Jack Ruggiero, former film editor for MGM, Jack Chertok Productions and BBD&O Agency, has been named chief film editor of Lawrence-Schnitzer Productions, Inc., Hollywood, producer of television commercials. He has worked on hundreds of these subjects in addition to featured film programs and editorial integration.

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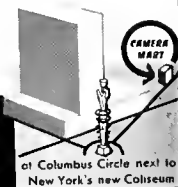
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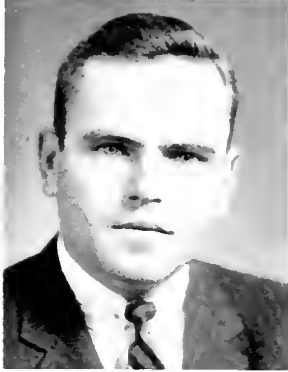
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**Alexander Film Co. Names
Berry National Div. Chief**

☆ Jay Berry has been appointed vice-president and general manager of the newly-established National Division of the Alexander Film Company, Colorado Springs, Colorado. He will head the Alexander Account Service Department, Alexander Productions, Al-



Jay Berry . . . to Alexander Film exander International, Alexander Theater Network and Alexander Merchandising Services.

Prior to joining Alexander Film, Berry had been vice-president and assistant to the president of Brooke, Smith, French and Dorrance, New York and Detroit advertising agency. He had been with BSF&D for seven years before moving to Colorado Springs to help reorganize Alexander Film Company.

Grover Heads Niles Division

☆ Lionel F. Grover now is directing the Educational Films Division of Fred A. Niles Productions, Inc., on the west coast. Grover, formerly with Raphael G. Wolff Studios, Inc., in Hollywood, has an extensive background in the educational film field. Production

plans for special educational films are being formulated.

**Appoint Nallan Chief Engineer
at Sound Recording, Inc., N.Y.**

William Nallan has been appointed chief engineer in charge of operations for Sound Recording, Inc., New York City, according to Morton Schwartz, president.

Nallan will be responsible for quality control on all aspects of recording. The firm produces recordings for motion pictures, television and record companies. Nallan formerly was with Twentieth Century Fox and News of the Day.

Kater to Modern at Chicago

A new midwestern account executive for Modern Talking Picture Service, Inc., Chicago is G. C.



G. C. Kater . . . to Chicago

Kater, former manager of Modern's Cincinnati Exchange film library. Richard Hough, midwest vice-president of Modern, made the announcement.

Art Chief for Lawrence, Ltd.

— Hugh Spencer is the new creative art director of Robert Lawrence Productions, (Canada) Ltd., Toronto, producer of films for television and industry, it was announced by John T. Ross, vice-president.

**Herfel Studio Chief
at Transfilm, Inc.**

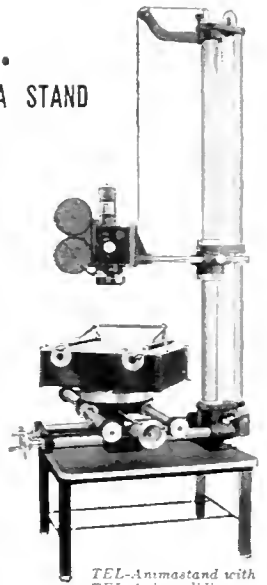
Christian Herfel has been appointed studio manager and assistant director of Transfilm, Incorporated, New York. Prior to coming to this studio, Mr. Herfel freelanced for two years as studio manager or assistant director for various commercial producers. Formerly, he was studio manager for ATV Film Productions in Long Island City.

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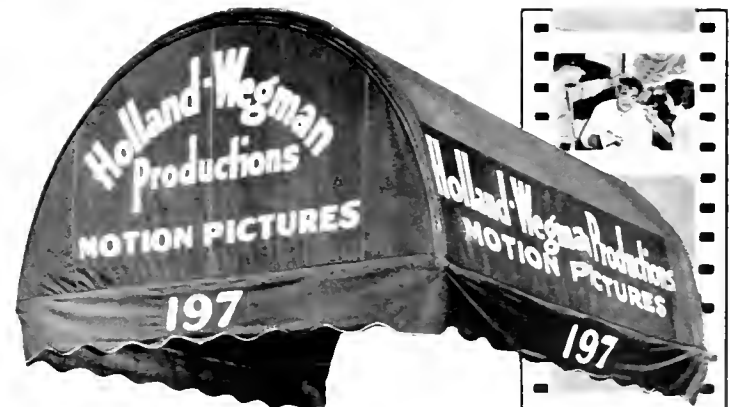
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| Associated Missile Products, Pomona, Calif. | TV Spot Service, Cedar Rapids, Iowa |
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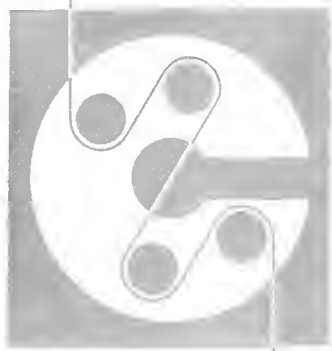


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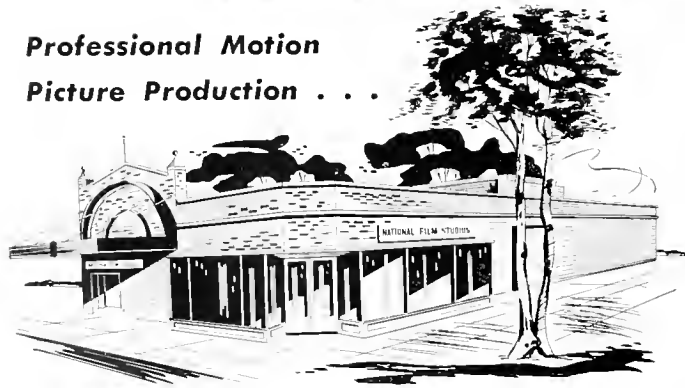


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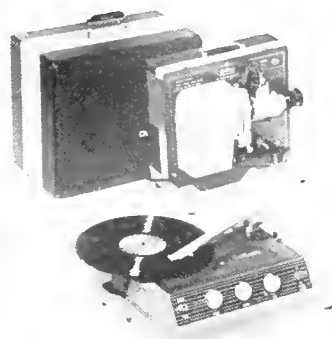
☆ A new sound slidefilm projector, record player and speaker combination for auditorium use has been announced by the DuKane Corporation, St. Charles, Illinois.

The projector, Model 576-39, is equipped with a 1,000-watt projection lamp and will accept a

800 feet and its standard reels take up to 1600 feet of Mylar film. Film feed and take-up spindles allow use of any standard film reel.

The unit's film speed is 36 feet per minute, standard 16mm sound speed. Frequency response is flat from 50/8000 cycles, distortion less than 1.5% with total harmonic at 400 cps. Signal to noise ratio is not less than 50 db with output level normal 4 dbm. Flutter is less than 0.2%.

The electronic section of the recorder consists of one combination record and playback amplifier and push-pull bias supply. A standard meter type volume indicator is furnished and a monitor jack is provided for headphone or external monitor amplifier.



DuKane's "Auditorium" Units

1,200-watt lamp. The combination features DuKane's "Silent Sound" system for automatically advancing the film in synchronization with the sound. The auditorium sound unit is Model No. 14B247.

A locking vise action of the projector's glass aperture plates keeps the picture in focus and the plates open fully during the film advance to protect the film from scratches. The film is cooled by a jet-stream cooling system using two motors and a combination fan and turbine blower. DuKane's "inside-out" film cartridge eliminates film rewinding.

High-fidelity speakers are built into the carrying case for the record player, which has a 3-speed turntable and a microphone input.

* * *

**Kinevox-Hallen '616' Recorder
Features 'Davis Filter' System**

Light-weight portability and smooth film motion are features of the 1958 Kinevox-Hallen Model 616 (16mm) Portable Recorder. Reproducer introduced to the eastern market in December by S.O.S. Cinema Supply Corp. The unit may be used in motion picture, television and other types of audio-visual recording.

The Model 616 is equipped with "Davis Filter"—a tight loop filter system said to maintain reverse or forward operation in dead sync. The unit has a film capacity of



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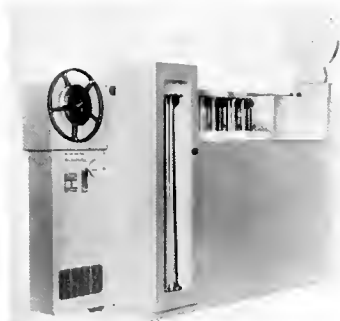


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Here's new R-15 Film Processor

Model R-15 Film Processing Unit Announced by Filmline

☆ A new film processing unit requiring no darkroom and described as easy and economical to operate has been announced by Filmline Corp., Milford, Connecticut.

The Filmline 16mm Combination Reversal & Negative-Positive Processor Model R-15 has an exclusive friction-type overdrive film-transport system featuring precision-machined overdrive components. Film breakage, scratches and static marks are eliminated, the manufacturer states. Footage in the unit's tanks will remain constant for consistent, even development, it is noted.

All tanks are fabricated from heavy gauge stainless steel and are heliarc-welded to government specifications. All tank fittings and parts that come in contact with solutions are made of stainless steel or inert materials.

* * *

Photo Research Corp. Redesigns Exposure Meter

☆ Limited production of the Model A professional exposure meter has been resumed by Photo Research Corp., Hollywood, California, according to Karl Freund, president.

The original Model A exposure

meter has been improved and is to be marketed under the registered trade name of "Spectra Professional." It is designed for use in the motion picture industry, television and related industries, where instant direct reading with great accuracy is required. The Spectra Professional is sold with disc, grid, 12 film-speed slides and carrying case.

* * *

Camera Equipment Co., Offers Smaller TEWE Viewfinder

☆ A new, smaller model of the TEWE Director's Viewfinder has been announced by Camera Equipment Co., Inc., New York City. Designed for use by directors for



academy aperture, the new viewfinder is of the Zoom type and is available in 16mm and 35mm models.

The 16mm model is calibrated from 12 1/2mm to 50mm; the 35mm is calibrated from 28mm to 150mm.

* * *

☆ Hans Jaggi, technical expert for Animation Equipment Corporation, has installed a new Oxberry optical printer at the studio of Bavaria Film Company, Hamburg, Germany.

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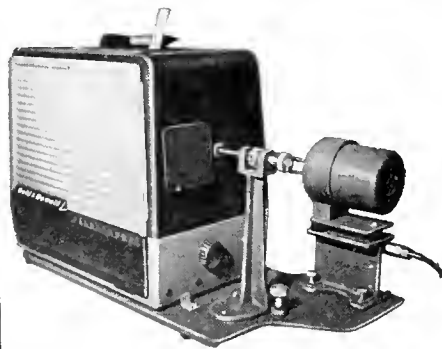
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DRESSER MEETS GROWTH PROBLEM:

(CONTINUED FROM PAGE FORTY-THREE)

drilling, production, refining and transmission and distribution equipment. It also serves a broad cross-section of other industries.

Areas of Promise is designed, firstly, to explain how the inter-relationships of the various divisions can help meet the problems and demands of Dresser customers. It shows that the overlapping divisions' research, development and capacity to supply constitute a plus factor that no other supplier can match.

Secondly, the film will hope to interest recent graduates in a career with Dresser. It explains the hundreds of interesting job opportunities the various divisions offer.

Areas of Promise is the third in a series of films made for Dresser by Richie Productions.

* * *

Jack Berch Joins Transfilm as Account Executive in Television Commercial Sales

☆ Jack Berch has joined Transfilm, Inc., as an account executive in the television commercial sales department.

For the past two years Mr. Berch has been president of his own TV commercial producing company, Jack Berch Productions. Prior to this he was vice president in charge of sales at MPO Productions in 1954 and 1955.

Mr. Berch was long a popular radio star with a daily network show on NBC. As a singer-salesman for The Prudential Insurance Company he was described as "a salesman who combines the human qualities of a Dale Carnegie and the endurance of a man who sells insurance." Mr. Berch effectively sold radio as a medium of advertising to Pru's agents, district managers and company executives until 1954 when he branched into television. □

* * *

8th Annual Production Review Coming!

☆ The standard Buyer's Guide to the best in business and television film production is BUSINESS SCREEN'S Annual Production Review, published in Mid-February. The 8th Annual 1958 Edition is now in preparation. □



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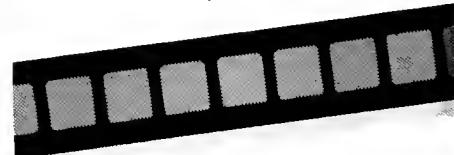
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Gardner a New Bell & Howell District Sales Manager

☆ Appointment of R. F. (Bud) Gardner as a Bell & Howell Company district sales manager has been announced by Carl Schreyer, marketing vice-president.

In his new position, Gardner will cover Minnesota, North Da-



R. F. (Bud) Gardner

kota and South Dakota for Bell & Howell, Chicago manufacturer of photographic, projection and electronic equipment.

Gardner has 11 years of experience in the audio-visual field, serving in sales executive capacities in the midwest.

* * *

Construction Scene Footage Available for Commercial Use

☆ Looking for construction scenes?

Nearly 2,000 feet of 16mm color film shots of heavy construction projects are being made available without charge for television commercial and other production use by F. H. McGraw & Company, engineers and constructors.

The footage includes shots of earth moving, railroad building, steel and heavy machinery erection, large concrete pouring opera-

tions and other general construction shots which could be used by building materials and equipment manufacturers who sponsor films for promotion.

The McGraw footage is part of a time-lapse production recording the progress on long-range construction projects, thus the completed film will not be available until late in 1958.

Though the construction footage is supplied free, McGraw & Company expects to receive some kind of credit from sponsors using this material. The company's address is: 51 East 42nd Street, New York 17.

* * *

Radio & Television Executives Tour Caravel Production Center

☆ About 150 members of the Radio & Television Executives Society toured Caravel Film's production center in New York last month, and witnessed a workshop on producing the TV film commercial.

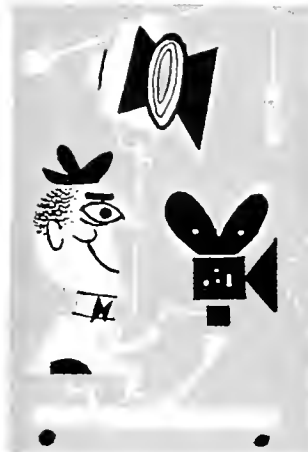
The visiting executives examined editing rooms, art and animation facilities, and film and sound production equipment.

Caravel's president, David I. Pincus; vice-president, Calhoun McKean; and executive producer, Mauri Goldberg guided the group through steps in producing a series of popular TV film spots, from storyboard through production, recording, printing and shipping throughout the country.

* * *

Chicago Film Wins Civic Prize

☆ The Chicago promotional film, *Pride of a City*, took a first award at the American Municipal Association convention.

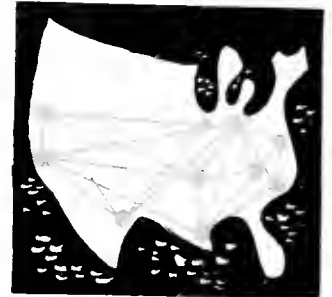


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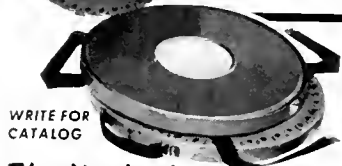
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• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chipewewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

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• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

Chetwynd Films Team Shoots Stories in Spain, Portugal

☆ A two-man team from the staff of Chetwynd Films, Ltd., Toronto, Canada has been busy in Spain and Portugal completing the shooting of several films for CBC Television, Canadian Pacific Airlines and other organizations.

Eirikur Hagan, writer-director, and Wallace Donaldson, director-cameraman have been gathering some 50,000 feet of exposed color



Wallace Donaldson

film depicting such subjects as life, education, art and recreation in Spain and Portugal.

The Farm Broadcasts, Children's and Public Affairs departments of CBC Television, and other potential sponsors, have shown interest in the 16mm film stories, recorded in various lengths in color and black and white.

Hagan, whose background includes film work in England, France and Scandinavia, went to Madrid about two months ago to do research and writing for the new films. Donaldson, Chetwynd's director of photography, recently joined Hagan on the overseas assignment. ■

* * *

Lawrence Expands N. Y. Studio

☆ Robert Lawrence Productions, Inc., has expanded studio facilities in New York. A two-story building, directly across from the company's main headquarters on West 54th Street, has been leased on a long-term basis.

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STORY OF THE NAVY DOCTOR:

(CONTINUED FROM PAGE THIRTY-NINE)

well in our efforts to interest promising physicians in a naval career."

Success of the 42-minute picture lies in the followup showings. Helping insure that effective result are many scheduled showings in medical schools and colleges throughout the country and to groups of doctors taking their degrees under Navy supervision. It might well find its way to junior college and senior high school groups where the decision for a career is nearly always made.

Meanwhile, the Navy's Bureau of Medicine and Surgery holds high hopes that project MN-8496 will help point a new direction for further development of motion pictures as motivational tools in the armed services.

**STATEMENT REQUIRED BY THE ACT OF
AUGUST 24, 1912 AS AMENDED BY ACTS
OF MARCH 3, 1933, AND JULY 2, 1916
(Title 39, United States Code, Section 233)
SHOWING THE OWNERSHIP, MANAGE-
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Business Screen Magazine, published eight times annually at Chicago, Illinois for October, 1957.

1. The names and addresses of the publisher, magazine editor, and business managers are: Editor, O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois; Managing editor, Robert Dorset, 7064 Sheridan Road, Chicago 26, Illinois.

2. The owner is: (If owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Business Screen Magazine, Inc., 7064 Sheridan Road, Chicago 26, Illinois; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois; Robert Seymour, Jr., Box 398, Southampton, New York; Dale McCutcheon, Evanston, Illinois; Mrs. C. Sherwood Baker, Evanston, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, 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; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information required from daily, weekly, semi-weekly, and triweekly newspapers only.)

O. H. COELLN, JR., Editor

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(My commission expires January 22, 1961)



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INDEX OF SPONSORED FILMS

This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Eighteen of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below.

SPONSOR	FILM TITLES	Issue No.	Page
—A—			
Aero Mayflower Transit Co.	<i>The Mayflower Story</i>	7	47
Aluminum Company of America	<i>Color & Texture in Aluminum Finishes</i>	3	37
American Airlines, Inc.	<i>Alice in Washington</i>	3	61
American Bakeries Co.	<i>Menu Magic</i>	1	160
American Cyanamid Company	<i>The Man in the Doorway</i>	6	41
American Gas Assn.	<i>Seven Doorways to Death</i>	7	47
American Hockey Coaches Assn.	<i>How to Play Hockey Series (8 films)</i>	1	183
American Management Assn.	<i>Arbitration</i>	5	39
American Medical Assn.	<i>Even For One</i>	4	37
	<i>The Case of the Doubting Doctor</i>	4	34
American Newspaper Publishers Assn.	<i>People, Profits and You</i>	3	22
American Petroleum Institute	<i>A New Word for Farming</i>	1	165
	<i>A Story of People & Progress</i>	5	8
American-Standard	<i>Down to Earth</i>	1	172
American Telephone & Telegraph Co.	<i>The Antidote</i>	5	39
	<i>Career Day</i>	1	159
	<i>Hemo, the Magnificent</i>	2	12
	<i>The Hotel-Motel Sales Story</i>	4	53
	<i>The Strange Case of Cosmic Rays</i>	7	38
American Zinc Institute	<i>Die Costing: How Else Would You Use It?</i>	1	180
	<i>Zinc Controls Corrosion</i>	1	180
Armco Steel Corp.	<i>Machining Stainless Steels</i>	7	52
Armstrong Cork Co.	<i>Perils of Pauline Consumer</i>	1	176
Athletic Institute	<i>Town & Country Recreation</i>	3	48
Automobile Mfrs. Assn.	<i>Your Safety First</i>	1	183
Autonetics, Div. of Downey, North American Aviation	<i>This Is Recomp</i>	6	59
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—B—			
Baldwin-Lima-Hamilton Corp.	<i>On The Move</i>	3	48
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The Borden Co.	<i>Hail the Hearty</i>	6	43
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—C—			
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—D—			
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—J—			
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—K—			
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—L—			
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—M—			
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	<i>Your Share in Tomorrow</i>	2	40
	<i>Notre Dame</i>	4	34
—O—			
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Orenda Engines Ltd. (Canada)	<i>The Air Cadet Story</i>	1	177
—P—			
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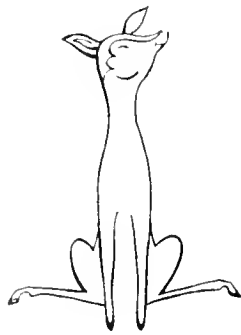
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