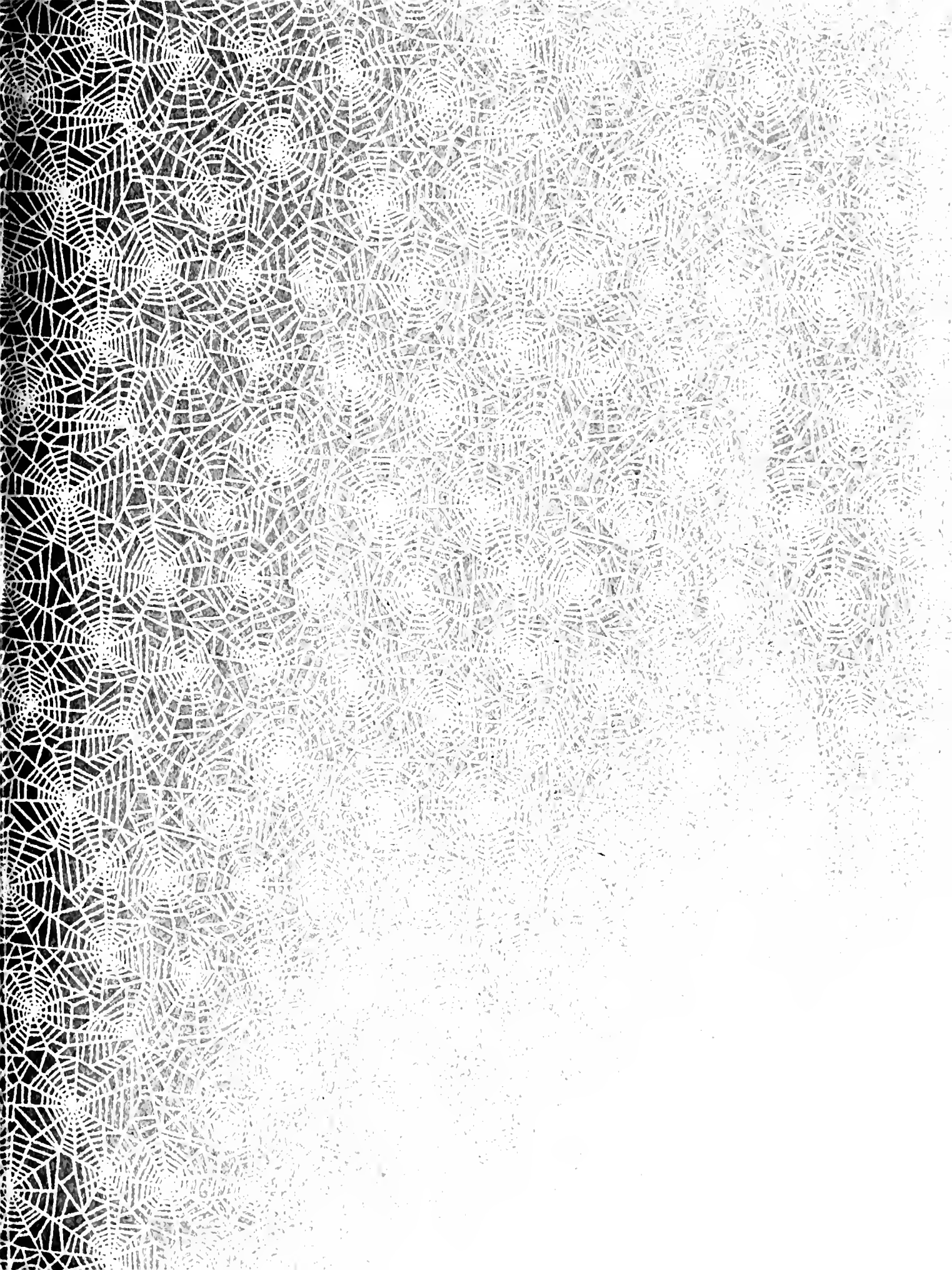


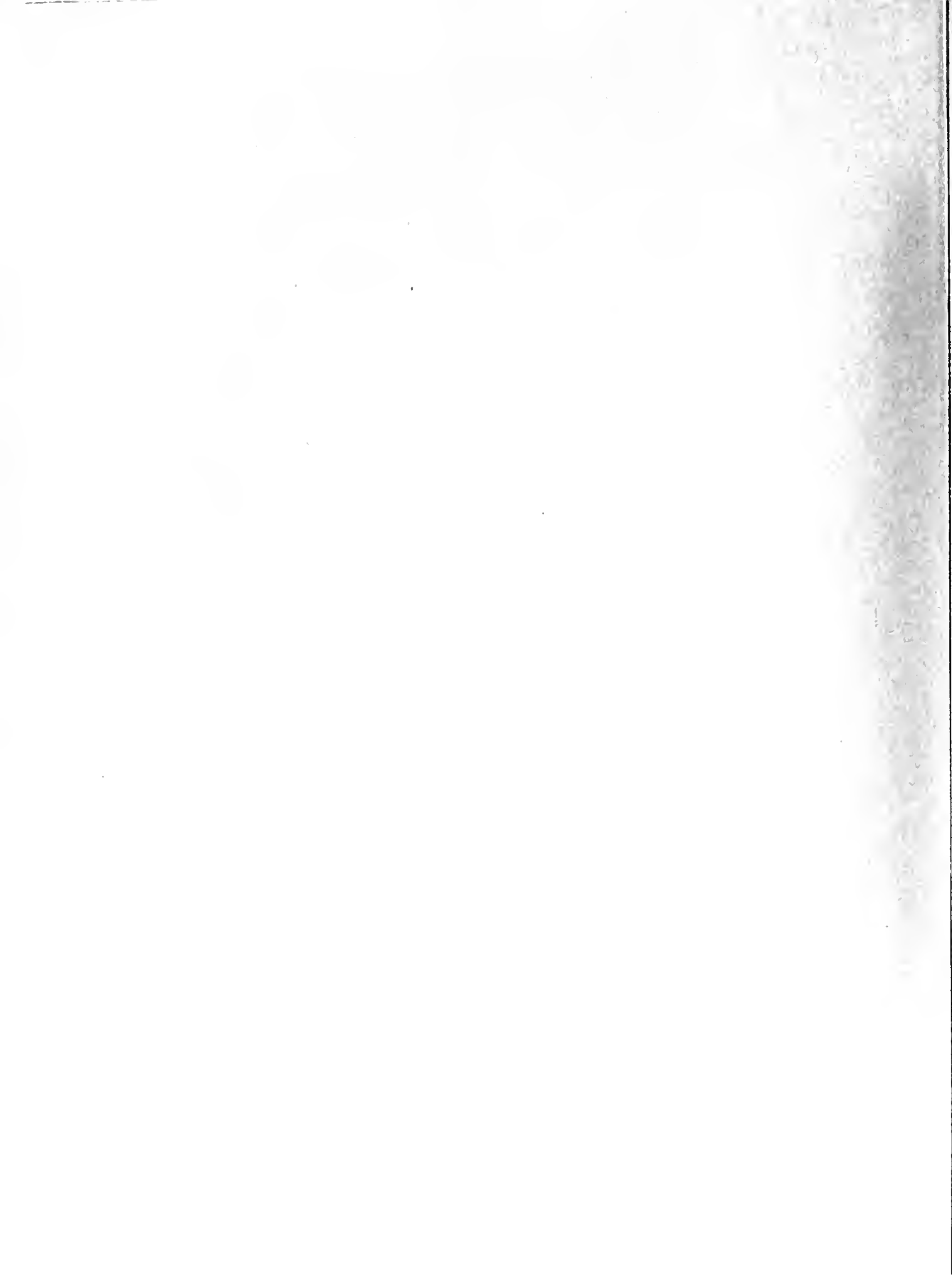




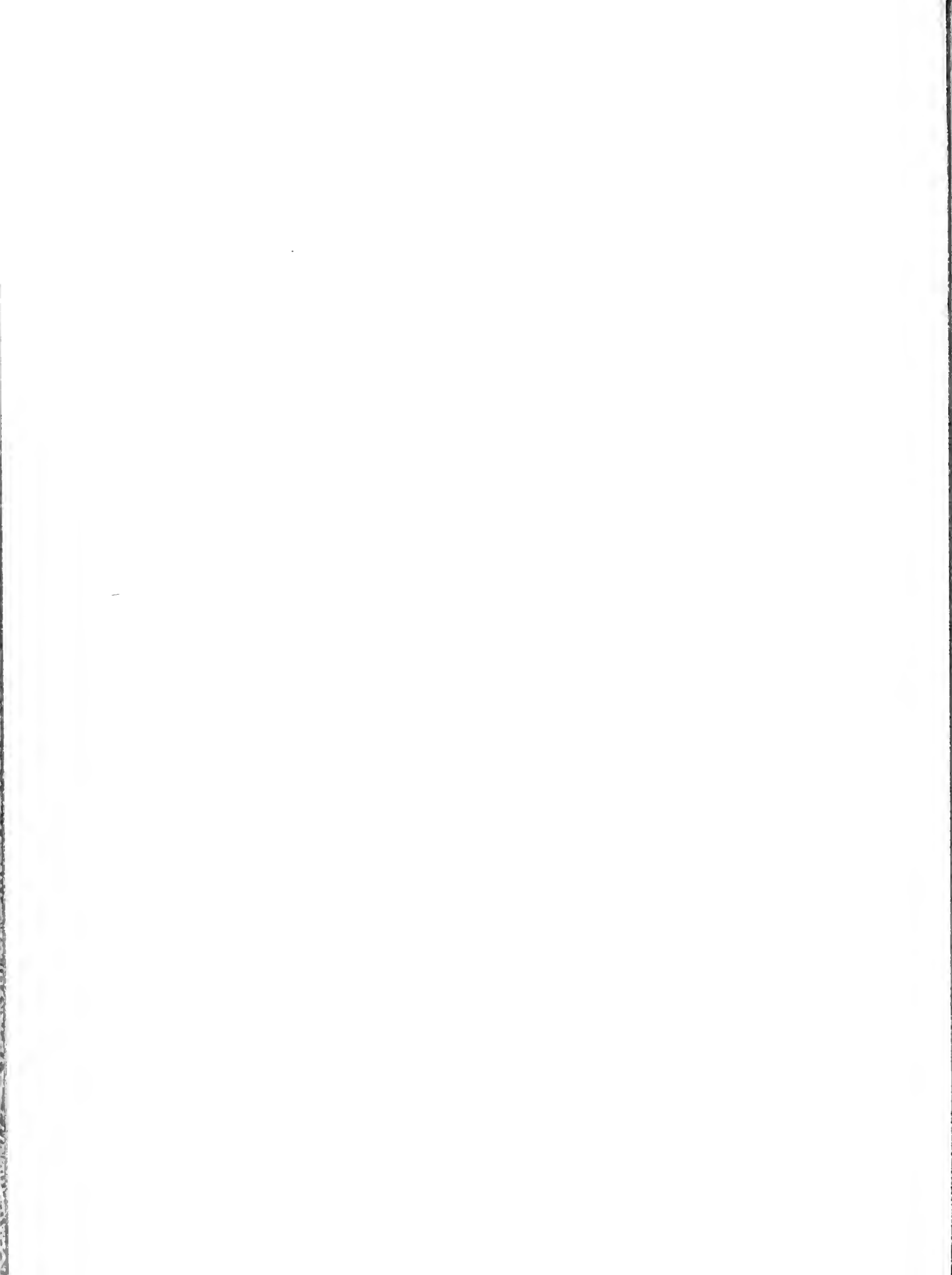
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# BUSINESS SCREEN

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## 17th Annual Production Review

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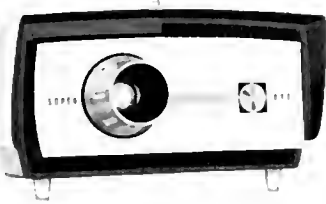
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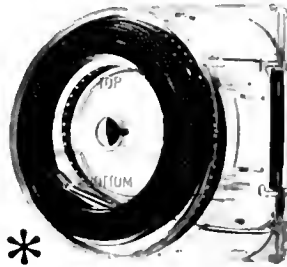
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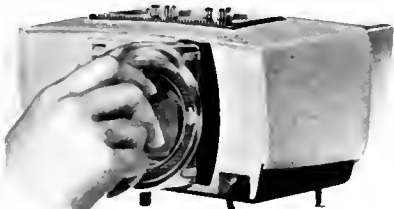


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**Projects:** 53 sponsored motion pictures

**Length:** from 6 minutes to one-and-a-half hours

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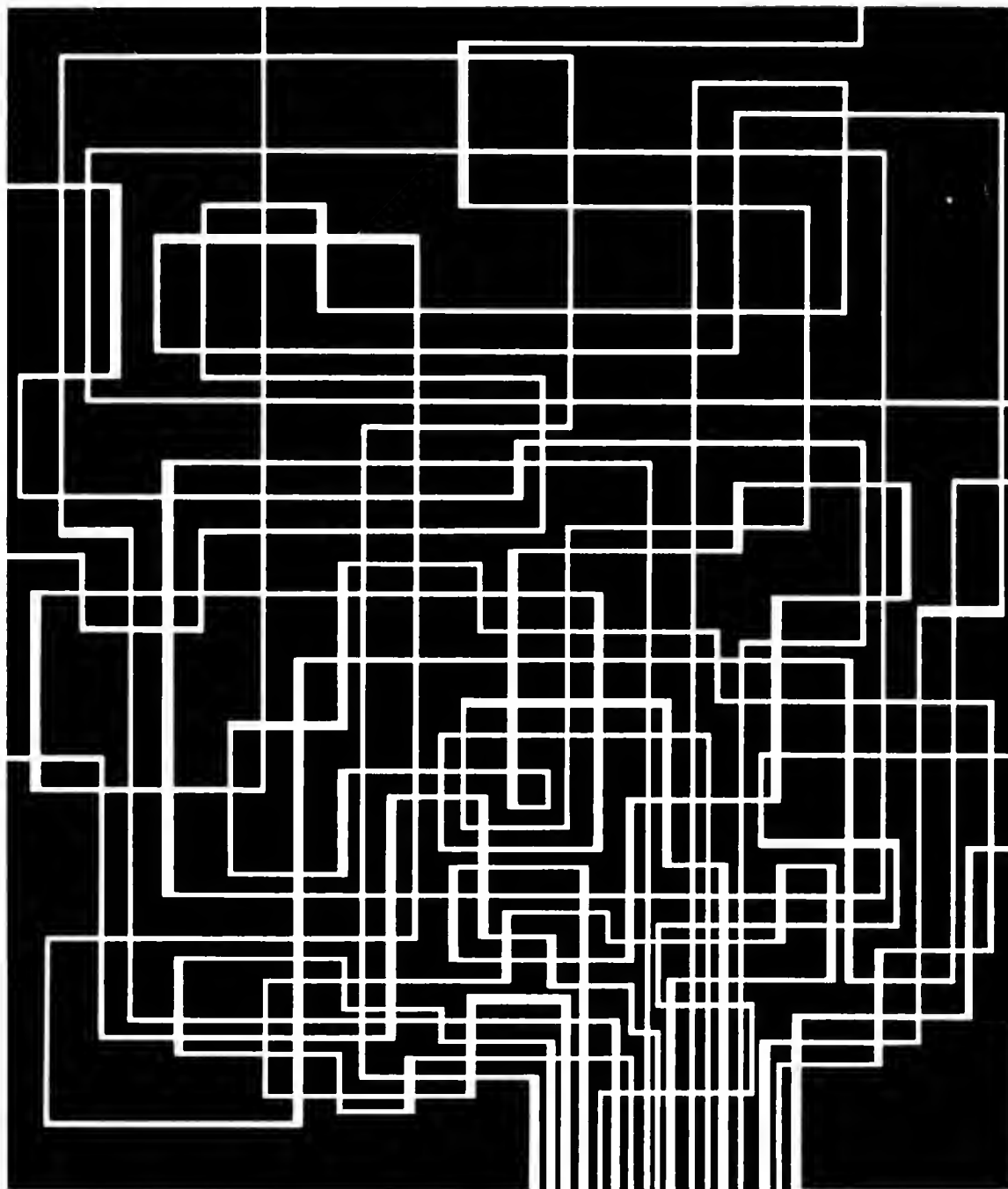
**Film Costs:** \$3800 to \$275,000

**Clients:** Major—and some not so major—corporations and organizations all across the country.

MPO is the studio to come to for *all* your sponsored films—regardless of budget, location, or degree of complexity (or simplicity).



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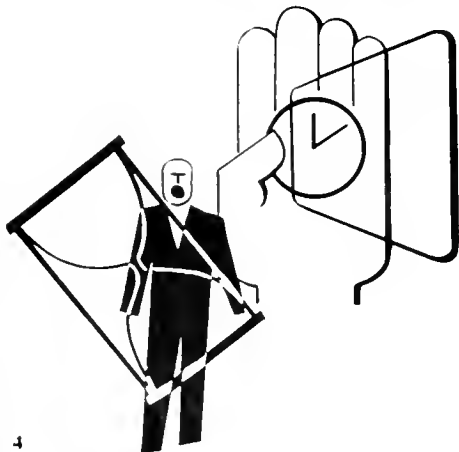
## IDEAS TO OPEN MEN'S MINDS

**I**N THE BEGINNING, man sought to communicate by inscribing the world around him upon the cave walls, gave us the heritage of his times in Egypt's tombs and illuminated his beliefs on monastic scrolls. As printing came, so did enlightened ages and the common man won measures of freedom through knowledge.

A generous providence has now placed in our hands an abundance of tools and techniques through which we may share social and technological progress. A smaller world is beneath those communication satellites and continents only hours apart by flight. But ignorance as well as dictatorial fiat governs millions on this globe and there is the example of Red Guards running rampant in the streets of China where the seeds of knowledge were early planted.

Let this prologue to another Production Review speak for ideas, first and foremost. Ours is the trade of communication, a mingling of the arts and science. This 17th Annual compendium of the creative, of craftsmanship and experience brings all kinds of skills into focus, throughout this land and abroad. The emphasis here is on the data educators call "software" and this is the stuff learning and understanding is made of. There is a growing plentitude of "hardware" now available and dimensions of screens span everyman's 8mm to larger-than-life 70mm images.

But film is only material and projectors only machines until both carry ideas into men's minds.



Number 1



Volume 28

# BUSINESS SCREEN

*The Magazine of Audio and Visual  
Tools and Techniques of Communication*

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### PLUS: THE NATIONAL DIRECTORY OF AUDIOVISUAL DEALERS

Issue One, Volume Twenty-Eight of Business Screen Magazine, published March, 1967. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago, Ill. 60626 by Business Screen Magazines, Inc. Phone 8Piorgate 4-8234-5 O. H. Coelln, Editor and Publisher. In New York: Robert Seymour, Eastern Manager, 250 W 57th St., Phones: Circle 5-2969, JUDson 2-1957 In Los Angeles: H. L. Mitchell, 1450 Loran Road, San Marino, Calif. Phone: CUMberland 3-4394 Subscription \$3.00 a year; \$5.00 two years domestic, \$4.00 and \$7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1967 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address all editorial and subscription inquiries to the Chicago office of publication.



# Niles and the live business show



(Moving the message from boredom to excitement)

The live business show can be the difference between boredom and excitement.

In putting your message across.

For example, Meadowgold (division of Beatrice Foods, Inc.) used a Niles produced show at a January, 1967 national sales meeting (photo top right) to excite 1,500 of its sales personnel about new and existing products and programs. The show was an intercoupling of skits, speeches and slides, all of which were Niles produced and directed.

For IGA (Independent Grocers Alliance), Niles produced an actual book musical comedy show (photo top left), complete with original music to stimulate enthusiasm among 5,000 dealers, and to show them why it's profitable to be part of the IGA team. The show played

three days in October, 1966 at Chicago's Arie Crown Theatre.

For General Electric, Niles produced a clever show (photo bottom right), with only three cast members, that played to its general purpose control salesmen at meetings in Chicago, Philadelphia, Atlanta, Dallas and San Francisco, in February, 1967.

For these three shows and many others, Niles handled the writing, the costuming, the sets, the original music, the lighting, and all the other elements that go into a live business show.

And that includes writing executive speeches and coaching the speakers.

And, where called for, slides, filmstrips and motion pictures.

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### National A-V Convention Theme: "The Challenge to Communicate"

☆ The theme of the 1967 National Audio-Visual Convention and Exhibit, to be held at the Palmer House in Chicago on July 15-18, is "The Challenge to Communicate."

According to Frank Bangs, general chairman of the convention, "our world has experienced a tremendous explosion in both population and knowledge, creating a great "Challenge to Communicate" as our theme states. The audio-visual industry is meeting this challenge in 1967."

A larger attendance than last year's total of 4,000 members and guests who attended the NAVA convention in Washington, D. C., is expected in Chicago this year. •

\* \* \*

### Bailey Films, Inc., Los Angeles, Acquired by CBS/Columbia Group

☆ CBS has acquired Bailey Films, Inc., of Los Angeles, producer of educational films and filmstrips, according to Goddard Lieberman, president of the CBS Columbia Group. The film company will operate as a unit of CBS' Educational Services Division under the supervision of Norman A. Adler, vice-president and general manager of that activity.

Albert Bailey, who established the business in 1938, will continue to direct Bailey Films as vice-president and general manager. The

CBS Educational Services Division was formed in June, 1966. •

\* \* \*

### Kodak Phases Out Magnetic Tape Manufacture, Marketing in U.S.

☆ The Eastman Kodak Company is phasing out its magnetic tape business in the United States and will close off both manufacturing and marketing of tape in this country, including audio and instrumentation materials. An associate company in France, Kodak Pathe, will continue to manufacture and market magnetic tapes overseas.

Magnetic striping of film by Kodak, well received since 1952, will not be affected. Much-needed manufacturing space that now becomes available through the magnetic tape shut-down will be utilized for film manufacturing. The phase-out will have no significant effect on Kodak's overall business since the volume of tape sales was considered relatively small. •

\* \* \*

### Film Producers Guild Appoints Buckland Smith to Head Interfilm

☆ G. Buckland Smith has been appointed managing director of Interfilm (London) Limited. Under his auspices, this company will conduct the international relations of the Film Producers Guild. His headquarters are at Guild House, Upper St. Martins Lane, London, W. C. 2., England. •



Hon. Paul Martin, M. P., Canada's Secretary of State for External Affairs, who recently represented his country on tour of European and Eastern bloc nations, was presented with an official film showing highlights of his trip by Irwin Young (right), president of Du Art Film Laboratories, Inc. at a ceremony in Ottawa. Looking on is Roy Tash (left), newsreel manager of Associated Screen Industries, Du Art's Montreal subsidiary. Tash accompanied the Canadian official as one of his official cameramen on the tour.



Another prize-winner by Audio rings the bell for the Long Lines Department of AT&T. "Now You're Talking", an unusual training film produced by Audio for the American Telephone & Telegraph Co., recently won the Silver Award at the N. Y. Film & TV Festival. We'd be happy to arrange a screening for you. May we?

# Audio

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## right off the newsreel:

### New York Film Producers Hold Grand Ball: Greet New Officers

NEW OFFICERS AND DIRECTORS of the Film Producers Association of New York were announced at the association's first Grand Ball, held at the Plaza Hotel in New York on March 11.

Elected for the 1967-8 term were Thomas J. Dunford (Pelican Films, Inc.), president; John Babb (F&B/Ceco, Inc.) vice-president; Lee Bobker (Vision Associates, Inc.), secretary; and Morris Behrend (WCD, Inc.), re-elected as treasurer.

#### Mayor Receives FPA Plaque

New York's Mayor John V. Lindsay received the FPA's Film Award from outgoing president Lou Mucciolo for "his magnificent efforts toward making New York an outstanding center for film production." A tumultuous ovation greeted Lindsay from the capacity crowd of over 500 attending the ball as he accepted the handsome, hand-wrought bronze plaque. It was the first of its kind ever extended any individual or association by the FPA. The award will now become an annual event.

The Mayor was cited, according to executive director Harold Klein, for creating a one-stop location shooting permit procedure which provides greater availability of city buildings, schools, parks, etc. and for the agreement reached with local craft organizations which permits production of complete features under West Coast contract provisions.

\* \* \*

#### Meet the FPA's New President

Thomas J. Dunford, new president of the FPA, is president of Pelican Films, Inc., a leading producer of TV commercials and industrial films, with offices in New York, Detroit and Hollywood. He has played an important role in industry activities for many years.

Joe Dunford first came under the spell of the photographic process while an undergraduate at Dartmouth. As a member of the staff of the Life-format DARTMOUTH PICTORIAL, and its editor in his senior year, he found himself so much interested in visual communications that he determined to make it his career.

Dunford joined The Jam Handy Organization in Detroit in 1940, shortly after graduation, as a mo-



Mayor Lindsay receives FPA award from past president Lou Mucciolo at ceremonies during Grand Ball.

tion picture script writer. He continued in this post, generally branching into production work, on films for the Navy wartime training program until 1943.

Active service in the Navy, still in the training film program, followed, until 1946, when he joined Transfilm, Inc., in New York, as production manager of the slide-film department. By 1951, he was general production manager.

#### Organized Pelican in 1954

From 1951 to 1954, he was executive vice-president of Depicto Films, Inc., and then, with Jack Zander, organized Pelican Films, Inc., as an animation studio, in 1954. In 1960, the company opened live action studios, and has been active in almost every phase of audio-visual communications ever since.

Outside of the office, Joe Dunford lives in Manhattan, and spends as many spare hours as he can get sailing and skiing. He was a member of the Dartmouth ski team, along with Olympic champion, Dick Durrance. Durrance preceded him by one year as editor of the Dartmouth Pictorial, is also a film producer, and both have cooperated on joint film projects in recent years.

Dunford has two sons, one with the State Department in Ecuador,

Below: President-elect Joe Dunford is congratulated by FPA's executive director Harold Klein.



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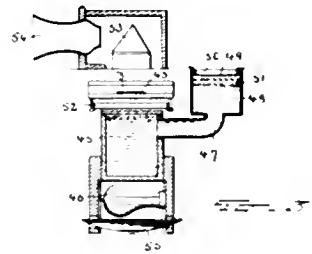
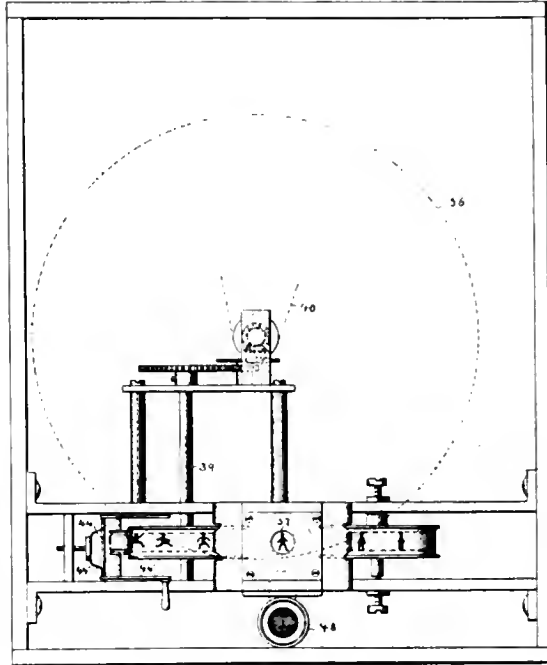
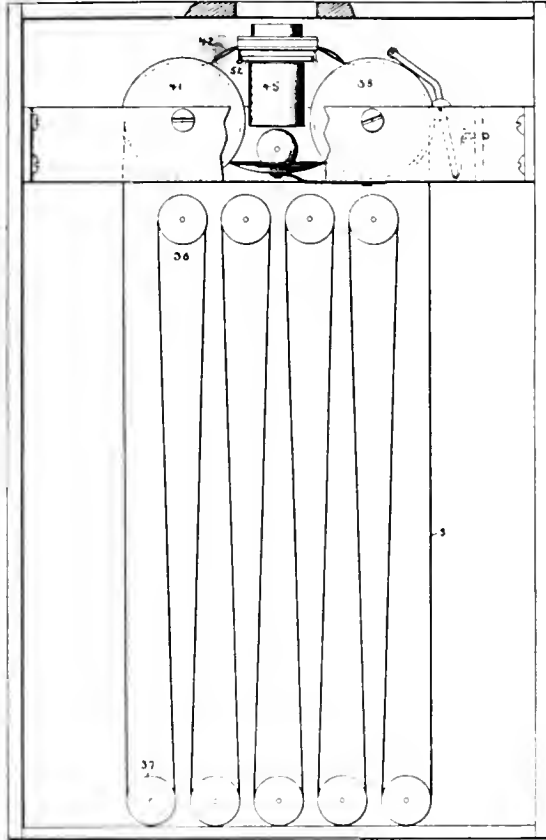
# GREAT ADVANCES IN FILM HISTORY—I

T. A. EDISON.

No. 493,426.

APPARATUS FOR EXHIBITING PHOTOGRAPHS OF MOVING OBJECTS.

Patented Mar. 14, 1893.



The present invention relates to apparatus for using photographs which have been taken in rapid succession of an object in motion, by means of which a single composite picture is seen by the eye, said picture giving the impression that the object photographed is in actual and natural motion.

Figure 1 is a plan view of the reproducing apparatus, the top of the inclosing case being removed. Fig. 2 is a rear view of the apparatus, the back of the case and the motor being removed and the frame being broken away to show some of the parts behind it. Fig. 3 is a sectional view showing the arrangement of reflector, light, film, &c.

Witnesses  
*Thomas A. Black*  
*Dr. F. G. Wheeler*

Inventor:  
*T. A. Edison*  
*Wm. H. Loring*  
*Agent*

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**F P A ELECTS DUNFORD:**

(CONTINUED FROM PAGE EIGHT)

and the other a student at Cornell.

Joe Dunford believes that the FPA will take more positive steps this year to serve the whole film industry, members and non-members alike. FPA's Executive Secretary, Harold Klein, has recently been in Los Angeles talking to producers there about mutual problems, with the idea that many of the West Coast producers' interests are beginning to merge with those of their New York counterparts.

**Many Interests Represented**

The FPA track record is excellent, Dunford thinks, in representing the varied interests of so many producers, equipment suppliers and service houses of widely differing size. There is a lot of ego in the film industry, he recognizes — a constant splitting-up and re-grouping of talent — but FPA has managed very well to present a stable viewpoint, and to serve as a steadying influence on the entire industry.

Dunford hopes the FPA will be able to carry the favorable climate brought about by Mayor Lindsay's proposals to create more feature film production in New York into the industrial and TV commercial fields. While there will always be a lot of hollering back and forth in relations between the producers and the craft unions, actually, both sides are cooperating very well.

\* \* \*

**Cinema Arts & Sciences Society Re-Elects Gindhart as President**

☆ The Society of Cinema Arts & Sciences, serving filmmakers in the Delaware Valley area from headquarters in Philadelphia, Pa., has re-elected Charles T. Gindhart, Jr. as its president for the 1967-68 term. Gindhart is a cinematographer at WCAU-TV.

Paul A. Litecky, free-lance writer and producer, is the new executive vice-president of the Society and Donald Matticks, motion picture and television director at WCAU-TV, was elected vice-president for programs. Jacques Van Vlack, Behavior Film producer at Eastern Pennsylvania Psychiatric Institute is secretary and Martin Eagan, supervisor of the motion picture division at the Naval Air Engineering Center, Philadelphia Naval Base, will serve as treasurer in the year ahead.

Leon S. Rhodes heads a research committee which is conducting a



Thomas J. Dunford, president-elect of producer association.

Delaware Valley Film Production Capability Survey. The Society's executive council has endorsed the project, which is designed to promote film production facilities and talent available in this area.

Sustaining members include Calvin Cinequip, Inc., O. H. Hirt, Inc., Riverside Laboratories, Tel Ra Productions (in Philadelphia) and WRS Motion Picture Laboratories of Pittsburgh.

\* \* \*

**Costel Grozea Joins Berkey Video as Head of Special Effects Dept.**

☆ Heading up the Special Effects Department at Berkey Video Service, Inc., is Costel B. Grozea, a leading authority in that field. The firm, recently formed as one of the Berkey companies in New York, includes Coastal Film Services, L + L Eastern Effects and Technical Film Laboratories.

Grozea's background includes posts as head of special effects for MGM, Paramount, Warners and 20th Century. He was responsible for this work on such major features as *A Farewell to Arms*, *War and Peace*, *Pride and Passion* and *Quo Vadis*.

His services will be available to all Berkey Video clients on set or

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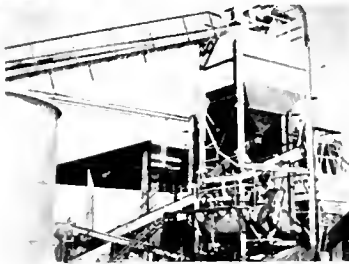
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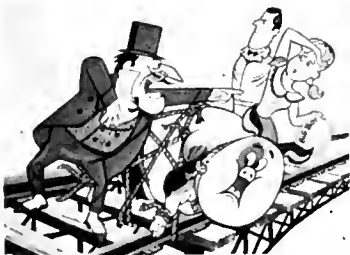
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## GROZEA JOINS BERKEY:

(CONTINUED FROM PAGE TEN) on location, including his special talent in creating, designing and executing special effects without building expensive sets on location.

\* \* \*

## PSA to Hold 38th Film Festival; Accepting Sponsored Film Entries

✧ The Motion Picture Division of the Photographic Society of America is including business-sponsored motion pictures for awards honors at its 38th Annual PSA-MPD International Film Festival to be held in Seattle, Washington, on August 1-5.

Entry forms may be obtained for "Class C" entries from George W. Cushman, chairman, at P. O. Box 4034, Long Beach, California 90804. Pre-screening of this commercial class will be held in Los Angeles on May 20-June 17th. •

\* \* \*

## Barton Resigns Commission Post to Form Own Company in Florida

✧ Peter J. Barton, director of the Motion Picture Production Department of the Florida Development Commission, has resigned that post to form his own film production company. He has established offices in Miami and Tallahassee, Florida.

Since the Development Commission's film program was established in 1962 to service television stations throughout the world with films on Florida subjects, Barton has produced more than 250 short subjects, travel and documentary films. His latest production, *Hotel Beach Party*, was a 10-minute subject filmed in Miami Beach to help promote the world press premiere of the Warner Bros. film, *Hotel*. The picture is being used to promote showings of that feature. •



**Going-Away Present:** Peter Barton, (right) recently resigned head of motion pictures at the Florida Development Commission, receives a gold-inscribed film shipping case from Commission chairman, C. William Beaufort, citing Barton's "outstanding contribution to the state's extensive promotional film program."

## No Change in Top Management as Cineffects Announces Acquisition

✧ Cineffects, Inc., a New York optical and animation company since 1939, has been acquired by Income Properties, Inc., a public company primarily engaged in real estate.

There will be no change in personnel or management, with Irving Hecht continuing as president and Robert Pittluck and Jack Present as vice-presidents. •

\* \* \*

## Jerry Kaufman to Pelican, N.Y.

✧ Jerry Kaufman has been signed as a director/cameraman at Pelican Productions, New York.

Kaufman, who has directed commercials for such advertisers as Chemstrand, Eastman Kodak, Radio Free Europe and Miles Laboratories, began his motion picture career with a background of art, music, stage direction and still photography. •

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## Freedoms Foundation Honors Filmed Media

George Washington Medals to Coronet Films and Flick-Reedy

PRINCIPAL AWARDS of the Freedoms Foundation 18th annual competition for "outstanding achievement in bringing about a better understanding of the American Way of Life" were presented on February 22nd to the Flick-Reedy Corporation, of Bensenville, Illinois, and to Coronet Instructional Films, of Chicago. Both received encased George Washington Honor Medals of the Valley Forge, Pennsylvania organization.

The Flick-Reedy award was given for its sponsored educational filmstrip series, *Two Worlds*, which "demonstrates the vigorous struggle between freedom and communism, contrasting the ideals and results of these divergent philosophies." Coronet's honor medal, the principal motion picture award for 1966 productions, was based on its educational film, *What Our Flag Means*. The citation noted that the picture "instills patriotism in children at an early age when they are most impressionable by explaining the significance of the American Flag, the rules for honoring it and the pride in being an American citizen."

### Bell System Film Is Honored

A George Washington honor medal in the motion picture group was also bestowed on the Bell Telephone System for *Salute to Veterans' Day* and a similar honor went to Prestige Productions of Hollywood and the U. S. Department of Defense for the film, *Our Heritage*. The National Education Program, Searcy, Ark., was cited for *Communism and Religion*.

Honor certificate awards were shared by Lockheed-Georgia Company, Marietta, Ga., and the Academy of Applied Science, Cambridge, Mass., for *Wings at Work*; by the Illinois Bell Telephone Company, Chicago, Ill., for the film, *Illinois Sings*; and by the Reynolds Metals Company, Richmond, Va., for *To Reach the Dawn*.

### November Deadline for 1967

Entries for the 1967 awards, to be presented on Washington's Birthday, 1968, will close in No-

vember. See data in the Film Awards Section of this Annual Production Review issue.

\* \* \*

### Visual Presentation Association to Sponsor 14th "Days of Visuals"

☆ The National Visual Presentation Association will hold its 14th annual "Days of Visuals" on June 1 and 2 at the Statler Hilton Hotel in New York City. Entries for that organization's film competition will close on May 2nd.

Awards will be given in 14 classifications with separate categories for motion pictures and filmstrips or sound slidefilm programs. Subject areas range from sponsored documentary, public relations, sports, recruitment films to professional medical and pharmaceutical and general public welfare titles. Travel, employee relations, training (both workers and salesmen), industrial sales and promotion, introductory presentations and consumer sales and promotion are other categories in which films and filmstrips will be judged.

F. P. Weldon and Joseph Elkins are co-chairmen of the NVPA Awards Program; entry forms may be obtained from NVPA Awards Chairmen, 333 North Michigan Avenue, Chicago, Illinois 60601. The annual awards ceremonies will be held at the Statler Hilton in Manhattan on June 1.

\* \* \*

### 5th Int'l Labour Film Festival at Montreal from August 11 to 15th

☆ The Fifth International Labour Film Festival, sponsored by the International Labour Film Institute in Brussels, Belgium, will be held during Expo 67 in Montreal from August 11 to 15 this year.

The Institute organizes a festival of this kind every three years to "display cinematographic works made in the world of free labor and to show films on social and trade union subjects of interest to workers' organizations." The film festival immediately precedes the First World Conference of the International Confederation of Free Trade Unions on Education in the Trade Union Movement, which also takes place in Montreal (on August 16-26th).

Round table discussions on the "Role and Utilization of Audio-Visual Aids in the Developing Countries" will be open to the public, as are all film showings. Entry lists closed on February 1st.

## A Commentary on This Year's Film Awards

Significance of Awards Honors Depends on Who Judges Films; Production Review Pages Provide Perspective on '67 Events

FILM AWARDS PAGES in this 17th Annual Production Review provide most of the festival data sought by prospective entrants, especially of worthy business and industrial-sponsored motion pictures, slidefilms and filmstrips.

There are some notable exceptions. Because we pride ourselves on being good reporters, as well as industry standard-bearers, there is news in these pages of festival competition in Chicago and New York which we do not cover in these detailed listings. Data on another traditional event, the San Francisco International Film Festival, was unavailable for coverage in these Awards' data pages because of incomplete dates. Sponsored by the Greater San Francisco Chamber of Commerce, we are sure that it will continue to include a "Film as Communication" section. Watch for news in future issues.

### CINE Serves Festivals Abroad

As for the international festival scene, U. S. participation is largely served by the tireless efforts of a national co-ordinating group: the Council on International Nontheatrical Events, CINE jurors are now regionally screening films for 1967 festival competition around the world.

We emphasize in these pages that honors received from such notable groups as the National Committee on Films for Safety, the Freedoms Foundation, Farm Film Foundation and such experienced user groups as those who judge films for the Columbus Film Festival, the Educational Film Library Association, the Industry Film

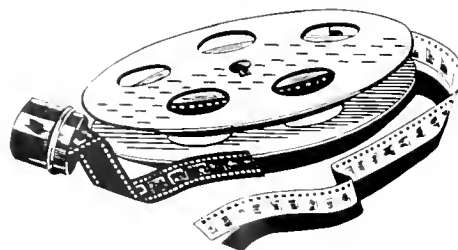
Producers and the National Visual Presentation Association, are most deserving of participation and of industry support.

### We Don't Play "Awards" Game

This publication has never demeaned its neutral position by becoming a promotion-minded sponsor of such film awards. Instead, we serve and are served by the groups mentioned, contributing funds and time to work for CINE and others. We admit to a few misgivings—among them antipathy toward film festivals primarily oriented to theatrical entertainment motion pictures which happen to "include" the factual film as a sideshow attraction. And we urge private sponsors of film awards programs to seek out group sponsorship—to engage and announce the services of known judges before seeking entries from the field.

\* \* \*

☆ Active participation in the European-sponsored International Industrial Film Festivals has proven to us that (a) the industrial film is a medium of itself, deserving of full and expert attention and (b) that such an event can attract hundreds of top-level sponsor executives and has repeatedly captured the attention of press representatives from throughout the European continent and England to its annual events.





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## Britain's Industrial Film Awards for 1967

Select Best Pictures on June 13-14

**F**INAL SELECTION of films which will receive the British Industrial Film Awards for 1967 will be made at the Shell Centre Theatre, Southbank, London, S. E. 1, on June 13-14. In announcing the competition, which is organized annually under the auspices of the Confederation of British Industry, the executive committee of the awards program disclosed these primary objectives:

1. The program provides an opportunity to view industrial activities and recent progress made in production, research and management.

2. Films shown in competition help explain the position of industry in a free society and its attendant social problems.

3. The competition stimulates production of industrial films of the highest standard; providing national awards for Britain's best of this type. A special award is also made for the film "best calculated to promote British exports."

15 Best to Show at Lisbon

4. The final goal of the Awards program is to select British entries for the Eighth International Industrial Film Festival, scheduled to be held in Lisbon, Portugal, on September 5-10, 1967, under the auspices of the Council of European Industrial Federations.

Films completed since October 11, 1965, may be entered in the seven principal categories of competition. Juries will include executives representing principal sponsors and users of industrial films. An invitation has been extended to Britain's Federation of Specialized Film Associations to nominate representatives of film production companies to serve on these panels.

Up to 20 awards will be presented to successful entrants. From these, the 15 films which represent Britain at Lisbon in September will be chosen.

Themes of Special Meetings

To give delegates every opportunity to discuss the latest techniques and methods of production and their related problems, four discussion groups have been announced in conjunction with the screenings. Themes of these special meetings are as follows:

1. The Film and Industrial Training; 2. Cost Effectiveness and the Industrial Film; 3. The Film in Industrial Health and Safety; and 4. Speak Up for Britain—the National and Industrial Image. •

Entries Accepted to April 22nd for the 14th Int'l Ad Film Festival

☆ Final deadline for screen advertising and television commercial films scheduled to compete at the 14th International Advertising Film Festival in Cannes, France, on June 14-19, has been extended to April 22nd. U. S. entries for this specialized film competition are being accepted by Movie-record, Inc., the member representative in this country of the Screen Advertising World Association, sponsors of the event. Inquiries and entries should be directed to Movie-record at 845 Third Avenue in New York City. Their telephone number is (212) PL 1-6233.

Theater screen ad films and television commercials from more than 30 countries, including Malaysia, India and Japan, as well as most European countries and Latin-America, are shown at this festival. The Screen Advertising World Association (producing companies specializing in these media) currently has 50 members. Jean Mineur, director-general of Publicite Pathe Cinema-Jean Mineur, is president of SAWA; vice-presidents are Pax Moren, of Filmlets (S.A.) Ltd. and Per Onner of ab Filmkontakt, SF-Sandrews, Sweden.

Entries for both Cinema and Television film groups will now be judged under product categories at this year's festival; they were previously grouped by length and technique. There are 17 product categories for each of these principal groups at the Cannes festival. •

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## Motion Pictures For Business



## the screen executive

### Pollock Becomes Board Chairman; Arnold Kaiser, President of MPO

☆ The election of Judd L. Pollock as chairman of the board and Arnold Kaiser, as president, has been announced by MPO Videotronics, Inc. The board of directors of that national film company, which headquarters in New York, also announced the election of the company's treasurer, Sanford Greenberg, to the board.

Judd Pollock, who now assumes the previously unoccupied post as chairman of MPO, has served as president since 1947. He was one of the founders of the television commercial and industrial film company. Mr. Kaiser, formerly sales and production vice-president, joined the firm in 1950. •

\* \* \*

### Rev Edward Eagle Assumes Post as President of Cathedral Films

☆ A 36-year-old former stage, film and television actor and director in New York and Chicago, the Rev. Edward D. Eagle, has resigned as minister of St. David's Episcopal Church in North Hollywood, California, to become president of Cathedral Films, Inc., of Burbank. The international non-profit company creates, produces and distrib-



Judd L. Pollock, Chairman of the Board at MPO Videotronics, Inc.

utes religious and educational films. It was founded in 1938 by the late Dr. James K. Friedrich, also an Episcopal clergyman. George Bagnall is chairman of the board.

Citing the scope of Cathedral's influence throughout the U.S. and abroad, the new president estimated that approximately 6 million people view the company films and filmstrips every week. He noted that every effort will be made to fill the needs of churches and



Arnold Kaiser, newly-elected president of MPO Videotronics, Inc.

schools for modern audiovisual materials.

Eagle was born in Dixon, Illinois, and graduated from Northwestern University, where he majored in speech, theater and radio-TV production and acting. He received his ministerial education at Seabury-Western Theological Seminary in Evanston, Ill., and at Church Divinity School of the Pacific in Berkeley, Calif. The new Cathedral president resides in

North Hollywood with his wife and two children. •

\* \* \*

### ColorTran Names Charles Lipow Vice-President for Sales and Adv.

☆ The appointment of Charles Lipow as vice-president of ColorTran Industries, Inc., Burbank, California, has been announced by president Milton Forman. Lipow's duties in the Berkey Photo Company subsidiary cover general su-



Charles Lipow: ColorTran v.p.

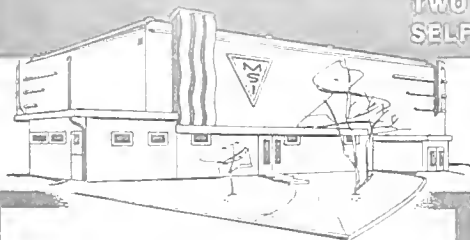
pervision of the sales, advertising and public relations departments.

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Midwest Studios, Inc. is owned by a realty corporation and will not compete with its service customers. No production personnel will be employed by the studio corporation. A producer desiring to rent studio space may bring his own personnel and equipment. However, upon request, Midwest Studios will supply or suggest sources of personnel needed, such as directors, set designers, cameramen, sound men, carpenters, painters and other technicians. Talent sources also available. Arrangements may be made through the studio for any and all types of equipment as required.

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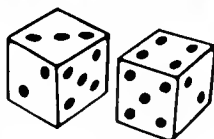
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Because of the print cost factor, attention focused on amateur 8mm silent film. One-half as wide as 16mm, and running at one-half the linear speed, everyone concluded that prints would sell at one-quarter the price of 16mm.

Optical sound normally employed in motion pictures unfortunately could not be used on amateur 8mm film because there was insufficient space to accommodate it, so a magnetic stripe was applied to the narrow edge of the film. The major objection to this 8mm format is that recording on pre- or post-striped material makes it too expensive.

I once saw a bill from a lab for ten 8mm color positive magnetic sound prints in this format—66 feet each at \$.10 per foot. Each print cost \$6.60. The same print in 16mm with optical sound track would amount to 132 feet at \$0.76, totaling \$10.03. 8mm with magnetic sound does not meet our objective of one-quarter the 16mm price. It isn't even one-half! In addition to the \$6.60 for the print, the magazine cost \$11.20, mounting \$.50, print waxing \$2.00, totaling \$20.30. Would you believe—8mm at twice the price of 16mm! Both magnetic sound and magazine costs put us out of the ballpark. Incidentally, about seven years ago, Eastman Kodak introduced a magnetic sound projector using this format, without magazine. It didn't sell because 8mm magnetic sound was too expensive for the amateur, as well as the educator. This format still has some limited use in sales presentations on portable projectors where price is not a major factor.

A very clever engineer and pioneer in our industry had the idea that if the width of 8mm perforations were reduced there would be enough room to put an optical track on the sprocket side of the film. This proposal was made by John Maurer and called the "M-8" format. Maurer also suggested that new dimensions be adopted, increasing the picture area 20% over the old silent picture. To cut costs, multirank printing and processing seemed desirable—that is—two 8's side-by-side on 16mm, or four on 35mm. Maurer's reduction in perforation width in no way prevents printing and processing multirank prints on slightly modified 16 or 35/32 laboratory equipment.

Another way of reducing cost would be to use a photocell that reads dye track in our 8mm projector. This will eliminate the very critical track application that often results in costly reprints.

Incidentally, there are two types of processing machines. The more dependable in my opinion is the "sprocket drive" where the perforations of the film are engaged on sprocket teeth to transport the film. The other type is friction or "tendency drive" where film is transported on rollers by friction. I have often wondered if this machine was so named because of its "tendency" to scratch the base side of the film. Film with our Maurer format can be physically processed on the tendency machine without change, but slight modifications of the teeth on the sprocket machine might be necessary.

After processing, our multirank 8mm pictures would be inspected on high speed projectors, then slit into 8mm sections. Now the laboratory slit edge will be the projector guide edge, so any inaccuracy in slitting will cause weave and unsteadiness on the screen. This is one of the

problems with the multirank technique. To cut cost, our inspection must be done before slitting, so weave unfortunately cannot be detected.

Should 8mm release be printed by reduction or contact? Reduction printing is slower, more expensive—but better. Today's negative emulsions are not good enough to make optimum 8mm contact prints. All 8mm prints have poor definition. It's only a matter of 'how poor' can you tolerate. The fact that you are buying 8mm, or considering it, indicates you are more price conscious than quality conscious. To achieve the lowest price, contact printing both picture and track is a must.

The multirank 8mm printing negative used in contact printing is made by printing down one side of the film and up the other side. But how do we make a timing change when the scene to be corrected is never opposite the same scene in the other rows? So, we have to make our multirank negative with all rows of 8mm images going in the same direction. Final corrections can now be made in the release without re-making the expensive negative. This procedure also simplifies syncing track with picture.

All these problems were being discussed in 1960 and '61. Unfortunately at the beginning, Maurer's optical sound left something to be desired quality-wise. In the Summer of 1961, I heard our own experimental direct positive 8mm optical sound and was impressed. I also heard our own 8mm contact print and was surprised how good it was. I knew then that our industry was on the right track and would soon have something to offer the educational market.

Now, most of the problems were solved, and the rest would be ironed out with experience. So—the show is about to go on the road!

But wait! Hold everything! Another 8mm format was being discussed. It was designed to make the picture 50% larger than the old silent film, and because there was very little space, it was to have a magnetic track. This is called "Super-8". This film is also 8mm in width, but in order to make the picture larger, the perfs were made smaller and placed very close to the edge of the film. In addition, the distance between the perforations was increased. This, of course, increased the length of the film by about 10%, which automatically meant 10% increased costs.

Because there will be no professional shooting in 8mm, how do we get the 8mm images on the multirank contact printing negative? Obviously, by optical reduction from 16mm. Therefore, it is desirable to have a simple ratio for both speed and picture dimensions between 16mm and 8mm film. The ratio of the total width of 16 to 8 is 2 to 1. The height and width of M-8 projected picture is 50% of 16mm dimensions. Super-8 picture is approximately 55% of 16mm. Both 8mm formats have the same picture proportions, but Maurer's is a direct 2 to 1 reduction, while Super-8 is 1.818+ to 1. The speed of 16mm film is precisely 36 feet a minute. The ratio of 16mm speed to M-8 speed is also an exact 2 to 1, or 18 feet a minute on the nose. The speed ratio of 16mm to Super-8 is a complex figure of 1.799640072 to 1. This results in an unorthodox speed of 20.004 feet a minute. It becomes a little complicated!

The location of the small sprocket hole is so close to the edge that there is great concern whether this film will actually wear well. As a matter of fact, the engineers who designed the format must have recognized this weakness. Splices are always made at the frame line and always involve the area around the perforation. The perf in this Super-8 format, being so close to the edge, would be susceptible to serious damage by splicing. So the small perf was moved from the frame line to a new position on the edge of the film opposite the middle of the picture vertically. But why was the perf extended into the printed picture area! All labs have experienced difficulty in printing film shot with certain cameras that have the picture aperture running into the perforation. There is always the possibility of picking up "flare" because the film base acts like a lucite rod and carries light to

the edges of the perforation, causing a fogged area. I predict there will be problems with certain types of scenes when contact printed in Super-8.

Why would magnetic sound ever be adopted in preference to optical on any 8mm format? (Incidentally, I just learned that a well known lab is putting optical sound on Super-8. This is a step in the right direction.) Magnetic projectors cost less than optical, but the slight additional cost for an optical system is well justified and does not upset our goal for an inexpensive projector. The magnetic balance stripe on the edge of the film offers protection to this fragile area and supposedly increases the life of the print. I disagree with the idea that we should use a more expensive pre-stripped magnetic raw stock to cover up weaknesses in the film dimensions. Pre-stripped magnetic material certainly costs more to manufacture, but many in the industry think it might be offered at the same price as unstripped raw stock. If the margin of profit is large enough to absorb the additional expensive pre-stripping operation, then there certainly should be a reduction in the price of film stock that is not pre-stripped.

To avoid a separate magnetic recording operation, the natural approach would be to record the sound at the same time the picture is printed. But this requires a complicated printer and extra cost. More important, increased labor costs, because in addition to our printer operator, we probably will have to add a recording technician or two.

Is 8mm magnetic track better quality than 8mm optical? No! However, a poor 8mm magnetic track may be better than a poor 8mm optical track, but if they are both good, I doubt if you can tell the difference. Magnetic or optical sound tracks located on the sprocket edge of the film will not deliver optimum sound quality and are susceptible to injury.

Claims have been made that magnetic track is ideal for teaching because it enables the student or teacher to change the track. It seems to me this is one thing that no one should ever be able to do. Thousands of dollars were put into this track and if it doesn't fit the school program, why buy the film. If a school projector has provision for erasing and recording, I shudder to think what will be on some of the tracks in the high school grades—accidentally or otherwise. And what about the destructive child loose in the library with a magnet!

Now, if the industry accepts this super-duper 8 with the unorthodox perforations, pitch and speed—a lab must purchase a lot of new equipment. Printers, processing machines, splicers, inspection projectors, synchronizers, slitters, etc. An investment of at least a half million dollars. This doesn't help bring prices down.

The small parts used in Super-8, which do not fit existing sprocket machines, are very susceptible to damage. It is not recommended that these parts be used to transport the film in the printing and processing operations because any slight injury to the parts would cause an unsteady picture. Consideration has been given by some labs to the idea of printing three 8mm images (instead of four) on 35mm film perforated for Super-8, but with the edge of the film perforated with either standard 35 parts or 16 parts for the 35/32 machines. These parts used for film transport will not be used in the final product. Our processed film will be slit into three useable 8mm sections, a total of 24mm. We throw away 11mm of finished film which represents almost one-half the amount we sell! What a way to reduce price!

One important fact that we haven't discussed is the distributor's cost problem. Everything else being equal, his overhead and administrative costs are the same to sell an 8mm print as a 16mm print. Rent, salaries, phone, advertising, promotion, won't change a bit. So will a distributor cut his price, unless he achieves tremendous volume?

If release requirements ever reach the astronomical figures that are being bandied about, isn't it possible that the industry could sharpen its pencil and offer 16mm release prints at prices fairly competitive to

the over-priced 8mm. Why not take a new look at the existing 16mm market. There has been nothing radically new in 16mm projector design for years. Why don't we have an inexpensive, portable, magazine load 16mm projector with a photocell that reads dye track? Are the manufacturers so complacent they think there is no room for improvement?

Labs have recently received notice of a new special color stock with finer grain, greater definition, and better resolution that will be manufactured for use in printing 8mm only. Is this an admission that Super-8, and perhaps all 8, needs improving? And why limit this improvement to 8? If the industry knows how to make a better film, make it available for 16mm, 35mm and 70mm!

How was this Super-8 conceived? My observation is: to pep up a stagnant still camera market, a film manufacturer designed a small camera, extremely easy to operate, that loads instantly, with a simple magazine. The sales promotion was so successful the company now looked at the sluggish home movie market and decided to apply the same technique. 8mm movie cameras were being designed with the same features. Then the big decision—start from scratch, forget the old equipment in the field and make a whole new line of equipment, cameras and projectors, based on a new film concept. So, Super-8 was born! Now our merchandisers must have looked at the educational market, and thought—"Why not kill two birds with one stone"—apply the same Super-8 format to the educational market.

Super-8 is by no means an accident. It is the result of a well-planned design and merchandising program for the home movie maker. Super-8 may be 'super' for the amateur, but don't force-it-down-the-professional's-throat. Incidentally, I differentiate between amateur and professional: the professional projects prints—the amateur projects his original.

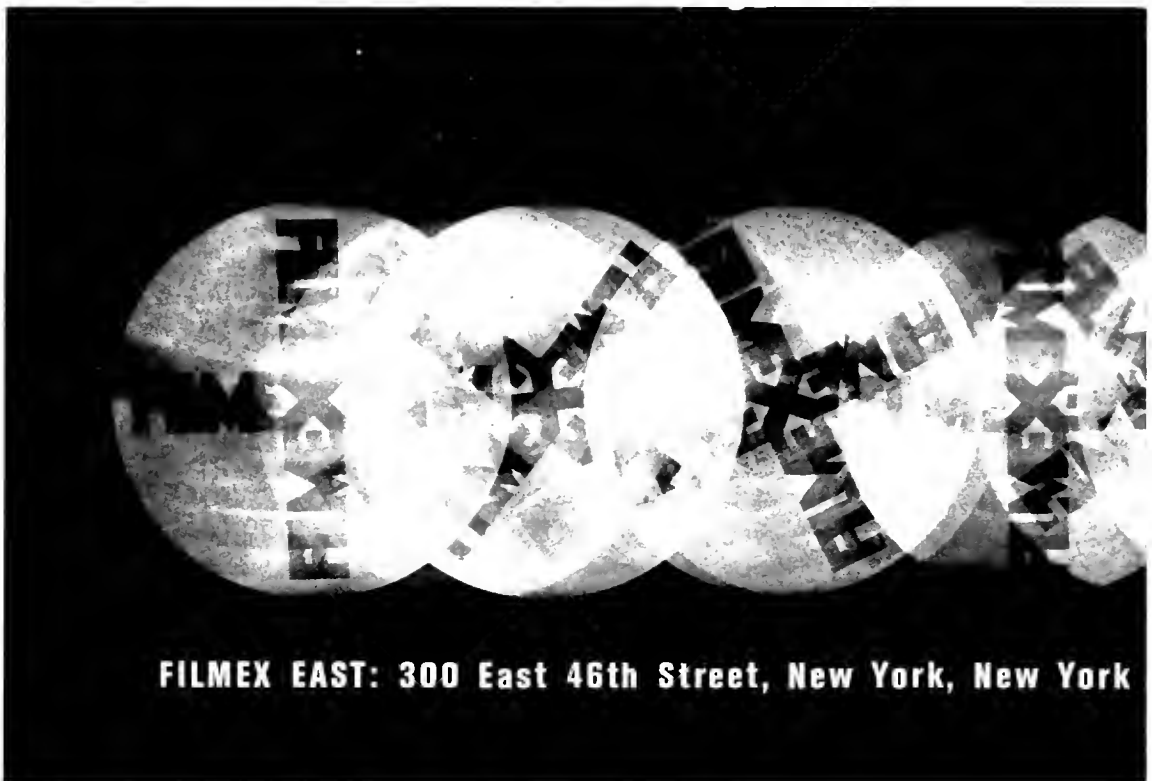
Since the Super-8 format was introduced, the industry has been marking time—afraid to make a decision which format to adopt—afraid to tight city hall—afraid to invest money in new equipment that may be junked tomorrow. Because of Super-8, all 8mm has been standing still. To help the situation a film manufacturer is installing a model Super-8 release laboratory in the hope they can teach us how to do it. On September 26, 1964, when the industry was trying to learn how to do it. The Association of Cinema Laboratories met at the Commodore Hotel in New York to discuss 8mm problems. Representatives from all related fields were invited to this forum. This same film manufacturer received and accepted an invitation to participate but no one showed up. However, two days later at the same hotel, at a meeting of the Laboratory Practice Committee of the Society of Motion Picture and Television Engineers, seven representatives of this film manufacturer were in attendance. A 16 page document covering all facets of the Super-8 system was submitted for consideration as proposed American Standards. A request was made for early adoption even though the system had received no market place acceptance.

Has too much water gone over the dam, or is there still time to stop and take a final look before we leap? If we have passed the point of no return, why not accept the Maurer concept with an optical dye track as the most sensible, practical and economic solution. All labs can be in 8mm with a minimum of delay and expense. Prints with this format will come closest to our target of one-quarter the price of 16mm.

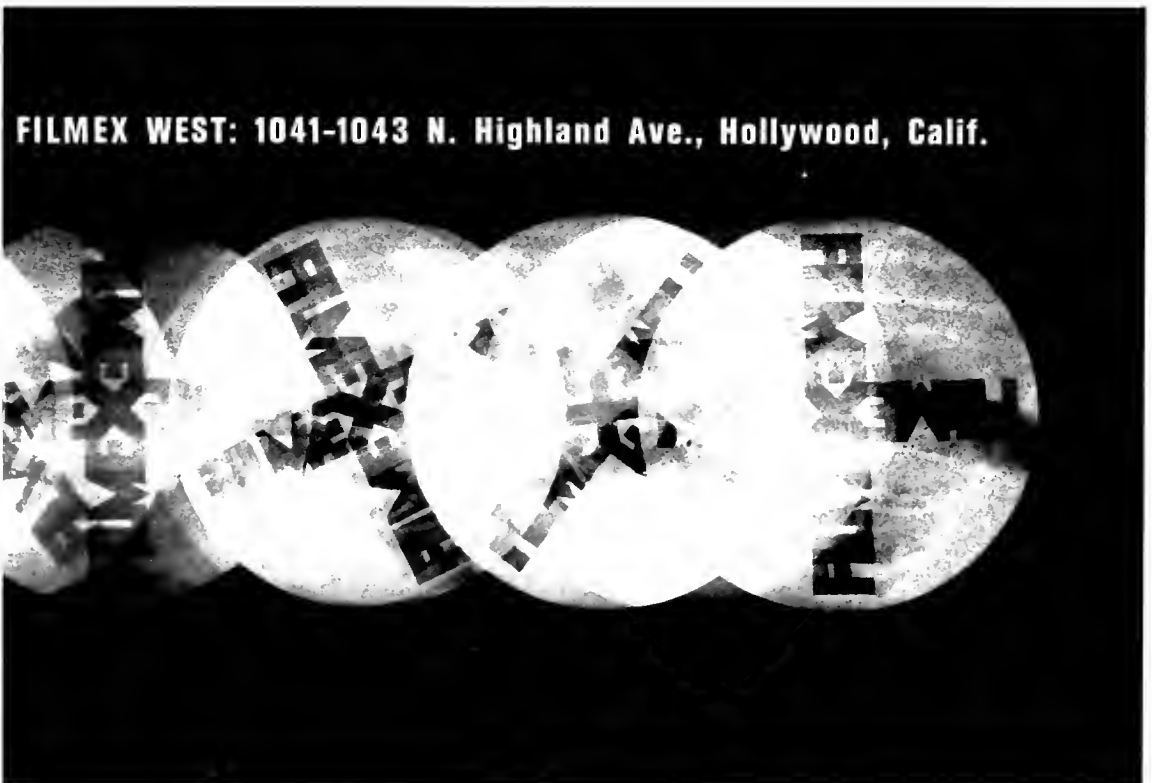
You might conclude that I am opposed to all 8mm. Not entirely. I do not believe that any 8mm is good enough for class viewing. I do believe that any 8mm is perfectly satisfactory for the single concept film for close-up viewing on small screens. If 8mm can be made and sold at greatly reduced prices, and we can open up a whole new market for the educators. I am for it! But if it fouls up a good 16mm market that already exists—with an inferior product—at very little saving—I am against it!

Byron

byron



**FILMEX EAST: 300 East 46th Street, New York, New York**



**FILMEX WEST: 1041-1043 N. Highland Ave., Hollywood, Calif.**

# AWARDS COMPETITION FOR BUSINESS FILMS

## THE AMERICAN FILM FESTIVAL

Sponsored by the Educational  
Film Library Association  
New York City May 10-13, 1967

☆ The 1967 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries, and film libraries throughout the U.S. will be held May 10-13 at the Biltmore Hotel, New York City.

**CATEGORIES:** 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Elections will have been made by pre-screening juries for final entries.

**AWARDS:** Blue Ribbon (certificate) Awards to be presented at banquet, Friday, May 12. Entries closed on January 27, 1967.

**1968 FESTIVAL:** May 29-June 1. Closing date for entries: January 27, 1968.

## THE SEVENTH ANNUAL FILM FESTIVAL AMERICAN PERSONNEL & GUIDANCE ASSOCIATION

Held in conjunction with the Annual  
APGA Convention at Detroit, Michigan,  
April 8-11, 1968

**CATEGORIES:** Films and filmstrips in the following categories will be presented: Inter-Personal Relations; Educational and Career Planning; Rehabilitation; Counseling; The Profession, Principles and Techniques; and Guidance Films from other countries.

**SELECTION:** All films and filmstrips presented at the Film Festival are previewed before the final invitation to the producer. Generally 75 to 100 films are previewed, and 25 to 30 are chosen. Selection is aimed to provide as wide a program as possible.

**INFORMATION:** Further information about APGA Film Festivals is available from Film Festival Coordinator, 1609 New Hampshire Avenue, N. W., Washington, D.C. 20009. •

## THE 15TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the  
Film Council of Greater Columbus  
in association with the  
Columbus Area Chamber of Commerce

Awards Screening (for General Public) at  
Center of Science and Industry Auditorium,  
250 East Broad St., Columbus, Ohio, from  
1 to 5 p.m.

Chris Awards Banquet: Friday evening,  
October 6, at the Fort Hayes Hotel.

**ENTRIES:** Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1965, 1966 and 1967 provided they have not been previously submitted to



## National Programs for the Selection of Outstanding Pictures

any Columbus Film Festival. Entries (in the categories enumerated below) must be accompanied by 4x6 cards (for preview committees) noting type of audience intended.

Films are judged by professionals in the various fields. Entry fee for all motion pictures, regardless of length, (no filmstrips accepted this year) is \$15. Entries will be accepted beginning March 1, 1967 and closing date is August 1, 1967 at 5 p.m. E.S.T. Each print should be made available for judging for at least one month or longer. If less time is available, the category chairman should be so informed. This year no film will be accepted after the closing date for entries, August 1.

**CATEGORIES & CHAIRMEN:** (Motion pictures should be shipped directly to the following:)  
Business & Industry (job training; sales promotion; industrial relations; public relations; *Galvy Gordon, Columbus Public Library, 96 S. Grant Ave., Columbus, Ohio 43215*; Information and Education (classroom instructional films; specialized instructional; general information), *Glenn S. Bitner, 804 Dimson Drive East, Columbus, Ohio*; Health & Mental Health (health & hygiene; mental health; general medicine; professional medicine; dental), *Florence L. Fogle, Assoc. Professor of Health Education, Ohio State University, 321 W. 17th St., Columbus, Ohio 43210*; Travel U.S. & Foreign, *Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad St., Columbus 43215 Ohio*; Religious Films, *Miss Delores Sherwood, Augsburg Publishing House, Audio Visual Dept., 57 E. Main St., Columbus 43215, Ohio*; Cultural and Theater Arts; *S. N. Hallock, Center of Science & Industry, 280 E. Broad St., Columbus 43215, Ohio*.

**AWARDS:** This is the 10th year of the Chris Statuette Awards, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value, and technical aspects of production." Chris Certificate Awards are given to motion pictures considered "finalists" but not receiving the statuette award.

**FOR ENTRY BLANKS:** Write to Miss Mary Rupe, Film Library, Columbus Public Library, 96 South Grant Avenue, Columbus, Ohio 43215. •

The Editors of **BUSINESS SCREEN** commend members of the Academy of Motion Picture Arts and Sciences for their recognition extended to factual documentary and other relevant short-subject films nominated to receive the coveted "Oscar" award of this professional organization in the cinema industry.

## FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

**AWARDS:** For the 13th consecutive year, an inscribed certificate and \$500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as having made, through work in motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of \$50.00 each may also be given at the discretion of the judges.

**PRESENTATION:** The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 10, 1967 at The University of Nebraska, Lincoln, Nebraska.

**ELIGIBILITY:** Any active member of AAACE engaged in some phase of motion picture production is eligible to apply for the Award. •

## FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation  
Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1967.

**CATEGORIES:** Consideration is given to all films produced or released during 1967, 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, 1968.

**TO NOMINATE:** Nomination forms are available from the Freedoms Foundation, Valley Forge, Pennsylvania. •

## ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

IFPA Conference—June 1, 2, and 3, 1967  
Miramar Hotel, Santa Monica, California

**ANNUAL AWARDS COMPETITION** in recognition of outstanding factual films. The purpose of the IFPA awards is to stimulate constant improvement in the quality of documentary, public relations and educational films, and their effective utilization by industry, business, education and government.

**CATEGORIES:** Information-Education, Business-Sales Presentation-Public Relations, and Films Produced Specifically for Internal Use

**ENTRY INFORMATION:** Any film produced by or commissioned by an IFPA Active Member during the calendar year 1966, or any such film completed for release during the calendar year 1966 is eligible. Films completed earlier,

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of

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# AWARDS FOR BUSINESS FILMS

## INDUSTRY FILM PRODUCERS AWARDS:

under government security classification, but declassified during 1966, are also eligible for submission. More than one film may be submitted by the same member or organization. Entry deadline is March, 1967. Entry fee per film is \$15. For additional information write to: Film Competitions Chairman, Industry Film Producers Association, Inc., P.O. Box 1470, Hollywood, Calif. 90028. •

## 1967 INTERNATIONAL MANAGEMENT FILM AWARD COMPETITION

Sponsored by  
The Society for Advancement of Management,  
Inc.  
Finalist Judging—New York City  
October 16-20, 1967

**CATEGORIES:** "Community Service" in nature, stressing a management interest or idea, rather than a specific skill; Management Techniques that stress methods of developing managers and increasing management efficiency; Functional Management Organization in a specific area of a company or organization, including non-profit organizations; Technical Films dealing in education in highly technical areas rather than teaching new information.

**ENTRIES:** Must be 16mm Motion Picture films with Sound, either in color or b/w. The Production Release Date must be from July 1, 1966 through December 31, 1966. Entries accepted until September 15, 1967. Films judged by professional executives in Management Development, Business, and the Film Industry. For full information write to: Anthony G. Toran, Administrative Manager, S.A.M., 16 West 40th St., N.Y., N.Y. 10018.

**AWARDS:** Bronze Plaques presented to grand prize winner, and winners in each category at an awards banquet.

## THE 25TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee  
on Films for Safety

**ELIGIBLE FILMS:** All motion pictures and sound slidefilms produced or released during 1967 whose primary objectives are safety or which have important accident prevention sequences. Contest entry deadline will be February 20, 1968.

**CATEGORIES:** Motion pictures, non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. General. Sound slidefilms are judged separately, as are television and theatrical subjects, TV shorts and spots.

**AWARDS:** Bronze Plaques will be awarded to top winners in each of the various areas of safety. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion

## THE NATIONAL SAFETY FILM CONTEST:

of the judges, awards may be given separately for "instruction-teaching" and for "inspirational" purpose films.

**PRESENTATIONS:** Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards after the final judging which is in April. All winners will be notified immediately after the judging.

**INFORMATION ON AWARDS PROGRAMS:** Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago, Illinois 60611. •

## 14TH ANNUAL "DAY OF VISUALS"

Sponsored by the  
National Visual Presentation Assn.  
New York, New York—June 1-2, 1967

• The 14th Annual "Day of Visuals" Awards Competition will be held June 1-2, 1967, at the Statler Hilton, New York, N. Y. The events are open to both members and non-members, producers and non-producers.

The program includes two days of seminars, a luncheon program and the annual Awards Banquet. Winners will receive their awards at the Banquet June 1.

Program chairman is Albert Jacoby (The Sperry and Hutchinson Co.). Awards' co-chairmen are F. P. Weldon and Joseph Elkins.

For information: Write "Day of Visuals" Chairman, National Visual Presentation Association, 333 North Michigan Ave., Chicago, Illinois 60601. •

## THE EIGHTH ANNUAL WESTERN HERITAGE AWARDS

Oklahoma City—January 1968

Sponsored by The National Cowboy Hall of Fame  
and Western Heritage Center

**CATEGORIES:** Dedicated to honoring motion pictures, television programs, books, poetry, articles and musical compositions for their accurate portrayal of the West, the Awards hope to bring about a desire to create a greater appreciation and a better understanding of our nation's Western heritage.

**ENTRY INFORMATION:** Application blanks can be obtained from the Public Relations Department at the National Cowboy Hall of Fame, 1700 N. E. 63rd Street, Oklahoma City, Okla. Phone: (405) GR 8-1811. •

**EDITOR'S NOTE:** Film awards' programs reviewed in the preceding columns have all been sponsored by recognized national or professional groups concerned with audiovisual media; other awards programs, initiated by individuals or corporate entities, but not identified with such groups, are reported on other pages.



# Capital is in motion

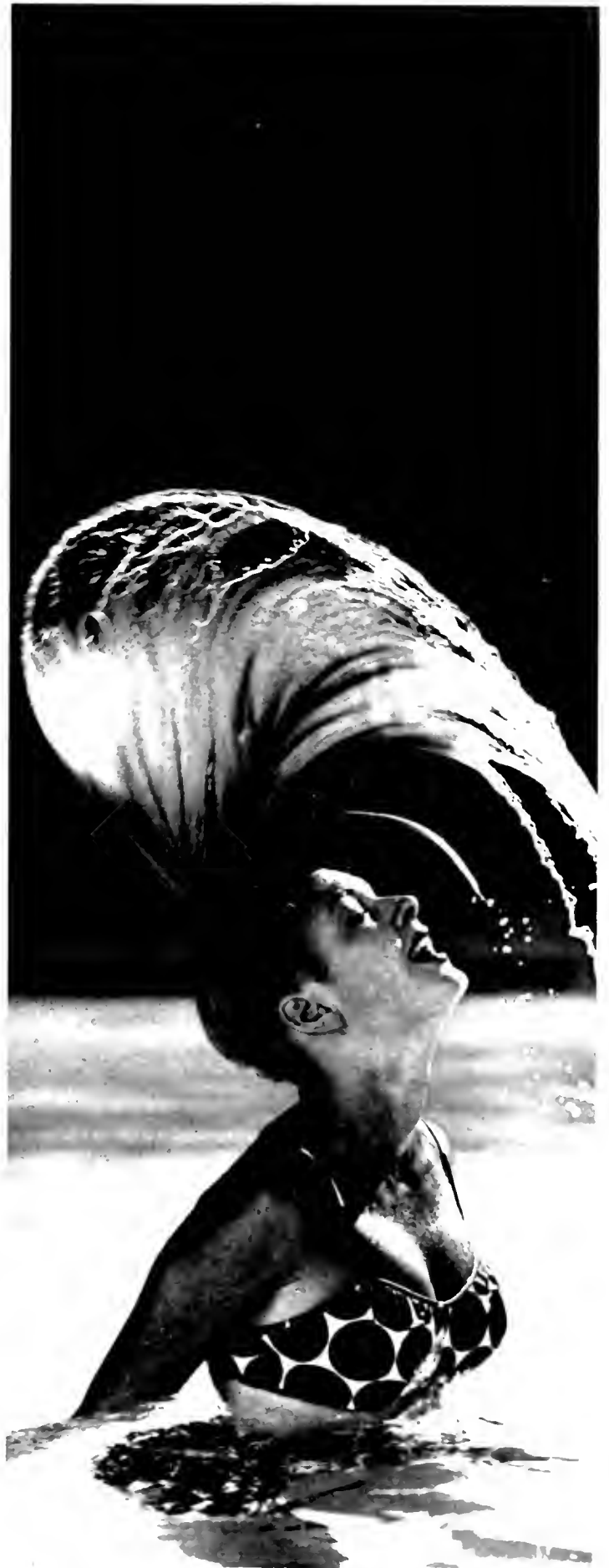
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## C I N E

### THE COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS

OFFICE: 1507 M St., N.W., Suite 807, Washington, D.C. Mailing address: 1201 16th St., N.W., Washington, D.C. 20036. Phone: (202) 265-1136 James H. Culver, *Managing Director*.

OFFICERS 1966-67: *President*, Alden H. Livingston (E. I. DuPont de Nemours & Co.); *Vice Presidents*, Charles Dana Bennett (Farm Film Foundation), Ralph P. Creer (American Medical Assn.), John Flory (Eastman Kodak Co.), Thomas W. Hope (Eastman Kodak Co.), Dr. Anna L. Hyer (National Education Assn.), J. Edward Oglesby (Virginia Dept. of Education), Reid H. Ray (Reid H. Ray Film Industries, Inc.), Willard Webb (Retired); *Treasurer and Managing Director*, James H. Culver (Retired); *Secretary*, Peter Cott (National Academy of Television Arts and Sciences); *Coordinating Director*, Dr. Harold E. Wigren (National Education Assn.); *Past President*, Willis H. Pratt, Jr. (American Telephone & Telegraph).

OTHER DIRECTORS: Newman Bumstead (National Geographic Society); Eyre Branch (Noel Enterprises); Alfred E. Bruch (Capital Film Laboratories, Inc.); Ott H. Coeffn (Business Screen Magazine); William J. Connelly (Union

Carbide Corp.); J. Walter Evans (Retired); Emily S. Jones (Educational Film Library Assn.); Stanley McIntosh (Teaching Film Custodians, Inc.); Daryl I. Miller (American Dental Assn.); Rev. Michael Mullen (St. John's University); Rev. David O. Poindexter (National Council of Churches of Christ); Frank S. Rollins (E.R. Squibb & Sons); Dr. Randall M. Whaley (University of Missouri at Kansas City); Dr. Don G. Williams (University of Missouri at Kansas City).

COMMITTEE CHAIRMEN: Reid H. Ray, *Awards and Exhibition*; Willard Webb, *Editorial & Publications*; Charles Dana Bennett, *Finance*; Thomas W. Hope, *Information & Publicity*; Dr. Don G. Williams, *Nominating*; Charles Dana Bennett, *Patrons*; J. Walter Evans, *Road Show*; J. Edward Oglesby *Selection & Review*; CINE-NAM, Eyre Branch.

PURPOSE: CINE is a voluntary, non-profit organization established to coordinate the selection of U.S. non-theatrical, short subject, and television documentary motion pictures (including government films) for submission to overseas film festivals. CINE is supported by interested patrons (associate, professional, and sustaining).

FESTIVAL ACTIVITY—1967: Selection of non-theatrical films will this year be made for entry to the following festivals — Anzaas (Australia & New Zealand); Adelaide (Australia); Acapulco (Mexico); Antwerp (Holland);

Barcelona (Spain); Belgrade (Yugoslavia); Bergamo (Italy); Berlin (Germany); Bilbao (Spain); Brussels (Belgium); Budapest (Hungary); Buenos Aires (Argentina); Cairo (U. A.R.); Cannes (France); Cordoba (Spain); Cordoba (Argentina); Cork (Ireland); Cortina (Italy); Cracow (Poland); Deauville (France); Edinburgh (Scotland); Florence (Italy); Guadalajara (Mexico); Johannesburg (South Africa); La Plata (Argentina); Le Palma (Brazil); Locarno (Switzerland); London (England); Knokke Le Zoute (Belgium); Mamaia (Rumania); Mannheim (Germany); Melbourne (Australia); Milan (Italy); Montevideo (Uruguay); Montreal (Canada); Oberhausen (Germany); Ottawa (Canada); Padua (Italy); Rio de Janeiro (Brazil); Rome (Italy); Salerno (Italy); Siena (Italy); Sydney (Australia); Teheran (Iran) Toronto (Canada); Tours (France); Trento (Italy); Tunis (Tunisia); Valladolid (Spain); Vancouver (Canada); Venice (Italy). •

### THE 19TH CANADIAN FILM AWARDS

Sponsored Jointly by

The Canadian Association for Adult Education,  
The Canadian Film Institute and  
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. Roy Little, *Secretary*, Canadian Film Awards, 1762 Carling Avenue, Ottawa 13, Ontario. (Concluded on following page 30)

## GOTHAM FILM PRODUCTIONS INC. AND SEYMOUR ZWEIBEL PRODUCTIONS INC.

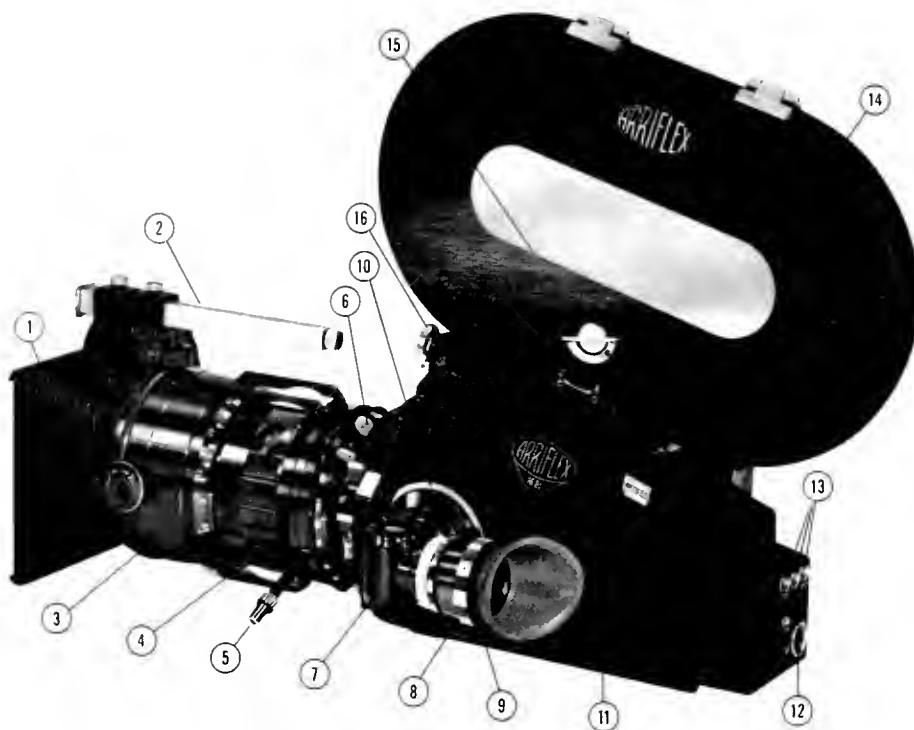
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Kimble Systems, Inc. (div. of Litton Industries)  
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J. C. Penney Company, Inc.  
(among others)

... IN THE AREAS OF PERSONNEL TRAINING, SALES PROMOTION AND PUBLIC RELATIONS  
WITH MOTION PICTURES, SLIDEFILMS, RECORDINGS AND SUPPLEMENTARY AIDS.

ELEVEN EAST FORTY-FOURTH STREET, NEW YORK, N. Y. 10017 • (212) MU 2-4450

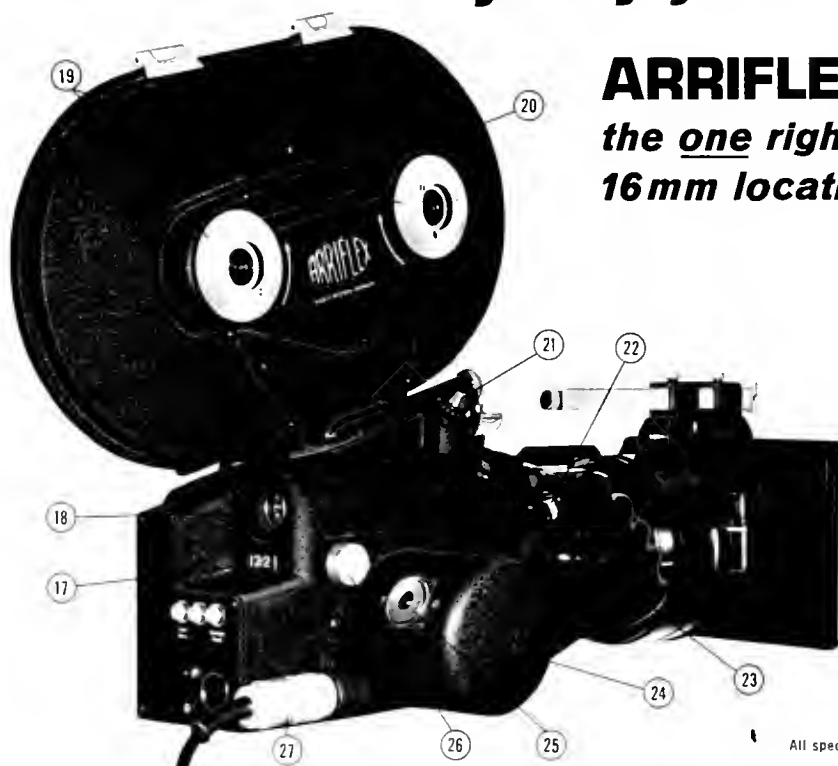




1. Adjustable matte box
2. Matte box beam
3. Special blimped 12-120mm Angenieux zoom lens
4. Zoom lens focusing grip
5. Zoom lever
6. Finger-grip for diaphragm adjustment
7. Adjustable finder
8. Finder diopeter adjustment
9. Eyepiece with auto-closure mechanism and snap-on eye cup
10. Camera cover lock
11. Camera cover
12. 60 cycle sync pulse outlet
13. Start mark, running, and scene marker lamps
14. BL-400 ft. magazine with hinged cover
15. Magazine cover lock and safety latch
16. Magazine retaining lock

*any way you look at it...*

**ARRIFLEX 16BL**  
*the one right camera for  
 16mm location sync-sound*



17. Professional footage counter
18. Professional tachometer, calibrated in fps
19. Knurled, spring-loaded take-up knobs
20. Magazine mechanism coverplate
21. Camera inching knob
22. Main stop-start switch
23. Anatomical hand grip
24. Main drive motor assembly
25. Recessed forward-reverse switch
26. Footage counter reset button
27. Main power cable

All specifications subject to change without notice.

*when you  
must be  
really sure...*

# ARRIFLEX® 16BL

*has what it takes!*

**RUGGED RELIABILITY** It takes more than fancifully fabricated metal and glass to give a camera the rugged reliability that's a must for the professional cameraman. That's why the Arriflex 16BL was designed from the start for heavy-duty location filming—with ruggedness and reliability built-in.

Arriflex 16BL's sure reliability is centered on the famous Arri mirror-shutter/registration-movement—famous for proven performance in millions upon millions of film footage. Another major contributor to the 16BL's reputation for dependability is the Arri Quick-Change magazine system—the system that masters the toughest location assignments because its design makes no compromise with reliability. It places the entire film gate—rear pressure pad and all—protectively in the camera head. There it serves to locate the film precisely and unfailingly in the focal plane—safe from bumps, nicks, scratches and deformation. Arriflex 16BL's has-what-it-takes features include an fps tachometer and digital footage counter for verified visual proof of camera speed and expended film footage—indications that can mean the difference between film in the "can" or film in the trash box.

**VERSATILITY** And it takes more than a "Johnny-One-Note" filming tool to assure the hardworking filmmaker of a full and profitable return on his investment. It takes a truly versatile camera to handle a broad scope of assignments. That's why the Arriflex 16BL was designed with its classical configuration—the right configuration for every filming technique—traditional or verité.

The 16BL's versatility extends to its sound system in full measure—DOUBLE SYSTEM or SINGLE SYSTEM, either or both—it's sound convertible on the spot by simply adding or removing the Arri Recording Module. The Arriflex 16BL is the choice of professional filmmakers because it is the most rugged, reliable and versatile sync-sound location camera in the industry.



Write Dept. BS for  
ARRIFLEX 16BL  
10 page brochure

Write  
Arri (USA) Inc. (Dept. BS)  
10000 21st St., N.Y.C.  
and for information apply to:

ARRIFLEX CORPORATION OF AMERICA ■ P.O. BOX 1050, WOODSIDE, N. Y. 11377

**JUST IN CASE YOU MISSED OUR LATEST PRESENTATION ...WE'LL BE HAPPY TO PUT ON A SPECIAL PRIVATE SCREENING FOR YOU OF THE SHOWS WE'VE RECENTLY PRODUCED FOR ANY OF THESE CLIENTS.....**



**AMERICAN BANKERS ASSOCIATION • AMERICAN BROADCASTING COMPANY • AMERICAN HOME • AMERICAN INSTITUTE OF BANKING • ACME MARKETS • AMERICAN TELEPHONE & TELEGRAPH • AUDIT BUREAU OF CIRCULATION • CHEMSTRAND CORPORATION • COLUMBIA BROADCASTING • EASTMAN CHEMICAL • FORTUNE MAGAZINE • FOUNDATION FOR COMMERCIAL BANKERS • FRIEND REISS ADVERTISING COMPANY • FAWCETT PUBLICATIONS • GREY ADVERTISING COMPANY • B. F. GOODRICH • HEUBLEIN CORPORATION • INSTITUTE OF LIFE INSURANCE • I.B.M. • KITCHENS OF SARA LEE • KOPPERS COMPANY • LEVER BROTHERS • LONG ISLAND LIGHTING COMPANY • METROPOLITAN LIFE INSURANCE COMPANY • NEWSWEEK MAGAZINE • NATIONAL DISTILLERS • OLIN MATHIESON CHEMICAL COMPANY • SOAP & DETERGENT ASSOCIATION • SEAGRAMS DISTILLERS • SERVICE BUREAU CORPORATION • SOCONY MOBIL CORPORATION • S.S.C. & B. ADVERTISING • SYLVANIA LIGHTING PRODUCTS • UNITED STATES BREWERS ASSOCIATION • VAN HEUSEN COMPANY • XEROX CORPORATION**

(CONTINUED FROM THE PRECEDING PAGE 26)

**CATEGORIES:** Awards are given for films in categories. Films released during 1966 by Canadian Film producers are eligible for awards.

**THE 14TH INTERNATIONAL ADVERTISING FILM FESTIVAL**

Cannes, France—June 19-24, 1967

Sponsored by the Screen Advertising World Association Ltd.

**MANAGEMENT:** The Executive Council of S.A.W.A. is fully responsible for all policy matters in relation to the Organization of the Festival. All inquiries should be made to the Festival Director: Mr. B. H. Annett, Head Office, International Advertising Film Festival, 35 Piccadilly, London, W.1., England. Phone: REGent 7621'2.

**ENTRY DATES:** Books of Entry Forms will be issued from Head Office during March and completed Entry Forms must be returned by the 22nd April; latest date for delivery of films to Cannes, 20th May. Information in the United States: Movierecord, Inc., 845 Third Ave., New York, N.Y. 10022.

**CATEGORIES:** For the first time films will be judged by product categories. There will be 17 individual categories in each of the two groups — Cinema and Television and details of each category are included in the film entry books together with the regulations governing the entry of films.

**JURIES:** Two international juries, one for the Cinema and the other for the Television group, will be selected to judge all the entries.

**THE EIGHTH ANNUAL AMERICAN TV COMMERCIALS FESTIVAL**

New York City—May 12, 1967

Chicago, Toronto, Dallas, Los Angeles

Atlanta and Boston—May & June, 1967

**ELIGIBILITY:** Open to commercials telecast in the U.S. and Canada for the first time during 1966. No limit on entries from sponsors, agencies, station or production companies.

**CATEGORIES:** Forty product classifications plus one category for Classics, which must have been first telecast more than five years ago. A special International category this year is open to entries from all other countries. Deadline was February 15.

**JUDGING:** By ten Regional Councils of prominent advertising executives, headed in 1967 by George H. Gribbin, former chairman of and now consultant to Young & Rubicam, Inc.

**CRITERIA:** Outstanding commercials . . . based on strength of the sales message, visual and aural appeal and all-over technical skill.

**AWARDS:** A golden "CLIO" statuette to each Best of Product Category and Special Citation winner. Certificates to Runners-Up and 150 Finalists.

**INFORMATION:** 16mm reel of winners is available from Wallace A. Ross, Director, American TV Commercials Festival, 6 West 57th Street, New York, New York 10019. Phone: (212) LT 1-7060.

Xerox Corporation and Marine Midland Trust Company and Westwood Pharmaceuticals and Ford Motor Company and United States Steel Corporation and New York Telephone Company and Stackpole Carbon Company and J. H. Williams Company and General Electric Company and Birge Company and Gleason Works and St. Lawrence

Seaway Development Corporation and Sylvania Electric Products and American Management Association and Cornell Aeronautical Laboratory and Ohio Bell Telephone Company and Trojan Division of Eaton Yale & Towne and Port of Cleveland and International Breweries, Inc., and Kendall Refining Company and Bell Aerosystems, a Textron Company,

and the Linde Division of Union Carbide Corporation and National Business Forms Association and Corning Glass Works and Warner Electric Brake and Clutch Company and Dunlop Tire & Rubber Company and National Gypsum Company and Rochester Gas & Electric Corporation and Crouse-Hinds Company . . .

*and dozens of others choose a film producer to create motion pictures for business and television there should be some reasons.*

*There are. We think integrity, creativity, technical brilliance and patient attention to detail...*

*These companies have chosen Holland-Wegman in recent months. We would be delighted to talk with you about your communications needs and to give you some honest answers.*



## Civic and National Film Council Groups

### CHICAGO FILM COUNCIL, INC.

OFFICE: 5400 N. St. Louis, Chicago, Illinois, 60625. Phone: 583-5000. Mr. Seipp.

OFFICERS: Robert Seipp (WTTW-TV), *President*; Jerry Curto, Jr. (Santa Fe Railroad), *Vice President*; Phil Tobin (Contemporary Films, Inc.), *Treasurer*; Frank Bronwell (Chicago Cinema Club), *Program Chairman*; Gloria Janis (Argonne National Laboratory), *Secretary*.

DIRECTORS: Dr. Philip Lewis (Chicago Board of Education); Darryl Miller (Am. Dental Assn.); Richard Edmundson (Illinois Public Aid Commission); William Kruse (Audio-Visual Media, Inc.); John Colburn (John Colburn Assoc.); Bernard Mack (Filmack Studios); Donald Buck (Coronet Films); Esther Altschul (Journal Films, Inc.); Robert Konikow (Advertising & Sales Promotion); Robert Doyle (U. S. Steel Corp.); George Tressel (Argonne National Lab.); Jack Lusk (Modern Talking Picture Service).

PURPOSE: The purpose of the Council is to promote, improve, and extend the use of films and other audio visual materials for commercial, informational, cultural, and socially constructive purposes, and to seek progressive methods of film production, distribution and effective use of the film medium. •

### THE FILM COUNCIL OF GREATER COLUMBUS

OFFICES: Center of Science and Industry, 280 E. Broad Street, Columbus, Ohio 43215, and Film Dept., Columbus Public Library, 96 So. Grant Avenue, Columbus, Ohio 43215.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *President*; Galvy Gordon (Public Relations Dir., Columbus Public Library), *Executive Vice-President*; Mary A. Rupe (Film Librarian, Columbus Public Library), *Secretary-Treasurer*.

TRUSTEES: G. Roger Cahaney (Executive Vice President, Sterling Movies U.S.A.); Dr. Edgar Dale (Research Associate of the Bureau of Education, Ohio State University); Carl M. Lenz, (President, Modern Talking Picture Service); Dr. Robert M. Wagner (Director of Motion Picture Division, Ohio State University); Charles W. Vaughn (Director of Communications Arts Department, Xavier University).

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

1967 ACTIVITIES: The 15th Annual Columbus Film Festival will take place October 6 and 8, 1967. This year's Chris Award banquet will be held at the Fort Hayes Hotel on Friday evening, October 6. Cocktail hour and dinner are \$10.00 per person, by reservation. •

### THE CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 13, Ontario, Canada.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *Honorary President*; Jean Clavel, *President*; A. L. Hepworth, *Vice-President*; Andre Saumier, *Vice President*; Gordon Noble, *Honorary Treasurer*; Roy Little, *Executive Director*.

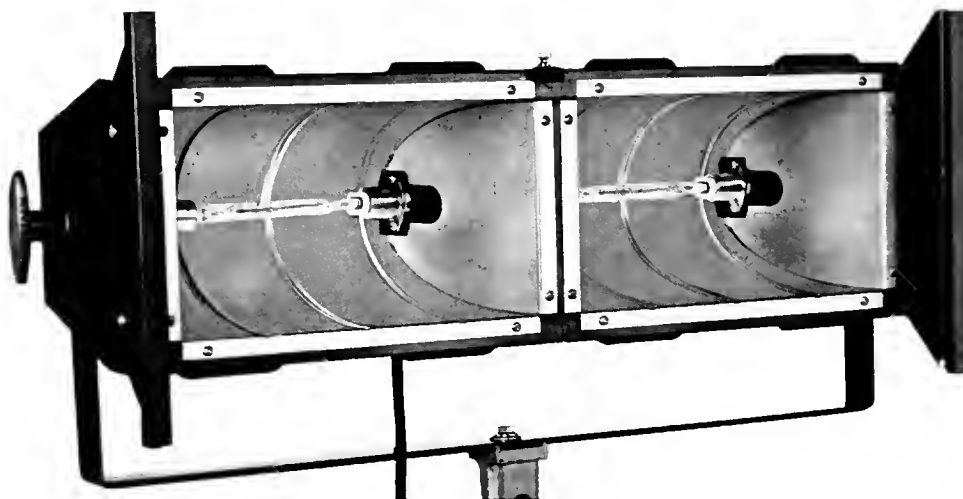
DIVISIONS: Canadian Film Archives, Canadian Federation of Film Societies, Scientific Film Division, Business Film Service.

PURPOSE: To bring together Canada's educational, scientific, cultural and community interest in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution—National Film Library (8,000 titles in 32 special collections); National Science Film Library established June, 1962, Peter Morris, *Director*; Importation of films from other countries; Information Service; Preservation of films of historical interest; Distribution of sponsored films; Canadian Film Awards; Special services in the fields of business films, scientific films, films on art, medical films, etc.

PUBLICATIONS: Catalogues, Special Subject Listings, Information Sheets.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Canadian Labour Film Committee and the Children's Film Centre. •



## ColorTran BROADS

For very wide, powerful fill light applications in motion pictures and television. Use long-life 3200°K quartz-iodine lamps on 120 or 230 volts AC or DC. Ideal for color work where

constant color temperature is required. Singles, variable focus and fixed, and fixed focus doubles (illustrated). "TV" models available for television studio installations.

Colortran meets every lighting challenge . . . with Academy Award Winning Quartz-Iodine lights.



(213) 843-1200  
1015 Chestnut Street, Burbank, California

A BERKEY PHOTO COMPANY







## Even Bad News Looks Good on DuPont

When the pressure's on, DuPont films have the speed and latitude to deliver a quality picture.

Type 932, the fastest reversal film around, has a standard daylight ASA of 320 but pushes to 1250 with little loss in picture quality.

If you prefer to shoot negative, DuPont Type 937 gives you fine grain precision with wide latitude. Its nominal speed is 250, and pushes to double that in a crisis.

DuPont news films have lubricated emulsions.

They travel through your film gate smoothly in cold or hot weather.

Next time you run into shooting conditions that are bad news from the start, count on DuPont for a picture that looks good.

DUPONT

# you are overpaying on your equipment rentals



**( unless this metal name plate appears  
on your rental equipment! )**

Sure, today all major rental equipment companies are offering you highly competitive rates. But here's the difference — and it's a vital difference. You know when you rent or buy from CSC, you are guaranteed only the finest maintained professional motion picture equipment available. We don't have to tell you what equipment failure can mean — sometimes thousands of dollars

down the drain. Why take chances with any equipment but CSC's, which is maintained according to factory specifications by the highest skilled technicians in the field. Think it over. Are you overpaying on your rental rates? You are, if you're not renting from CSC.

Play it safe — consult us on your next assignment.  
**write for a free copy of our rental rate list!**



**camera service center, inc.**

sales affiliate • CAMERA SALES CENTER CORPORATION

333 WEST 52nd STREET • NEW YORK 10019 • 212 PL 7-0906

## Hold 7th International Film and TV Festival Oct. 19-20

☆ The 7th International Film and TV Festival of New York, organized by Industrial Exhibitions, Inc., will be held on October 19-20 in New York City. According to Herbert Rosen, president of the sponsoring organization, this year's discussion and awards program will be broader in scope. News of the program and of arrangements, judges, etc. are scheduled to appear in these pages in later months. For advance entry details and exhibit arrangements, etc. contact Industrial Exhibitions, Inc. at 17 E. 45th St., New York.

## Department of Interior to Release "The Last Frontier"

☆ A new color documentary motion picture. *The Last Frontier*, is being released by the U. S. Government in April. In announcing the film, Secretary of the Interior Stewart L. Udall said:

"This film depicts the vastness of the resources — land, water, forest, grasslands, minerals, wildlife, recreation, and open space — of the remaining public domain.

"In *The Last Frontier*, we see what has happened to earlier frontiers — how they have disappeared as our population grew. Now, the public lands of the west and Alaska remain as the last frontier for national expansion, where the public has a choice as to their eventual use."

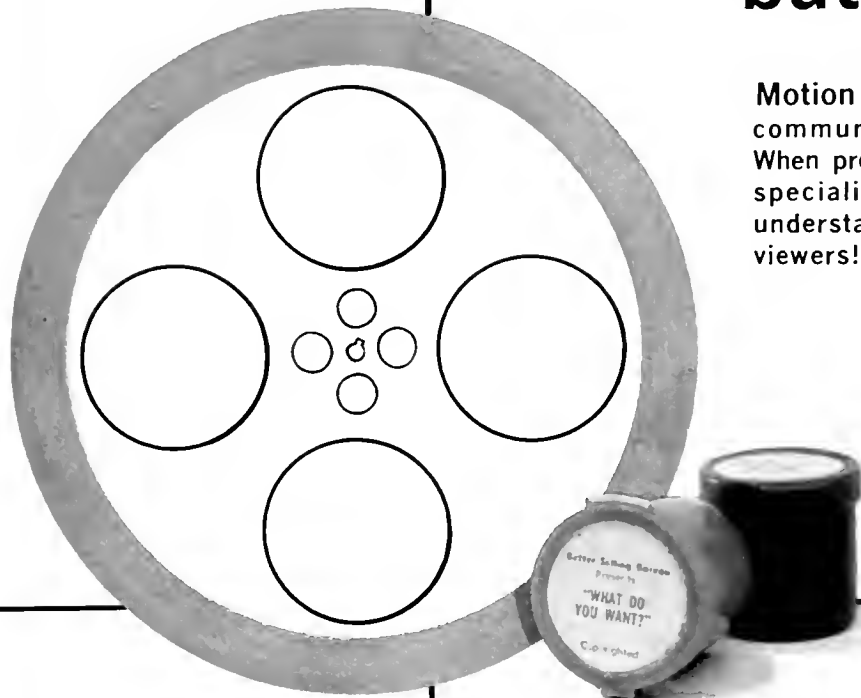
The 28-minute film was produced for the Department's bureau of land management by Larry Madison Productions. It tells the story of 458 million acres of land managed by that bureau. Madison was the producer of *Wild Rivers*, also produced in cooperation with the Interior department and co-sponsored by the Humble Oil & Refining Company. It is being widely distributed by Modern TPS.

## "Concrete" Wins Top Prize of Industrial Advertisers

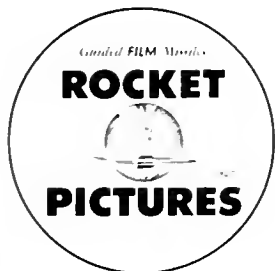
☆ The Los Angeles Chapter, Association of Industrial Advertisers, has awarded top honors for "the best industrial motion picture" to *Concrete*, a 20-minute color film produced for Kaiser Cement and Gypsum Corporation by Fraser Productions, San Francisco.

# not what they are- but what they do!

Motion Pictures and Filmstrips—  
communicate better than any other media.  
When produced by Audio Visual Communication  
specialists, they give keener insight, better  
understanding and stronger motivation to the  
viewers!



exclusive with



and



★  
an exclusive method  
developed by  
Rocket Pictures, Inc.  
for  
Audio Visual Communications.

Rocket Pictures perfected this method of communication and calls it:

## AuViCation\*

...the surest way to sell a product, an idea, a service, a viewpoint, a technique... to  
motivate your salesmen or your customer.

AuViCation is available to you **right now**—through our ready-made programs—or,  
we can custom-tailor **your story** to incorporate AuViCation and assure you better  
communications.

SEND US THE COUPON BELOW INDICATING YOUR INTEREST.

ROCKET PICTURES, INC., 1150 W. Olive Ave., Burbank, Calif. 91506

Please send me information on ready-made programs for the categories indicated below and how  
we may preview them.

- General Sales Training       Life insurance, recruiting, training and selling  
 Supervision—Human Relations       Casualty & Fire Insurance Training      Banking

OR,  Call me to discuss the possibility of a custom tailored program.

NAME

TITLE

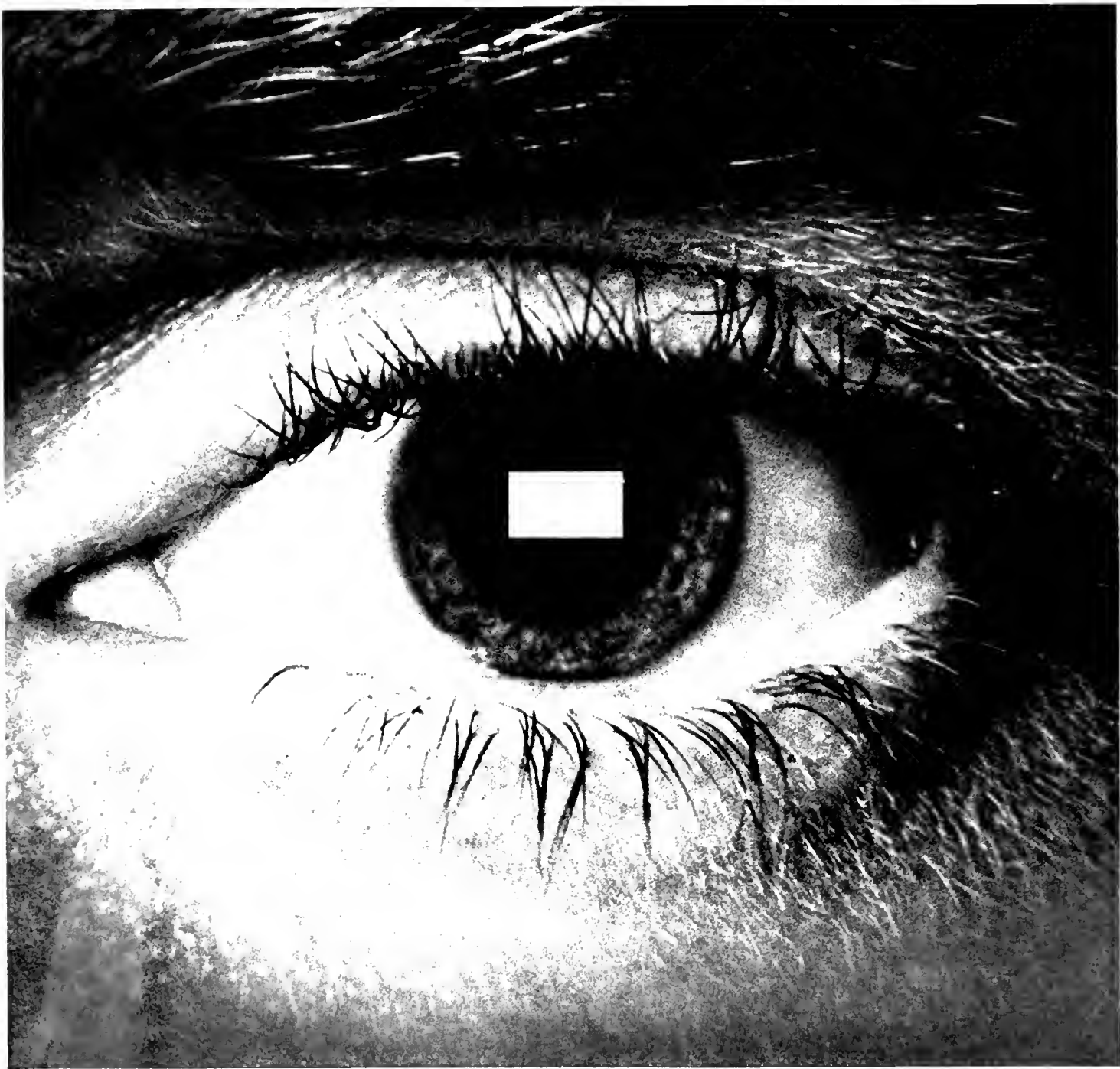
COMPANY

ADDRESS

CITY

STATE

ZIP



## We've passed every eye test, magna cum laude!

Tsk, Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Goodyear, Ford, Plymouth, TWA, Winston. Even our competitors are casting envious eyes! Such flattery

could go to our heads, but we won't let it! We're too busy giving *you* the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery you need! If you believe your eyes, try us sometime soon—or send now for an eye-pleasing demonstration print! ACME Film & Videotape Laboratories, a subsidiary of Filmways Inc., 1161 North Highland Avenue, Hollywood, California 90038, phone (213) 464-7471, or 51 West 51st Street (Filmways Inc.), New York, New York 10036, phone (212) 581-9200.

**ACMECHROMA**  
  
COLOR FILM TRANSFERS

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

OFFICE: 155 E. 44th St., New York, N.Y. 10017.

OFFICERS: Peter W. Allport, *President*; Lowell McElroy, *Senior Vice-President*; Sidney J. Shulins, *Administrative Secretary, Audio-Visual Service Committee*.

MEMBERSHIP: *Chairman*: William J. Connelly (Union Carbide Corp., Plastics Div.); *Committee Members*: Walter A. Burton (Honeywell); Robert O. Dunn (Ford Motor Co.); John Flory (Eastman Kodak Co.); John K. Ford (General Motors Corp.); Gerry Germain (Metropolitan Life Insurance Co.); James J. Graven (Bell & Howell Co.); Jack Hansen (Johnson & Johnson); F. Barry Koss (Worthington Corp.); Willis H. Pratt, Jr. (American Tel. & Tel.); Frank Rollins (E. R. Squibb & Sons Div. Olin Mathieson Chemical Corp.); J. L. Siegal (IBM Corp.); Thomas F. Battaglini (Schering Corp.); R. W. Bonta (General Electric Co.); James M. Creamer (Avondale Mills, Inc.); Blair R. Gettig (Aluminum Co. of America); John P. Grember (United Airlines); Kenneth P. Schwartz (U.S. Steel Corp.). *Administrative Secretary*, Sidney J. Shulins (Association of National Advertisers, Inc.).

PURPOSE: The Committee initiates and executes projects which will provide the 1200 "Audio-Visual Interest Group" members of the ANA with cost, technical, distribution and other information about business films and related audio-visual materials. •

**THE INDUSTRIAL  
AUDIO-VISUAL ASSOCIATION**

OFFICE: (of Executive Secretary): Frederic J. Woldt, 313 Stanley Ave., Waukegan, Ill. 60085.

OFFICERS: William H. Buch (Lederle Laboratories), *President*; Gordon W. Butler (American Can Co.-Dixie Cup Div.), *1st Vice-President*; John T. Hawkinson (Illinois Central R.R.) *Vice-President-Illinois*; Frank Stedronsky (A. B. Dick Co.), *Secretary*; Donald G. Peterson (Caterpillar Tractor Co.), *Asst. Secretary*; Frederic J. Woldt (Illinois Bell Tel. Co. (Retired)), *Executive Secretary & Treasurer*.

DIRECTORS: Robert E. Doyle (U.S. Steel Corp.), *Central Region*; William W. Walton (IBM), *Eastern Region*; Robert D. Fuller (Pillsbury Co.), *Northern Region*; Martin M. Broadwell (Southern Bell Tel. Co.), *Southern Region*; Edward L. Carroll (Southern Pacific Co.), *Western Region*.

ADVISORY COUNCIL: Eugene F. Frein (Metropolitan Life Insurance Co.), *Constitutional Chairman*; James Craig (General Motors Corp.), *Historian*; Gerald K. Hall (National Cash Register Co.), *Membership Chairman*; Harold W. Daffer (Honeywell, Inc.), *Past Presidents Chairman*; Herbert R. McCartney (Southern Bell Tel. Co.), *Project Chairman*; Martin M. Broadwell (Southern Bell Tel. Co.) and Kenneth L. Morton (Aluminum Co. of America), *Program Co-Chairmen 1966 Fall Meeting*; Gerald L. Johnson (Panhandle East-

ern Pipe Line Co.), *Program Chairman 1967 Annual Meeting*; Leo Coyle (Ohio Bell Tel. Co.), *Program Chairman 1967 Fall Meeting*; Jack G. Hansen (Johnson & Johnson), *Publicity Chairman*; Jerry F. Curto, Jr. (Atchison, Topeka & Santa Fe Railway Co.), *Technical 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 relation of members with associated interests. SPRING MEETING: Muehlebach Convention Center, Kansas City, Mo., April 25-27, 1967. FALL MEETING: Hospitality Inn, Cleveland, Ohio, Oct. 17-19, 1967. •

**THE INDUSTRY FILM  
PRODUCERS ASSOCIATION**

OFFICE (mail address): P.O. Box 1470, Hollywood, Calif. 90028.

NATIONAL OFFICERS: Gene Marcus Huggens, *President*; Ralph Hall, *Financial Vice-President*; Roy L. Deets, *Editorial Vice-President*; Michael Reese, *Chapters Vice-President*.

MEMBERSHIP: Primarily composed of industrial, business, educational, and aerospace and electronics film producers, directors, writers, cameramen and editors, along with sustaining members in commercial labs, equipment firms, independent production studios, etc.

PURPOSE: Study, discussion and exchange of ideas concerning the production of industrial, documentary, public relations and educational films; upgrading of standards and advancement of the "state of the art."

PUBLICATION: Official publication of the IFPA is BUSINESS SCREEN.

1967 ACTIVITIES: Eighth Annual National Conference and IFPA Film Awards Banquet, June 1, 2, and 3, 1967 at the Miramar Hotel, Santa Monica, California. •

**THE NATIONAL COMMITTEE  
ON FILMS FOR SAFETY**

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago, Illinois 60611.

OFFICERS: James I. Wadkins (Association of Safety Council Executives), *Chairman*; William Englander (National Safety Council), *Secretary*.

MEMBER ORGANIZATIONS: American Automobile Association, American Association of Motor Vehicle Administrators, American In-

urance Association, American Medical Association, American National Red Cross, American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Development, Association of Safety Council Executives, Auto Industries Highway Safety Committee, Automotive Safety Foundation, Insurance Institute for Highway Safety, International Association of Chiefs of Police, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Companies, National Fire Protection Association, The National Grange, National Safety Council, U.S. Air Force, U.S. Army, U.S. Bureau of Public Roads, U.S. Junior Chamber of Commerce, U.S. Navy, United States of America Standards Institute.

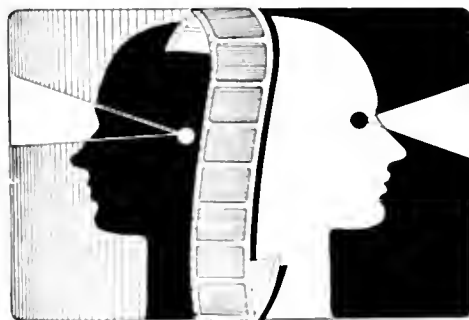
PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards.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

1967 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 24th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and or producers (during the National Safety Congress and Exposition in Chicago, Ill.). •

**THE NATIONAL VISUAL  
PRESENTATION ASSOCIATION, INC.**

OFFICES: 663 Fifth Avenue, New York, N.Y. 10022. Phone: (212) 421-5282. Midwest Office: 333 No. Michigan Ave., Chicago, Ill. 60601. Phone: (312) 346-1665.

NATIONAL OFFICERS: Leon Luxenburg (CBS Radio), *President*; Herbert C. Rosenthal (Graphics Institute Inc.), *Vice-President*



## VISUAL PRESENTATION:

(CONCLUDED FROM THE PRECEDING PAGE 37)

(Trade); Roger Hall (National Council Boy Scouts of America), *Vice President* (User); Charles Com (Admaster Prints, Inc.), *Secretary*; Robert B. Kugler (Thomas J. Lipton, Inc.), *Treasurer*; Jules S. Schwimmer, *Executive Secretary*.

**MIDWEST CHAPTER OFFICERS:** Howard J. Jacobson (Helene Curtis Industries), *President*; Robert Konikow (Advertising & Sales Promotion Magazine), *Vice President* (User); Marvin E. Goessl (Becker-Goessl, Inc.), *Vice President* (Trade); Howard Rice (Motorola Communications Div.), *Secretary Treasurer*; Thomas Robinson, *Executive Director*.

**PURPOSE:** To advance and encourage the more effective use of visuals to promote better communication in industry, business, education and government. To increase the prestige of the visual communications specialist by adherence to the highest ethical standards.

**ANNUAL AWARDS COMPETITION:** Deadline for awards for the "Best Visuals of 1967" is May 1, 1967. The awards will be presented at the Awards Banquet June 1st at the Statler Hilton, New York, N. Y.

**MEETINGS:** Monthly luncheon meetings, September through June, in New York and Chicago. Visitors welcome. The 14th Annual "Day of Visuals" Exposition, Seminars and Awards Banquet will be held June 1-2, 1967 at the Statler-Hilton, New York, N.Y. •

## EDUCATIONAL AND SCIENTIFIC Organizations Serving Audio-Visual Users

### BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

**HEADQUARTERS:** 333 North Michigan Avenue, Chicago, Illinois, 60601. (Office of the Administrative Director). Phone (312) 782-1811

**OFFICERS:** Clifford L. Freche, RBP, FBPA (Univ. of Washington, School of Dentistry), *President*; Howard E. Tribe, RBP, FBPA, (Academic Communications Facility, Health Science Center, UCLA), *Vice-President*; Richard C. Matthias, RBP (Medical Illustration Section, Smith Kline & French Laboratories), *Secretary-Treasurer*; Samuel N. Turiel, *Administrative Director*.

**EX OFFICIO:** Leo C. Massopust, Sr., FBPA (Mount Sinai Hospital), *Editor of the Journal*; Lawrence B. Brown, FBPA (Harvard School of Dental Medicine), *Chairman, Chapters Committee*; Lardner A. Coffey, RBP, FBPA (Section of Photography, Mayo Clinic), *President, 1964-65*; Mervin W. LaRue, Sr., FBPA (Mervin W. LaRue, Inc.), *President, 1962-63*; Verlin Y. Yamamoto, FBPA (Medical Illustration Service, Veterans Administration Center, Des Moines,) *President, 1960-61*.

**DIRECTORS:** E. Lynn Baldwin, FBPA (Supervisor, Visual Production Laboratory, Dept. of Visual Communication, M. D. Anderson Hos-

pital, Texas Medical Center, Houston); Louis A. Facto, RBP, FBPA, (Chief, Medical Illustration Service, Veterans Administration, West Side Hospital, Chicago); Stanley Klosevych, RBP, FRMS (Ottawa, Ontario); Wilbour C. Lown (Washington, D.C.); William L. M. Martinsen, RBP, FBPA (Medical Illustration Service, Veterans Administration Center, Los Angeles); Frank J. Reindl (A-V Production Officer, Dental Training Center, Veterans Administration Hospital, Washington, D.C.); Sidney Shapiro, RBP, FBPA (Dept. of Visual Aids, Long Island Jewish Hospital); Marshall V. Stokes, II, FBPA (Chief, Medical Illustration Service, Veterans Administration Hospital, Boston).

**PURPOSE:** The BPA was founded at Yale University in 1931 as a group of medical, dental, veterinary and natural science photographers. Active membership is limited to those professionally engaged in the practice of biophotography. The BPA is dedicated to the study and improvement of photographic science as applied to all things which live or have lived.

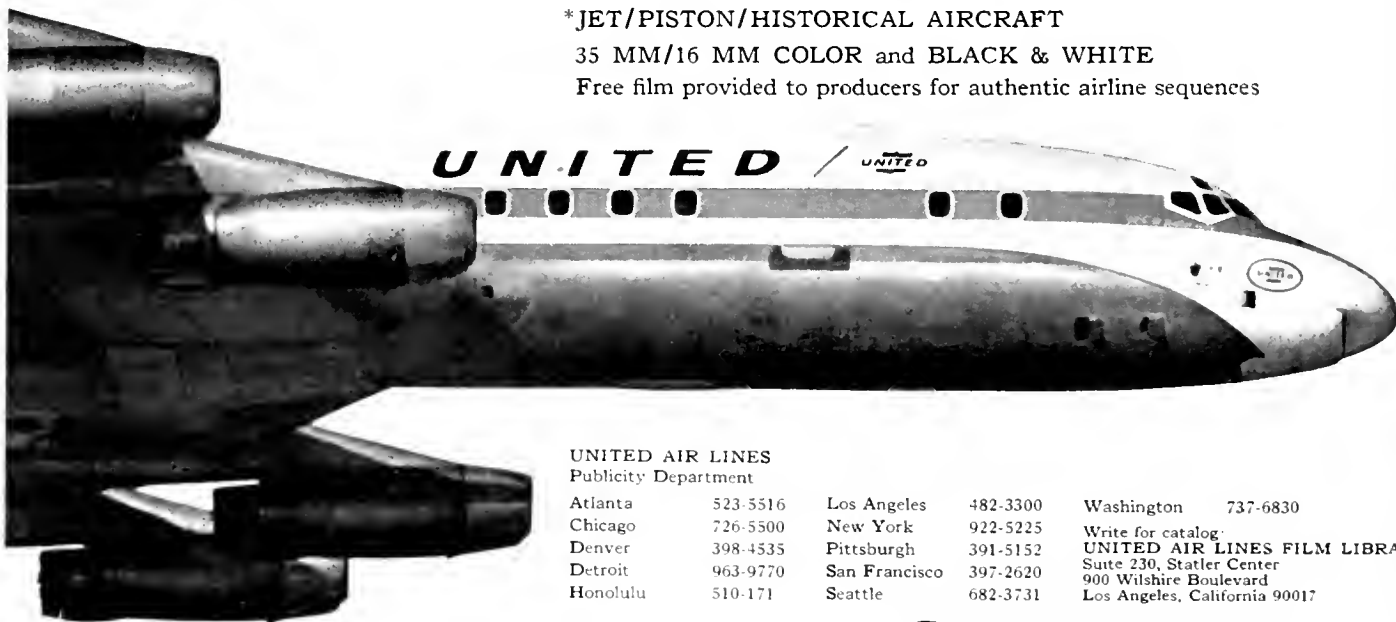
**ACTIVITIES:** The 1967 annual meeting is being held at the Royal York Hotel, Toronto, Canada on August 20-24; the 1968 annual meeting is scheduled for the Biltmore Hotel in Los Angeles on August 10-15. Chapters hold area

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BIOLOGICAL PHOTOGRAPHIC ASSOCIATION; meetings for their respective members. Slide-tape lectures of outstanding papers presented at annual meetings are made available through the BPA's recorded lecture program.

OFFICIAL PUBLICATIONS: The Journal of the Biological Photographic Association; The BPA News, a bulletin of chapter activities. •

### CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

OFFICE: Box 618, Church Street Station, 53 Park Place, New York, New York 10007.

OFFICERS: Rev. Raymond Valle, Saint Clement Rectory, *President*; Sister Jean Philip, O.P., *Vice-President*; Sister Marie Joachim, O.P., *Secretary*; Rev. William Cogan, ACTA Foundation, *Treasurer*.

EXECUTIVE BOARD: Rt. Rev. Msgr. Leo McCormick; Rev. Michael Mullen, C.M.; Rev. Joseph Coyne, O.S.A.; Rev. Bernard Butcher; Sister Agnes Virginia, C.S.J.; Rev. John Culhins, S. J.; Rev. Louis Rongione, O.S.A.; Sister Mary Leo, I.H.M.; Sister Dolores Schorsch, O.S.B.; Brother Raymond Glemet, S.M.; Clement J. Wagner; Rev. Francis Matthews; Rev. John McAdam; Rev. William Winchester; Rev. Bernard Wetzel, O.S.F.S.; Rev. Edward Soares; Richard Walsh; Rev. (Major) W. L. Kreiger; Sister Mary Richardine, B.V.M.; Rev. David Coffey; and Rev. Donald Holloway.

PURPOSE: to further the proper use of audio-visual materials and equipment in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE will meet in Atlantic City, New Jersey, March 27-30. Ten producers of outstanding Catholic-oriented films and filmstrips will be presented with awards (initiated in 1966) during this annual meeting.

OTHER ACTIVITIES: Three-day area workshops are offered; a bi-monthly CAVE Newsletter is issued to members. The organization also issues a biennial directory of films and does critical evaluation of these materials which are published monthly in THE CATHOLIC EDUCATOR and are reproduced for member use in the CAVE Directory. •

### DEPARTMENT OF AUDIO/VISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 Sixteenth Street, N.W., Washington, D.C. 20036. Anna L. Hyer, *Executive Secretary*.

OFFICERS: Wesley C. Meierhenry (Asst. Dean, Teachers College, Univ. of Nebraska), *President*; John Vergis (Prof. of Educ., Arizona State Univ.), *President-Elect*; June Dilworth (Dir. of School Broadcasting, KCTS-TV,

Channel 9, University of Washington), *Vice-President*; Kenneth Norberg (Prof. of Educ., Sacramento State College, Calif.), *Past President*.

DUES: Individual, \$10 and \$15; Business, \$25 and \$50. Membership is approximately 7,000. A joint membership plan has been set up with the National Assn. of Educational Broadcasters.

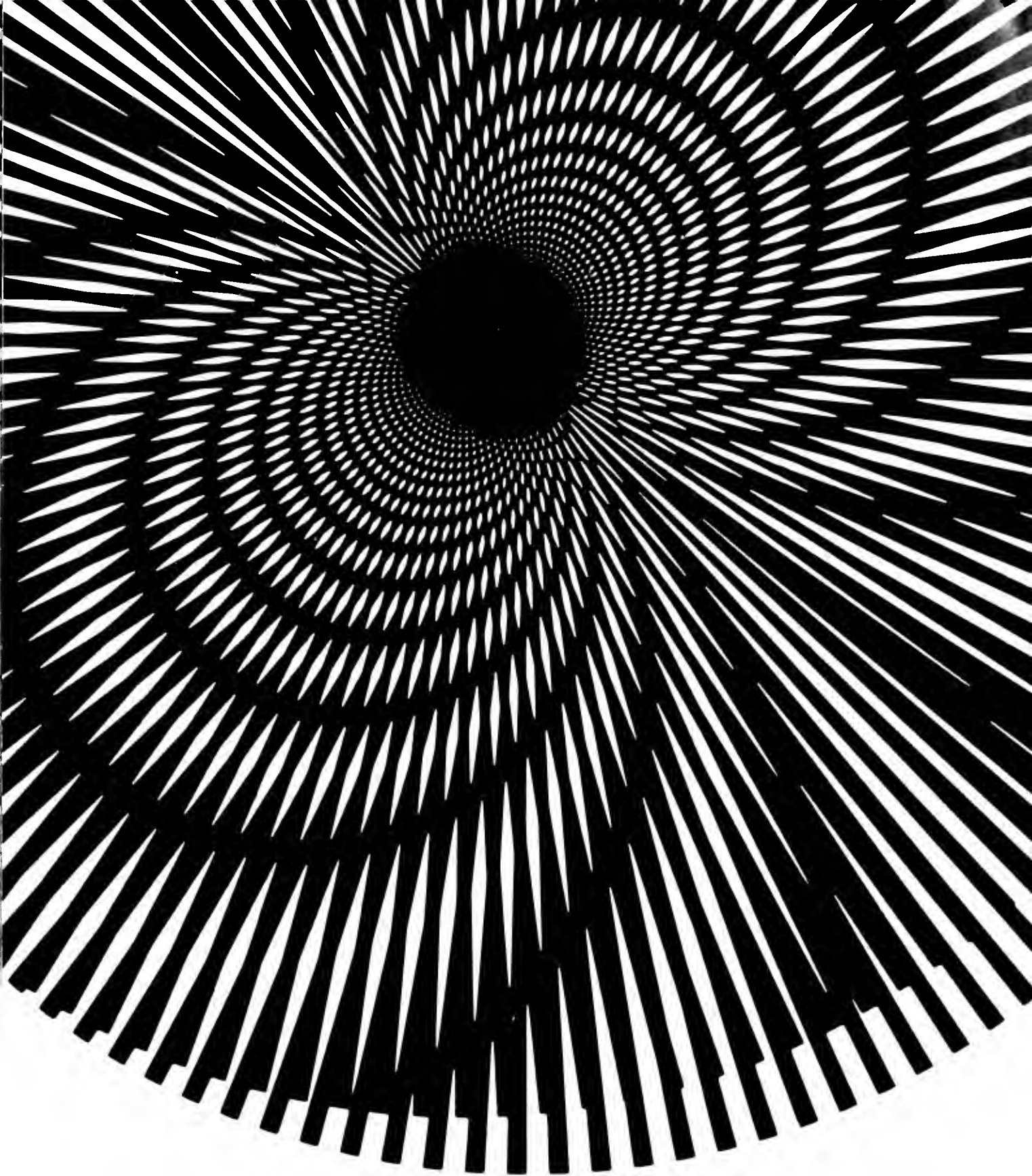
PURPOSE: The improvement of instruction through the better, wider use of audio-visual equipment, materials and techniques. Membership consists primarily of directors and specialists in colleges and universities, state depts. of education, and county and city school systems. School supervisors and administrators, classroom teachers, librarians and audio-visual specialists in the armed forces, in industry and among religious groups are included in membership of this NEA-affiliated a-v department.

CONFERENCES: National Convention: 1967, Atlantic City, N.J., April 2-6; Post 1967 convention conference, Puerto Rico, April 6-9; 1968: Houston, Texas, March 24-29; Post 1968 convention conference, Mexico City; 1969: Portland, Oregon, April 27-May 1; 1970: Detroit, Mich., April 26-30. Joint DAVI-AASL meeting in connection with NEA Convention, Minneapolis, Minn., July 4, 1967. Lake Okoboji Educational Media Leadership Conference, August 20-24, 1967.

ACTIVITIES, 1966-67: DAVI convened task forces in these areas of concern: computerized booking and cataloging, professional education, media standards, role of the media professional in education. Operates a National Tape Repository of approximately 4,700 titles offering a recording service for educational institutions. DAVI has committees and commissions dealing with such areas as quantitative standards, teacher education, professional education of the AV specialist, school plant design, technical standards for equipment, legislation, international relations, consultative service, research, and history and archives. Works on joint projects with the Educational Media Council, American Assn. of School Librarians, National Assn. of Educational Broadcasters, Associated Organizations for Teacher Education. DAVI participates in activities of international organizations of the Teaching Profession, International Council for Educational Films, and in state and regional audiovisual conferences. It provides consultants for conventions of many national organizations.

PUBLICATIONS: Official organ is *Audiovisual Instruction* (monthly except July and August); *AV Communication Review* (quarterly). Published in 1966-67: *Educational Facilities with New Media: What is DAVI?* (sound, color slide set); *Monograph #3: Audiovisual Technology in the Public Schools, A Survey of Equipment and Programs* (tentative title; at press); *Monograph #4: Project Discovery* (at press); *DAVI Membership Directory and Data Book, 1966-67; Handbook for State*





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# EDUCATIONAL & SCIENTIFIC GROUPS:

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**Membership Chairmen.** Current publication list includes books and pamphlets in areas of AV instruction, TV, programmed instruction, educational technology, foreign language, educational uses of the computer, non-projected pictures. (Complete publications catalog available upon request.)

**AWARDS and SCHOLARSHIPS:** Pioneer Awards for long-time service in the AV field given at each national convention; two scholarships for AV personnel—Memorial and Programmed Instruction scholarships.

## THE EDUCATIONAL FILM LIBRARY ASSOCIATION

**OFFICE:** 250 West 57th Street, New York, New York 10019.

**OFFICERS:** James L. Limbacher, *President*; William J. Speed, *Vice-President*; Carolyn Guss, *Secretary*; Emily S. Jones, *Administrative Director* (at headquarters).

**COMMITTEES:** Emily S. Jones, *Festival Chairman*; Carolyn Guss, *Nominations Chairman*; William J. Speed, *Membership Chairman*; Judy Vogelsand, *Evaluations Chairman*.

**MEMBERSHIP:** (Constituent) — 715 non-profit educational institutions; (Service) — 95 commercial organizations and interested individuals; 4 international members (govern-

ment agencies, film groups of other countries); 46 sub-memberships and 250 personal memberships, for a total enrollment of 1100.

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

**1967 AMERICAN FILM FESTIVAL:** To be held May 10-13, at the Biltmore Hotel, New York City.

**PUBLICATIONS:** For members — Evaluations, EFLA Bulletins, Service Supplements and Film Review Digest and Filmlist. A catalog containing descriptions of EFLA "general" publications is provided on letterhead request.

## THE FARM FILM FOUNDATION, INC.

**MAIN OFFICE:** 1425 H. St., N.W., Washington, D.C. 20005.

**OFFICERS:** Dr. Roger B. Corbett (New Mexico State University), *President*; Mrs. Edith T. Bennett, *Executive Vice-President*; Beatty H. Dimit (National Grange), Francis Wilcox (National Council of Farmer Cooperatives), Mrs. Haven Smith (Women's Committee, Am. Farm Bureau Federation), E. M. Norton (National Milk Producers Federation), *Vice-Presidents*; Ken Geyer (Connecticut Milk Producers Assn.), *Treasurer*; J. K. Stern (American Institute of Cooperation), *Secretary*; Charles

Dana Bennett, *Special Consultant*; Lew B. Martin, (Pope, Ballard & Loos), *Counsel*; Dickson Loos (Pope, Ballard & Loos), *Assistant Treasurer*.

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**HONORARY LIFE MEMBERS:** Earl W. Benjamin, William T. Brady, Frank W. Jenks, James A. McConnell, Wheeler McMillen, Mrs. Raymond Sayre, William T. Spanton.

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An unwritten law of unscripted film making is that you save your last few feet of film for the big scene you think will come up at any

moment, thus missing some good cutaways. Then you run out during the big scene anyway. With the NPR you've lost only ten seconds of the action. In the studio and working from a script, the five-second magazine change can stop everyone on set going off to make a phone call when they hear the dread cry "Reload."

One of our customers, shooting at the last GOP convention, reports that he was able to get matching closeups of two VIPs — one asking a question and the other answering it — on two rolls of film. He ran out on the question and got the answer on the next roll, using the NPR's automatic clapper to re-establish sync. The VIP's preliminary harumphs and the NPR's blimp-free silence, precise reflex viewing, two-

lens turret and steady shoulder-resting were helpful too.

We have a brochure on the NPR that we'd like to send to you. Just let us know your address. Ours is Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles, Calif. 90046. Call (213) 933-7182.

Franchised dealers: east coast: F&B CECO, Camera Mart, Camera Service Center, General Camera Corp., SOS Photo Cine Optics, Claus Gelotte; middle west: Behrends Inc., Victor Duncan Co.; south: Frye Photo; west coast: Gordon Enterprises, Mark Armistead, Brooks Camera

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# IMPORTANT NEWS FROM CFI TO ALL FILMSTRIP PRODUCERS:

*Now you can shoot 35mm 2 X 2 color slide originals using 35mm Ektachrome Commercial and obtain Filmstrip Release Prints of new and better quality.*

Kodachrome II, Kodachrome X, Ektachrome X, and other presently available color Amateur Reversal 35mm Films in cartridge loads are not intended to, and do produce, excellent 2 x 2 color slides for projection — **NOT FOR REPRODUCTION**. Filmstrips made from such 2 x 2 slides, by any of the current techniques, regrettably show a tendency to be high in contrast and low in color fidelity.

Since most of our customers furnish us with 2 x 2 color slide originals as the basic material for filmstrips, we began to wonder why the same hi-fi shooting film that has proved so eminently successful for 16mm color motion pictures couldn't be applied to filmstrips. As you probably know, non-theatrical motion picture producers use 16mm *Ektachrome Commercial* as camera film and make release prints on EK Color Positive from a color internegative.

Would Kodak supply Ektachrome Commercial in 35mm size? The answer, we found, was "Yes," provided that we ordered an entire production run. Accordingly, we placed a special order and now have the film in stock.

The 36-exposure cartridge, including processing and mounting, is available from us at a net price of \$5.50.

Here is the procedure:

1. Shoot 35mm Ektachrome Commercial purchased from CFI.

EXPOSURE DATA: A.S.A. Daylight — (use #85 filter) 16  
Tungsten — (no filter) 25  
3200°K

2. Send exposed ECO film cartridge to CFI for processing and mounting.

3. CFI will return the processed and mounted slides to you.

4. You assemble the material for the Filmstrip (you may include ordinary Kodachrome and Ektachrome 2 x 2 slides, larger size transparencies, art work, opaque color prints, titles, overlays, etc.) and send it all to CFI with instructions for making your filmstrip negative.

5. We, at CFI, make a color-corrected and balanced filmstrip internegative from your slides and other material. Then we make a filmstrip answer print on EK Color Positive. This print is sent to you for your inspection.

6. Upon your approval of the answer print, we make release prints on our unique high-definition, non-scratching printer. We develop these prints in our regular 35mm motion picture color processing machines and inspect every print. (The high volume of color motion picture processing going on at CFI necessitates and justifies all of the chemical, sensitometric and color control that insures uniformly excellent filmstrip release prints.)

IF YOU WANT IMPROVED PICTURE QUALITY IN FILMSTRIPS, THIS IS THE WAY TO GET IT! For further information or purchase of 35mm Ektachrome Commercial film, contact Lou Livingston in our Filmstrip Department. Phone him at (213) HO 2-0551.



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## THE FARM FILM FOUNDATION, INC.

(CONTINUED FROM THE PRECEDING PAGE 42)

Channel Broadcasting Service); E. G. Cheronnier (Foundation for American Agriculture); Ott Coelln (Business Screen Magazine); Don Donnelly (American Farm Bureau Federation); Kit H. Haynes (National Council of Farmers Cooperatives); H. N. Hunsicker (Office of Education, HEW); J. Don Parel (Association of American Railroads); Val Sherman (National Milk Producers Federation); C. Maurice Wieting (Ohio Farm Bureau Federation); Louis H. Wilson (National Plant Food Institute); Judd Wyatt (Missouri Farmers' Association).

**MEETINGS:** The Trustees meet each year in June. The Board of Consultants meet to screen films on call of the Executive Vice-President.

**PURPOSE:** The creation of better understanding between rural and urban America through audio-visual education.

**ACTIVITIES:** (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. There is, however, a small library of special purpose rental films maintained at the main office. (2) The Foundation, through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers. •

## THE UNIVERSITY FILM PRODUCERS ASSOCIATION

**OFFICE** (of the President): Raymond E. Fielding, TV-Radio-Film Division, University of Iowa, Iowa City, Iowa.

**OFFICERS:** Raymond E. Fielding, *President*; Richard J. Goggin (Communication Arts, New York Univ.) *Executive Vice-President*; Robert W. Wagner (Motion Picture Div., Ohio State Univ.) *Editorial Vice-President*; William Drake (Motion Picture Div., Ohio State Univ.) *Conference Vice-President*; J. Sol Wrenn, Jr. (Va. State Bd. of Education) *Treasurer*; Luella Snyder (Winnsboro, La.) *Secretary*.

**BOARD OF DIRECTORS:** Frank R. Paine (So. Ill. Univ.) *Immediate Past President*; John B. Kuiper (American Univ.); Larry Silverman (Wayne State Univ.); Jesse Senn (Purdue Univ.); Donald E. Staples (Ohio State Univ.); John Tyo (Syracuse Univ.); J. Blair Watson (Dartmouth).

**COMMITTEE CHAIRMEN:** Herbert E. Farmer (Univ. of So. Calif.), *Constitution*; John Kuiper (American Univ.), *Curriculum*; J. E. Oglesby (Va. State Board of Education), *Festivals and Contests*; John Mercer (So. Ill. Univ.) and Kenneth Mason (Eastman Kodak Co.), *Historians*; Richard J. Goggin (New York Univ.), *International Relations*; Marshall Lovrien (Univ. of Iowa), *Membership*; Howard W. Cotton (So. Ill. Univ.), *Personnel*.

**PUBLICATIONS:** The formal publications of UFPA is a quarterly, THE UFPA JOURNAL, (subscription to non-members is \$4.00 per year). Other special reports and papers pub-

(CONTINUED ON THE FOLLOWING PAGE 219)

**THE ASSOCIATION OF  
CINEMA LABORATORIES, INC.**

OFFICE: 1925 K St., N.W., Washington, D.C. 20006. Phone: (202) FE 8-3157.

OFFICERS: Sidney P. Solow (Consolidated Film Industries), *President*; W. D. Hedden (Calvin Productions, Inc.), *Vice-President*; Robert A. Colburn (Geo. W. Colburn Laboratory, Inc.), *Treasurer*; A. E. Bruch (Capital Film Laboratories, Inc.), *Secretary*; Preston B. Bergin, *Executive Secretary*.

BOARD OF DIRECTORS: Terms Expire Fall—1968: Class A—Robert F. Blair (Labcraft International Corp.); Class B—W. A. Palmer (W. A. Palmer Films, Inc.); Class C—G. Carleton Hunt (DeLuxe Laboratories, Inc.); *Canadian Region*—E. W. Hamilton (Trans-Canada Films, Ltd.); *Western Region*—Sidney P. Solow (Consolidated Film Industries). Terms Expire Fall—1967; *Eastern Region*—John E. Asher (Lab-TV); *Southern Region*—F. F. Sack (Reela Films, Inc.); *Central Region*—Frank M. McGeary (Motion Picture Laboratories, Inc.); *Western Region*—Burton Smith (Cine-Chrome Laboratories); *Canadian Region*—Findlay J. Quinn (Film House, Ltd.).

MEETINGS: Held semi-annually at the same time and place as the Society of Motion Picture and Television Engineers' conventions. •

**THE FILM PRODUCERS  
ASSOCIATION OF MINNESOTA**

OFFICERS: Cliff R. Sakry (Promotional Films, Inc.), *President*; Don Bajus, (Studio One, Inc.), *Secretary*; Anthony Lane (Anthony Lane Studios, Inc.), *Treasurer*; Clark Dean (Image, Inc.) and Dick Polister (Empire Photosound, Inc.), *Managers*, two- and one-year terms respectively.

MEMBERS: Countryman-Klang Film Productions; Empire Photosound, Inc.; George Ryan Films, Inc.; Promotional Films, Inc.; Rusten Film Associates; Anthony Lane Film Studios, Inc.; Studio One, Inc.; Image, Inc.; Sly-Fox Films, Inc.

PURPOSE: The advancement of the arts and crafts of film production for the betterment and improvement of the film industry; the establishment of improved client relations and the exchange of technical information.

PROJECTS: Advertising, publicity and public relations campaign to build recognition and prestige for the accredited local film producers; to enlighten business and industry in the types, uses and advantages of films and to encourage wider use of films in training, selling, advertising and public relations.

MEETINGS: Third Monday of each month, 6:30 p.m., Minneapolis. •

*Through membership and active participation in the affairs of their industry groups, men and women in these organizations are helping advance the cause of the film medium . . .*

**FILM PRODUCERS ASSOCIATION  
OF NEW YORK, INC.**

OFFICE (of the Executive Director): 165 West 46th Street, New York, N.Y. 10036.

OFFICERS: T. Joseph Dunford (Pelican Films, Inc.), *President*; John Babb (F&B Ceco, Inc.), *Vice President*; Lee Bobker (Vision Associates, Inc.), *Secretary*; Morris Behrend (WCD, Inc.), *Treasurer*.

DIRECTORS: Robert Bergmann (Filmex, Inc.); Lee Blair (TV & Film Graphics, Inc.); Manny Casiano (Coastal Film Service, Inc.); Hubert Clapp (Camera Service Center, Inc.); Robert Colodzin (Colodzin Productions, Inc.); Robert Crane (Color Service Co., Inc.); Eli Feldman (Focus Presentations, Inc.); Sanford Greenberg (MPO Videotronics, Inc.); Burton Grodin (ABC Camera Co., Inc.); Robert Gross (American Film Producers, Inc.); Irving Hecht (Cineffects, Inc.); Sam Magdoff (Elektra Film Productions, Inc.); Peter Mooney (Audio Productions, Inc.); Sheldon Satin (VPI Productions, Inc.); Wilfred Sohl (EUE Screen Gems, Inc.); Chester Stewart (Reeves Sound Studios); Al Viola (PGL Productions, Inc.).

PRODUCER MEMBERS: Allegro Film Productions; American Film Productions, Inc.; Audio Productions, Inc.; John Bransby Productions, Inc.; Colodzin Productions, Inc.; Thomas Craven Film Corp.; Directors Group, Inc.; Dynamic Films, Inc.; Elektra Film Productions, Inc.; EUE Screen Gems; Farkas Films, Inc.; Filmex, Inc.; Filmfair, Inc.; Focus Presentations, Inc.; Gerald Productions; Gordon Youngman Productions, Inc.; Henkin-Faillace Productions, Inc.; Illustra Films, Inc.; Henry Jaffe Enterprises Clayco Films, Inc.; Kim & Gifford Productions, Inc.; James Love Productions, Inc.; Marathon International Productions, Inc.; Movierecord, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Fred A. Niles Communications Centers, Inc.; Pelican Films, Inc.; PGL Productions, Inc.; The Place for Filmmaking, Inc.; Producing Artists, Inc.; Production Center, Inc.; Rose-Magwood Productions, Inc.; Savage Friedman Productions, Inc.; Mickey Schwarz Productions, Inc.; Spectra Films, Inc.; Henry Strauss Productions, Inc.; Tele-Video Productions, Inc.; TV & Film Graphics, Inc.; Vision Associates, Inc.; VPI Productions, Inc.; WCD, Inc.; Willard Pictures, Inc.

ASSOCIATE MEMBERS: ABC Camera Corp.; Animated Productions, Inc.; Bonded Service, div. Novo Industrial Corp.; Camera Service Center, Inc.; Cineffects, Inc.; Coastal Film Services, Inc.; Jerome J. Cohen, Inc.; Color Service Co.; Du Art Film Labs, Inc.; F&B/Ceco, Inc.; General Camera Corp.; Saul Kornreich & Sons, Inc.; Manhattan Sound Corp.; Mecca Film Laboratories Corp.; Movielab, Inc.; Precision Film Labs, Inc.; Preview Theatre, Inc.; Recording Studios, Inc.; Reeves Sound Studios; Charles Ross, Inc.; Titra Sound Corp.

EXECUTIVE DIRECTOR: Harold Klein

PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality,

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

**International Producer  
and Laboratory Groups**

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OFFICE (of the President): 9 Brockhouse Road, Toronto 14, Ontario; (of the Executive Secretary): Suite 512, 55 York Street, Toronto 1, Ontario, Can. (Continued on next page)

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## International Industry Trade Organizations:

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**DIRECTORS:** Claude Barnwell (Filmarc Productions, Ltd.); David Bier (David Bier Studios & Film Laboratories); Robert C. Crone (Film House, Ltd.); E. Wally Hamilton (Trans-Canada Films, Ltd.); Gerald J. Keeley (Robert Lawrence Productions (Canada), Ltd.) Gordon Petty (Film Technique, Ltd.); Nick J. Zubko (Cine Audio, Ltd.); Frank Tate (Photo Importing Agencies, Ltd.).

**MEMBERSHIP:** Canadian firms, proprietorships, partnerships, corporations and agencies engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership (non-voting). Present membership: 60 Active Members; 14 Associate Members; Total 74.

**PURPOSE:** To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for industrial, commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have their films produced by private producers.

**ACTIVITIES:** 1. To continue to promote the position and advantages of the Canadian private film production and laboratory industries. 2. To encourage all governments and government agencies to let more and more film production via tender to private producers, and to produce fewer films themselves. 3. To assist with the launching of 35mm color processing in Canada. 4. To provide for film requirements in connection with EXPO '67 (Canada's Official World's Fair, to be held in Montreal). 5. To assist in staging an impressive Canadian Centennial Film Awards Competition, with presentations to take place in Toronto in the fall.

### FEDERATION OF SPECIALIZED FILM ASSOCIATIONS

**OFFICE** (of the Secretary): 2, Bouchier Street London, W. 1, England. Telephone: REGent 3781. J. Neil Brown, M.A., *Secretary*.

**PURPOSE:** The Federation represents and promotes the interests of all branches of the specialized film industry through its constituent member Associations: (1) Association of Specialized Film Producers representing the producers of cinema shorts, documentaries, sponsored industrial and Government films. (2) Advertising Film Producers Association representing producers of advertising films for television and cinema. (3) British Animation Group representing producers of cartoon,

animated diagram, special and model animation films. Each Association is represented on the Federation Council by its Chairman and Vice-Chairman and elected representatives. •

### INTERNATIONAL QUORUM OF MOTION PICTURE PRODUCERS (IQ)

**OFFICE** (of the President): 19 Fairmont Ave., Ottawa, Canada.

**OFFICERS:** Graeme Fraser (Crawley Films, Ltd.), *President*; Matt Farrell (Matt Farrell Productions), *Vice-President*; Jack R. Rabiuss K & S Films, Inc.), *Secretary-Treasurer*. *Directors:* Graeme Fraser, Matt Farrell, Jack R. Rabiuss; Knut-Jorgen Erichsen (Central-film A/S, Oslo, Norway); D. M. Sapra (Asia Telefilms, Hyderabad (20) India); Howard J. Silbar (Time Life 8 Productions, Grand Rapids, Mich.).

**MEMBERSHIP:** Charter members include 51 non-theatrical motion picture production companies, situated in 31 marketing areas of the United States, plus one company in each of Australia, Belgium, Canada, Denmark, Finland, Germany, Greece, India, Japan, Kenya, Mexico, Norway, Portugal, Puerto Rico, South Africa, Sweden, Switzerland, Turkey, United Kingdom, and Yugoslavia.

**PURPOSE:** This is a newly-formed international network of non-theatrical producers of films for industry, government and television. Purposes are to assist in the exchange of ideas, information and understanding among its members, to broaden the surface horizon of each member through affiliation with member-producers located strategically throughout the world; to raise the professional standards of non-theatrical motion pictures by examples of excellence; to share among members new concepts and technology for the betterment of motion pictures; to exchange information on personnel, equipment and markets for the good of all members; to provide members with information on photography and recording conditions in each area; and to simplify and render more productive the operations of all members. •

### SCREEN ADVERTISING WORLD ASSOCIATION LTD.

**OFFICE:** 35 Piccadilly, London W.1, England. Cables: FESTFILM LONDON W.1.

**OFFICERS:** Jean Mineur, *President*; Ernest Pearl, *Honorary Life President*; Pax Moren and Per Onner, *Vice Presidents*; B. H. Annett, *Director General*.

**PURPOSE:** To promote and develop cinema screen advertising on an international basis; to assist in the promotion and trade among members of the Association by provision for distribution facilities and a central information service; and by arranging for the exchange between members of information for their mutual assistance.

**1967 ACTIVITIES:** The Association is responsible for the organization of the International Advertising Film Festival. The 14th International Advertising Film Festival will be held during the period June 19-24, 1967, at Cannes.

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## THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: 3150 Spring Street, Fairfax, Virginia 22030.

CONTACT: Don White, *Executive Vice-President* or James P. Thompson, *Vice-President & General Manager*.

MEMBERSHIP: A trade association of the commercial audio-visual industry; membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; and (4) independent A-V suppliers' representatives.

PURPOSE: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

BOARD OF DIRECTORS: Eloise Keefe (T.E.A. Film Library, Dallas), *Chairman of the Board*; Max Rarig (Rarig's, Inc., Seattle), *President*; Frank S. Bangs (Frank Bangs Co., Inc., Wichita), *First Vice-President & President-Elect*; John Ellingson (Inland Audio-Visual Co., Spokane), *Second Vice-President*; P. Ray Swank (Swank Motion Pictures, Inc., St. Louis) *Secretary*; Alan P. Twyman (Twyman Films, Inc., Dayton), *Treasurer*.

DIRECTORS-AT-LARGE: Ann Vath (Audio-Visual Aids, Sharpville, Pa.); Jasper G. Ewing (Jasper Ewing & Sons, New Orleans); Paul Cox (Coast Visual Education, Hollywood); C. M. Meserve (A. H. Rice Co., Inc., Manchester, N.H.).

REGIONAL DIRECTORS: Rutherford K. Clarke (The Rud Clarke Co., Inc., Syracuse); Boggs Huff (Visual Education Co., Inc. Nashville); Lester E. Norstad (Norstad Audio-Visual Co., Northfield, Minn.); Ronald Nelson (Redlands A-V Sales & Service, Redlands, Calif.); Nelson C. White (Nelson C. White—Ideal Pictures, Baltimore); R. R. Hiller (Midwest Visual Equipment Co., Inc., Chicago); Arnold A. Nored (Sound Photo Sales Co., Lubbock, Texas); Marvin Melnyk (Winnipeg, Manitoba, Canada).

EX OFFICIO: Robert P. Abrams (Williams, Brown & Earle Co., Philadelphia); Harvey Marks (Visual Aid Center, Denver); Albert R. Bailey (Bailey Films, Inc., Hollywood); Don E. Warner (Audiotronics Corp., North Hollywood); Mike Swank (Swank Motion Pictures, Inc., St. Louis); Howard Wilson (H. Wilson Corp., Chicago); Jerry Denbo (Western Audio-Visual Representatives, San Mateo, Calif.).

PRINCIPAL COMMITTEES: Frank S. Bangs, *Convention*; Ellsworth C. Dent, *Educational*; Mike Swank, *Film Council*; Robert P. Abrams, *Industry & Business Council*; John Ellingson, *Membership*; J. W. Kintner, *Nominating*; Harvey Marks, *Religious Council*; Wayne New-

man, *Resolutions*; Max Rarig, *Long Range Planning*; Ainslie Davis, *Technical Standards*. PUBLICATIONS: The Association's regular bulletin, *NAVA News*, is published 26 issues per year, available to members only. Of general interest are: *The Audio-Visual Equipment Directory*, Thirteenth Edition, published January, 1967 (340 pages, \$6.00); *The NAVA Trade Directory*, 1966-67, coded to show services and products available (free on request); *The Audio-Visual Speakers' Guide* 1964 (free on request); and *Talk Is Not Enough*, 1962, an A-V utilization handbook for industry (single copies, free on request). 1967 ACTIVITIES: The NAVA Convention and Trade Show: July 15-18, The Palmer House, Chicago, Ill. Guests admitted on fee basis.

## THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

HEADQUARTERS: 9 East 41st Street, New York, New York 10017.

OFFICERS: G. Carleton Hunt (Deluxe Laboratories, Inc.), *President*; Deane R. White (Photo Products Dept., E. I. du Pont de Nemours & Co.), *Executive Vice-President*; Ethan M. Stifle (Eastman Kodak Co.), *Past President*; William T. Wintringham (Bell Tel. Laboratories, Inc.), *Engineering Vice-President*; Rodger J. Ross (Canadian Broadcasting Corp.), *Editorial Vice-President*; Joseph T. Dougherty (E. I. du Pont de Nemours), *Financial Vice-President*; E. B. McGreal (Producers Service Co.), *Conference Vice-President*; Wilton R. Holm (E. I. du Pont de Nemours), *Sections Vice-President*; Max Beard, *Vice-President for Education Affairs*; William G. Hyzer, *Vice-President for Instrumentation & High-speed Photography*; Richard J. Goldberg (Houston Fearless Corp.), *Vice-President for Motion Picture Affairs*; J. S. Courtney-Pratt (Bell Tel. Laboratories), *Vice-President for Photo Science Affairs*; Richard S. O'Brien (CBS Television Network) *Vice-President for Television Affairs*; H. Theodore Harding (E. I. du Pont de Nemours), *Secretary* 1967-68; Saul Jeffee (Movielab, Inc.), *Treasurer* 1966-67; Lewis A. Bernhard, *Executive Secretary*.

LOCAL SECTION CHAIRMEN: Gordon L. Bone, 2405 Esther Ave., *Huntsville, Ala.* 35810; Orley J. Bratton, 205 Nelson Ave., *Eau Gallie, Fla.* 32935; John F. N. Browne, Jr., 642 N. Woodward, *Birmingham, Mich.* 48011; Sidney Davidson, 2424 South Dahlia St., *Denver, Colo.* 80222; Raymond Demoulin, 193 Kaymar Dr., *Rochester, N.Y.* 14616; Ted Fogelman, 1057 South Ogden Dr., *Los Angeles, Calif.*, 90019; Allen F. Hilliard, 164 N. Wacker Dr., *Chicago*, 60606; Hubert T. Jenkins, 1600 Clifton Rd., N. E., *Atlanta, Ga.* 30333; Robert E. Johnson, 51 Orchard Way, N., *Rockville, Md.* 20852; Edward Kornstein, 6 Holiday Rd., *Wayland, Mass.* 01778; John J. Kowalak, 619 W. 54 St., *New York* 10019;





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## MOTION PICTURE & TV ENGINEERS:

(CONTINUED FROM THE PRECEDING PAGE 48)

Murray W. Marshall, 14 Featherwood Pl., Islington, Ont., Canada; William M. O'Rork, 161 Eighth Ave. N., Nashville, Tenn. 37203; Bruce L. Prentice, 5170 Cumberland Ave., Montreal 29, Quebec, Canada; Burton Smith, 4075 Transport St. Palo Alto, Calif. 94303.

CHAIRMEN/SMPTE ENGINEERING COMMITTEES: John M. Waner (Kodak), *Color*; Arthur J. Miller (Du Art Film Labs), *Film Dimensions*; Frank H. Riffle (Carbons, Inc.), *Film Projection Practice*; Robert D. Shoberg (Red Lake Labs.), *Instrumentation & High Speed Photography*; James L. Wassell (Hollywood Film Co.), *Laboratory Practice*; Gary Kaess (Keystone Camera Co.), *16/8mm Motion Pictures*; F. G. Albin (20th Century Fox), *Sound*; R. E. Putman (General Electric), *Television*; F. M. Remley, Jr. (Univ. of Michigan), *Video Tape Recording*; H. W. Knop, Jr. (E. I. duPont), *Standards*.

CONFERENCES: 101st, New York, New York Hilton, April 16-21, 1967; 102nd, Chicago, Edgewater Beach, Oct. 15-20, 1967. •

## BRITISH INDUSTRIAL FILM ASSOCIATION

OFFICE: 30 Queen Anne's Gate, London, S.W.1, England. Phone: WHItchall 9971.

OFFICERS: Sir Peter Runge, *President*; The Earl of Drogheda, The Earl of Halsbury, *Vice Presidents*.

COUNCIL: B. G. Akroyd (United Kingdom Atomic Energy Authority); Edgar Anstey (British Railways Board); Clive Barwell (Mullard); R. L. Bassett (Smith Kline and French Laboratories); Maurice Buckmaster (Maurice Buckmaster Associates); J. Campbell Fraser (Dunlop); W. P. N. Edwards (Confederation of British Industry); Peter Goodricke (George Wimpey & Co., Ltd.); L. M. Mitchell (Unilever, Ltd.); M. W. Pitts-Tucker (Courtaulds); John Drummond (Shell International); Hugh Whitwell (Courage, Barclay & Simonds).

PURPOSE: To promote the best use of film in the service of industry and commerce and in particular (a) to foster the exchange of information and experience among industrial organizations interested in the use of films; and (b) to encourage the wide distribution and use of British industrial films at home and overseas.

MEETINGS AND ACTIVITIES: Monthly meetings in London and cities in Britain; publication of news and comment items; loan of cinema facilities between members; confidential advice on production facilities and services. Organizers of the annual British National Industrial Film Awards Competition. Membership restricted to sponsors and users of industrial films. Advertising agencies; public relations consultants and non-theatrical film distribution companies are admitted as associate members of this national organization in the factual film industry. •

• Reports on activities of the British Industrial Film Association are featured in regular issues.

## WORLD FILM COMPETITION IN 1967

### THE EIGHTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

Sponsored by the Council of European Industrial Federations

☆ The world's foremost gathering of industrial film users and producers from throughout Europe, the Middle East and the U. S. is held annually in various European capitals. The 1966 International Industrial Film Festival took place in Venice, Italy, last fall, under the sponsorship of the Italian member of the Council of European Industrial Federations.

The Eighth International Industrial Film Festival will be held in Lisbon, Portugal, on September 5 through the 10th, 1967. The event will be sponsored by the Portuguese Federation of Industry, the CIFE member in that country and host of the 1967 Festival.

All delegates and jurors are official representatives of their national industrial associations or federations. The U.S., for example, is represented by the National Association of Manufacturers. At Rouen, France in 1965 and again at Venice, in 1966, the publisher of BUSINESS SCREEN was one of the official U.S. delegates.

CATEGORIES: the following types of films are in competition at these International Festivals:

A. Films about industrial questions (economic, social, technical or scientific) or general interest and intended for showing primarily to the general public.

B. Films about specific industrial products, materials or projects, intended for showing primarily to the general public.

C. Films aiming less at information than do the films in categories A and B, but which have the purpose of contributing to the prestige of the industry concerned or a firm, intended primarily for the general public.

D. Films about specific industrial products, materials or projects or about industrial techniques (management methods, measures for increasing productivity, efficiency and output, rationalisation, automation, application of modern techniques, etc.) intended primarily for specialist audiences.

E. Films on industrial application of scientific principles and research intended primarily for special audiences, including educational establishments, rather than for general showing like categories A, B and C.

F. Films on management and manpower training (for example, vocational guidance and training, training within the firm) and on manpower promotion and human relations within the firm, intended rather for an industrial audience than for the general public.

G. Films on accident prevention, occupational diseases, health, re-education and measures of social security, intended rather for an industrial audience than the general public.

Films will be shown in their original language. The two official languages of the Festival are English and French.

ENTRIES: U. S. entries are screened by the Council on International Nontheatrical Events (CINE) on behalf of the National Association of Manufacturers which represents this country.

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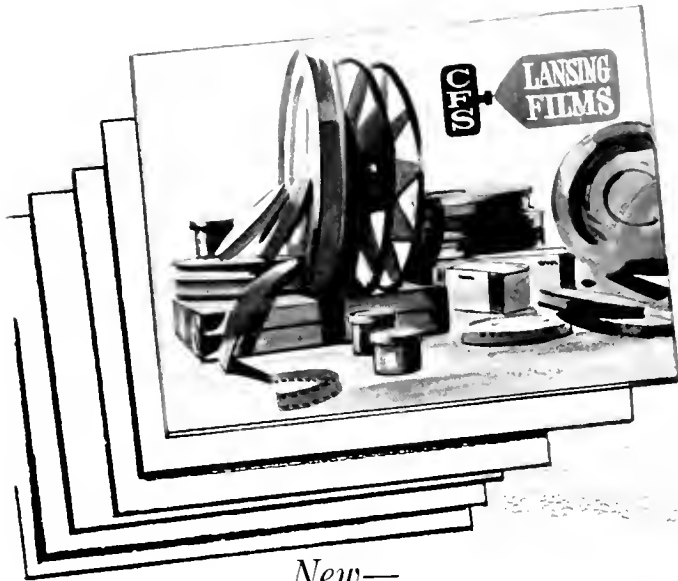


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### America's Merchant Marine at Work: Film on World Commerce

☆ Four continents, including a fascinating 3,000-mile trip up the Amazon River, are featured in *Colleagues in World Commerce*, a new 30-minute documentary film on the American Merchant Marine, sponsored by Moore-McCormack Lines.

The United States, South America, Africa, Scandinavia and the European Low Countries are used as examples of the expanding importance of the American flag shipping scene in terms of reciprocal commerce. Operations of Moore-McCormack's break-bulk and door-to-door container cargo liner service should make the new film interesting to shippers around the world. Moore-McCormack's luxury liner cruises offer charming vignettes of some of the experiences which delight cruise passengers.

The film was produced by John M. Squiers, president of Willard Pictures, Inc., of New York, with the cooperation of J. A. Medernach, vice-president of Moore-McCormack Lines, and J. S. Fullerton, of J. S. Fullerton, Inc. advertising agency.

Three camera crews under the direction of Fred Porrett, Richard Durrance and Walter Holcombe traveled over 30,000 miles to cover the four continents which Moore-McCormack serves.

The film was premiered on February 6 aboard Moore-McCormack's luxury liner S.S. Brasil in New York harbor. It will be placed in extensive distribution in this country and abroad in the near future.

\* \* \*

### Volkswagen World Trade Picture in Production for Fall Release

The "disappearing barriers" among people of the world as a result of their participation in international trade is the subject of a new film to be made for Volkswagen of America by Marathon International Productions, Inc.

The 35mm color film, tentatively titled, *A Whole World*, will be the seventh in the series of international Volkswagen films produced by Marathon in several languages for worldwide distribution, and is to be released this fall.

Location photography in the United States, England, Thailand, Hong Kong, France, Italy, Sweden, Hungary and Germany is planned.

### "Florence, Day of Destruction"

Moving Story of November Flood  
☆ The Committee to Rescue Italian Art (CRIA, Inc.) has announced that the hour-long color documentary, *Florence: Day of Destruction*, narrated by Richard Burton, is now available on a free-loan basis for public and private use through libraries of Association Films, Inc.

Franco Zeffirelli, the director, Mr. Burton and RAI, the producer, donated the film to CRIA in order that it might be shown throughout the country to raise funds to assist in the rescue of the damaged museums, archives and



Water-ravaged interior of the Santa Croce church, built in 1294, as shown in "Florence - Days of Destruction" distributed by Association Films.

libraries of Florence. The motion picture is a deeply-moving account of the flood of November 4, 1966, which razed across one-third of Italy.

Zeffirelli, a Florentine, and Burton, who claims Florence as his "second city," document the priceless loss of artistic treasures as well as the fortifying spirit of the Florentines and the young people from all over the world, who volunteered their services to the rescue of a cultural heritage.

The purpose of this world-wide art rescue and restoration operation is concisely stated in the film by Mr. Burton: "It seemed like the logical thing for a civilized people to do."

\* \* \*

### Love Productions in New Offices

☆ James Love Productions has moved to new offices at 550 Fifth Avenue in New York. Facilities now include a sound stage as well as recording and editing studios.



## ASSOCIATION FILMS, INC.

### Headquarters Office:

600 Madison Ave., New York, N.Y. 10022  
Phone: (212) 421-3900

Midwest Sales Office: The Wrigley Bldg., 400  
N. Michigan Ave., Chicago, Ill. 60611.  
Phone: (312) 467-0400. J. Liebich, *Manager of Sales*

Robert D. Mitchell, *President*

J. R. Bingham, *Vice-Chairman, Treasurer*

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Robert W. Bucher, *Vice President, Sales*

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E. H. Johnson, *Mgr., Special Services*

Tim Wholey, *Service Manager*

### Eastern Area Exchange

600 Grand Avenue, Ridgefield, N.J., Phone:  
201-Whitney 3-8200, E. H. Johnson, *Manager*

### East Central Area Exchange

324 Delaware Ave., Oakmont, Pa. Phone:  
412-828-5900, Robert Imlach, *Manager*

### Central Area Exchange

561 Hillgrove Ave., La Grange, Ill. Phone:  
312-352-3377, William Lareau, *Manager*

### Southern Area Exchange

1621 Dragon St., Dallas 7, Texas, Phone 214  
Riverside 8-8757, Ivan Clark, *Manager*

### Western Area Exchange

25358 Cypress Ave., Hayward, Calif. Phone:  
415-783-0100, Winston O. Siler, *Manager*

### Canada

Association-Industrial Films, 135 Peter Street,  
Toronto, Ontario, Mrs. Jean Lewis, *Vice-President*  
and *General Mgr.*; James Bach, *Sales Mgr.*

**BACKGROUND:** Founded in 1911 (as "The YMCA Motion Picture Bureau," a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent national distribution service.

**SERVICES: Promotion and Publicity:** Promotes sponsored films through catalogs, special supplements (directed to teachers and program chairmen), advertising in educational and adult journals, individual film brochures, exhibits at conventions, publicity services. **Print Inspection and Maintenance:** prints are electronically cleaned and inspected after each use; repairs are made as needed and replacement prints ordered on sponsor's authority; scratched prints are given Perma-New treatment, as authorized; during the first 36 months of print life Association Films shares in replacement costs due to damages. **Monthly Reports:** sponsors receive detailed performance reports (IBM) which give audience size and composition; film-user evaluations and comments; course of study where film was used; bookings and showings (current, year-to-date, and cumulative); summary of coverage by States; and other data about performance and audiences. **Programming Services:** confirmation and advance booking notices are sent to users and sponsors on a daily basis; bookers assist organization in arranging programs and special distribution concepts (Movie-A-Week, Films for Freedom, etc.) **Library Service Plan:** a professional "physical handling" service for sponsored film libraries that provides all regular services (except promotion, as desired) and includes Sponsor Imprinted forms.

**ASSOCIATION TELEFILMS:** This division is responsible for the distribution of sponsored films to commercial and educational TV stations. It maintains daily contact with TV programmers, creates

## ASSOCIATION FILMS INC.

sponsored-film series and special concepts, prepares TV promotion kits, publicizes sponsored films in "TV Guide" and local newspapers and distributes newsclips and scripts to TV news departments. Current AF-TV series include: *Kyle Rote's World*, *Discovering America*, *Films for Freedom*, *Your Neighbor - The World*, *Theatre 30*, *Achievement*, *World in Focus* and *This Aerospace Age*, all comprised of sponsored films.

**THEATRICAL DISTRIBUTION:** Through the booking services and facilities of Theatrical Film Distributors, Association Films places sponsored films in motion picture theatres. Monthly reports, comment cards and advance booking notices are provided; promotion is sent to theatres and 31 exchange-city bookers; publicity stores are sent to theatrical trade magazines.

**ASSOCIATION INSTRUCTIONAL MATERIALS:** This division of Association Films handles the sales, long-term leasing and rental of educational, training and special purpose films and filmstrips. This division made several acquisitions in 1966, including sales, rental rights to more than 150 episodes from the award-winning series, *The Twentieth Century*; *Fair Adventure*, a lecture series on Shakespeare featuring Dr. Frank Baxter; *CBS Reports*; and *The Ryan Athletic Instructional Series*, sports training films produced by Dr. Frank Ryan and offered to schools through local bank sponsorship or by direct purchase.

**ASSOCIATION MATERIALS MAILING SERVICE:** a new service for mailing, storage and servicing of consumer information and educational materials; processes shipping of booklets, catalogs, premiums and giveaways; records and tapes; fulfillment specialties. MMS has facilities for weighing and metering; packaging; labeling; inventory control and delivery. •

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Jerry Shapiro, *Service Manager*

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## THE JAM HANDY ORGANIZATION, INC.

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Betty Watters, *in charge, Distribution Services*

**SERVICES:** Currently distributing theatrically throughout the U. S. A. with fifty-odd years of active experience in the theatrical and non-theatrical distribution field. Special services include physical handling of sponsored films for self-equipped audiences; major convention and other group meetings projection service in all principal cities. See studio listing pages for complete data on corporate background. •

## IDEAL PICTURES, INCORPORATED

HEADQUARTERS OFFICE

1010 Church St., Evanston, Illinois 60201

Phone: (312) 273-1565

Jack C. Walts, *President*

(Continued)



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## A 17TH PRODUCTION REVIEW SPECIAL REFERENCE REPORT



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Hal C. Stewart, *Treasurer*  
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BRANCH EXCHANGES: Atlanta, Georgia 30303-133 Nassau, N.W., Wm. Fly-AC: 404 523-2645; Baltimore, Md. 21218-102 West 25th St., Nelson C. White-AC: 301 TU 9-9963; Berkeley, Calif. 94703-1840 Alcatraz Ave., Eddie Nakagama-AC: 415 OL 4-3006; Boston, Mass. 02116-42 Melrose St., Edw. Kondazian-AC: 617 HA 6-1133; Buffalo, N.Y.-1558 Main St., Wm. Kirkpatrick, Jr.-AC: 716 TT 3-3752; Chicago, Ill. 60610-417 N. State St., Robert Craig-AC: 312 321-9693; Cleveland, Ohio 44114-2110 Payne Ave., Mike Blaettner-AC: 216 MA 1-9173; Dallas, Texas 75247-3131 Stemmons Freeway, Bill Blair-AC: 214 ME 7-2483; Denver, Colo. 80203-1120 Broadway, Hal F. Stewart, Kay Stewart-AC: 303 TA 5-5525; Detroit, Mich. 48227-15924 Grand River Ave., Leo Leddy-AC: 313 VE 8-5550; Honolulu, Hawaii 96814-1370 S. Beretania St., Oram H. Strauser, Jr.-6-5536; Indianapolis, Ind. 46204-15 E. Maryland-Mrs. Mary Markey-AC: 317 ME 2-6383; Kansas City, Missouri 64108-1822 Main St., Charles Brokenicky-AC: 816 HA 1-2481; Los Angeles, Calif. 90028-1619 N. Cherokee-Wm. E. Kenney-AC: 213 HO 3-0357; Louisville, Ky. 40202-616 S. Fifth St., Wright C. Hadden-AC: 502 JU 3-3559; Memphis, Tenn. 38103-352 Union, Stanley Nolan-AC: 901 JA 7-4313; Miami, Florida 33132-55 N. E. 13th St.-Jack Spire-AC: 305 FR 4-8173; Milwaukee, Wis. 53208-4431 W. North Ave., Richard Hoelke-AC: 414 UP 3-0434; Minneapolis, Minn. 55408-3400 Nicollet Ave., Joe Komarek-AC: 612 TA 7-2966; New York, N.Y. 10036-321 W. 44th St., Walter J. Dauler-AC: 212 Cl 6-0560; Portland, Ore. 97214-234 S.E. 12th Ave., John T. Moore-AC: 503 233-5621; Richmond, Va. 23219 One E. Main St.-Dan Browning-AC: 703 MI 4-2973; St. Louis, Mo. 63121-6187 Natural Bridge-Norma Kraus, Georgia Williams-AC: 314 CO 1-2600; Tulsa, Okla. 74119-1122 S. Cheyenne Ave., Bill Blair-AC: 918 LU 4-2128.

SERVICES: Promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnish monthly reports on print activity and audiences, all supported by actual signed audience reports; advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; print servicing (physical handling of professional, sales and TV prints). •

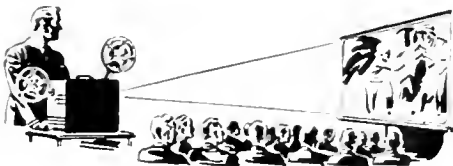
## NEWPORT FILMS, INC.

630 Ninth Ave., New York, N.Y. 10036  
Phone: (212) JU 2-1150

Seymour Berkowitz, *President*  
Selma Fier, *Vice-President*  
F. Urbach, *Office Manager*  
Ken McIlwaine, *Film Editor*

SERVICES: National distributor of sponsored short subjects for theatrical use.

☆ Reports on audiences, new channels of distribution and operational procedures appear in our pages throughout the year.



## MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:  
1212 Avenue of the Americas, New York,  
New York, 10036

Phone: 765-3100 AC: 212

Carl H. Leuz, *President*  
W. H. MacCallum, *Executive Vice President*  
R. M. Hough, *Vice-President-Sales*  
George Vickers, *Secretary & Treasurer*  
Harry Bogaards, *Assistant Secretary*  
Richard H. Rogers, *Vice President,*  
*Theatrical Division*  
W. M. Oard, *Vice President-Operations*  
F. M. Kincheloe, *Advertising & Promotion Mgr.*  
James McPoland, *Operations Supervisor*

### MODERN MARKETING PROGRAMS

1212 Avenue of the Americas, New York,  
New York, 10036

Phone: 765-3100 AC: 212

Karl M. Kuechenmeister, *in charge*  
Harold Belkin

## NATIONAL SALES OFFICES

Eastern Division Sales at New York:  
1212 Ave. of the Americas, New York, N.Y.  
Phone: 765-3100 AC: 212

Ralph Del Coro, *Vice President*  
Bruce Thomas; Walter Stahura

National Sales Offices: at Pittsburgh:  
910 Penn Ave., Pittsburgh, Penn. 15222  
Phone: GRant 1-9118 AC: 412

D. P. Konny, *in Charge*

### CENTRAL DIVISION SALES

1909 Prudential Plaza, Chicago, Ill. 60601  
Phone: DElaware 7-3252 AC: 312

Dan Kater, *Vice President*  
Jack Lusk; Edwin Swanson

### WESTERN DIVISION SALES

at Los Angeles  
1717 N. Highland Ave., Los Angeles, Cal.  
90028

Phone: HOLlywood 2-2201 AC: 213

W. M. MacCallum, *Executive Vice President*  
at San Francisco:

16 Spear St., San Francisco, Cal. 94105  
Phone: YUkon 2-9414 AC: 415

Robert A. Kelley, *in Charge*

### SOUTHERN DIVISION SALES

1534 "K" St., N.W., Washington, D.C. 20006  
Phone: 753-0555 AC: 202

Jack Lalley, *Vice President*

### AT TORONTO

1575 Leslie St., Don Mills, Ontario, Canada  
Phone: 444-7347 AC: 416

C. Lynn Meek, *in Charge*

### AT LONDON, ENGLAND

358 The Strand, London, W.C. 2, England  
Donald W. Lloyd, *in Charge*

## MODERN LEARNING AIDS

Div. of Modern Talking Picture Service, Inc.  
1212 Avenue of the Americas, New York, New  
York 10036

Phone: 765-3173 AC: 212

James Renko, *Sales Manager*

## MODERN LEARNING AIDS SALES OFFICES:

### NATIONAL SALES OFFICES

#### EASTERN DIVISION SALES

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1168 Commonwealth Ave., Boston, Mass.  
02134

Phone: HA 6-7262 AC: 617

Jack Langlois, *in Charge*

at Washington, D.C.:

1534 "K" St., N.W., Washington, D.C. 20006

Phone: 735-0555 AC: 202

Frank Hufford, *in Charge*

#### CENTRAL DIVISION SALES

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Phone: 467-6475 AC: 312

Jack Fowlie, *in Charge*

#### SOUTHWEST DIVISION SALES

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Phone: (214) RI 2-4106

Bert Downing, *in Charge*

#### WESTERN DIVISION SALES

at San Francisco:

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Phone: (415) YUkon 2-9414

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Frank Archer, *in Charge*

#### SOUTHERN DIVISION SALES

714 Spring St., N.W., Atlanta, Ga. 30305

Phone: (404) TR 5-5666

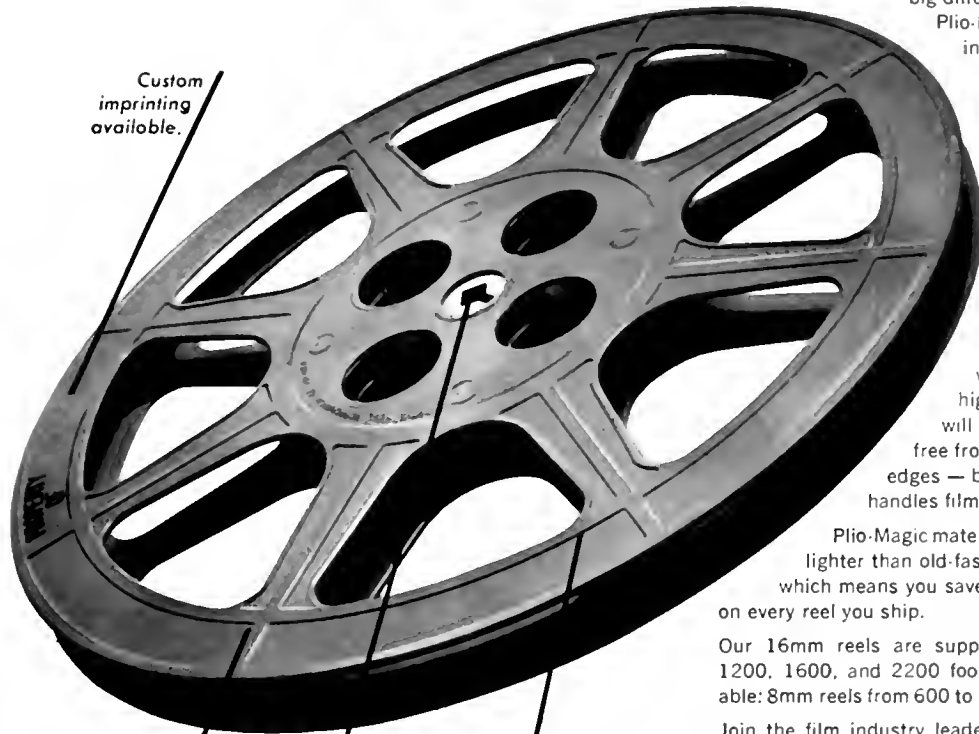
Ken Chastain, *in Charge*

BACKGROUND: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, Inc., a subsidiary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service first emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable projection service for industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937, under the ownership and management of its distribution employees.

SERVICES: In 1965, in its 28th year, Modern represents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations. Modern operates a network of 32 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling. In 1960, Modern established its Modern Learning Aids division to distribute educational films for purchase, subscription (series rental) and lease-to-buy. MLA distributes film series developed by the Physical Science Study Committee, CHEMstudy, Colonial Williamsburg, SMCG, and others.

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## NATIONAL DISTRIBUTORS OF SPONSORED FILMS

### MODERN TALKING PICTURE SERVICE:

Alaska (811—8th Ave.); Atlanta, Ga. (714 Spring St., N.W.); Boston, Mass. (1168 Commonwealth Ave.); Buffalo, N.Y. (1122 W. Chippewa St.); Cedar Rapids, Ia. (129—3rd Ave., S.W.); Charlotte, N. C. (501 N. College St.); Chicago, Ill. (160 E. Grand Ave.); Cincinnati, Ohio (9 Garfield Pl.); Cleveland, Ohio (2238 Euclid Ave.); Dallas, Tex. (1400 Slocum St.); Denver, Colo. (922 Bannock St.); Detroit, Mich. (14533 Second Ave.); Harrisburg, Pa. (928 N. 3rd St.); Honolulu, Hawaii (742 Ala Moana Blvd.); Houston, Tex. (4084 Westheimer Rd.); Indianapolis, Ind. (102 E. Vermont St.); Kansas City, Mo. (3718 Broadway); Los Angeles, Calif. (1145 N. McCadden Place); Memphis, Tenn. (214 S. Cleveland St.); Milwaukee, Wis. (1696 N. Astor St.); Minneapolis, Minn. (1114 Nicollet Ave.); New Orleans, La. (715 Girod St.); New York, N.Y. (1212 Ave. of the Americas); Omaha, Neb. (1410 Howard St.); Philadelphia, Pa. (1234 Spruce St.); Pittsburgh, Pa. (910 Penn Ave.); St. Louis, Mo. (201 S. Jefferson); San Francisco, Calif. (16 Spear St.); Seattle, Wash. (2100 N. 45th St.); Summit, N.J. (315 Springfield Ave.); Washington, D.C. (927—19th St., N.W.); Don Mills, Ontario, Canada (1875 Leslie St.); Montreal, Canada (485 McGill St.).

**SPECIAL ACTIVITIES:** A physical handling service is maintained for technical professional and special films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: *The Modern Fact Book of Sponsored Film Distribution*; *Business Films at the Movies*; *How to Reach the Television Audience with Business Sponsored Films*; *The Teen Age Market*; and *How To Hit The Bull's Eye With Your Business Motion Picture*.

**SKYPORT CINEMA:** Free movie lounges in airport terminals now operating in Atlanta, Cincinnati, Cleveland, Denver, Kansas City and Minneapolis. Films provide entertainment and information for waiting passengers and are shown continuously for about ten hours each day.

**MODERN MARKETING PROGRAMS:** Handles the sale and rental of business programs to industry; also coordinates marketing programs in the sponsored film field.



### ROTHACKER, INC.

Rothacker Building, 241 West 17th Street,  
New York, N.Y. 10011  
Phone: (212) 989-2929

Douglas D. Rothacker Jr., *President*  
W. Stanfield Cooper, *Vice-President*  
Edward F. Psotta, *Vice-President*  
Merrill E. Laub, *Vice-President*  
Mayme R. Dawson, *Secretary-Treasurer*

**BACKGROUND:** Established in 1910 as the Rothacker Film Manufacturing Co., pioneer producer and distributor of sponsored films, the organization was subsequently reorganized as Rothacker, Inc., and is currently engaged in specialized business film distribution throughout the world.

**SERVICES AND OPERATIONS:** Distribution of sponsored business films through theatrical, non-theatrical and television outlets is handled from the New York office and the various distributors throughout the United States and Europe. Emphasis is put upon reaching exactly the audience the sponsor wishes to reach no matter how specific or how general that audience may be; and this individual approach is accomplished through separate promotional campaigns, audience selection, publicity and physical handling done on a separate basis for each film. A general catalogue is not published since each title receives an exclusive handling, thus assuring the sponsor of more complete identification and a

### ROTHACKER INCORPORATED:

closer tie-in with his film. Prints are all hand-inspected, sound-read, cleaned and repaired and a complete record maintained on condition of each print. An individual print breakdown with classification is always available and print lifetime guarantee is a part of the service. Monthly exhibition reports sent with full information of each showing. Special questionnaires and personal attendance at screenings provide additional information and can be keyed to supplement companies' other public relations efforts.

**FOREIGN DISTRIBUTION:** In addition to full coverage throughout the United States and Canada, Rothacker, Inc., offers international distribution service for Europe and the Orient. The main basis of operation is from Germany with other distributors located in England, France, Scandinavia, the Benelux countries, Italy and Switzerland. The foreign distribution is handled in basically the same manner as the domestic with special emphasis on audience selectivity and a high standard of the circulation of each film title. As this type of activity continues to grow throughout Europe, the number of specific outlets in specialized categories continues to increase.



### STERLING MOVIES, INC.

Executive Office:

375 Park Avenue, New York, N.Y. 10022  
Phone: 586-1717 AC: 212

Charles F. Dolan, *President*  
Sophie C. Hohne, *Senior Vice President*  
G. Roger Cahaney, *Executive Vice President*  
Morton J. Fink, *Vice President, Director of Marketing*

William J. Troy, *National Sales Manager*

### CREATIVE PROGRAMMING SERVICES

375 Park Avenue, New York, N.Y. 10022  
Phone: 586-1717 AC: 212

Edward Atwood, *Executive Producer*

### TELEVISION PRESENTATIONS, INC.

(Closed Circuit Division)

375 Park Avenue, New York, N.Y. 10022  
Phone: 421-9666 AC: 212

Ira G. DeLumen, *Executive Producer*

### NATIONAL SALES OFFICES

#### EASTERN REGION

375 Park Avenue, New York, N.Y. 10022  
Phone: 586-1717 AC: 212

Morton J. Fink; William J. Troy; Sophie C. Hohne; Vincent J. Capuzzi

#### WASHINGTON, D.C. SALES OFFICE

1750 Pennsylvania Avenue, N.W. 20206  
Phone: 295-5950 AC 202

Ward French, *Regional Sales Manager*

#### MIDWESTERN REGION

69 W. Washington St., Chicago, Ill. 60602  
Phone: 939-6056 AC: 312

Frank J. Hawlicek, *Vice President*  
Gordon J. Hempel

#### WESTERN REGION

6290 Sunset Boulevard, Los Angeles, Calif. 90025

Phone 467-3739 AC: 213

Ralph Rafik, *Regional Sales Manager*

#### CANADIAN SALES OFFICE

Sterling Movies Canada

4950 Buchan Street, Montreal 9, Quebec  
Phone: 737-1147 AC: 514

John Lush, *Manager*



# 1. This is a coupon.

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New York, N.Y. 10022  
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# 2. This is a newsletter.

**LIVE TELEVISION TELLS SWIFT & CO. TURKEY STORY.** Direct from the Swift & Co. kitchens in Chicago, Martha Logan advised television audiences in 50 cities (30 of which in top 100 markets) how to prepare and carve the turkey for the holidays. Sterling Movies arranged live telecasts on open-circuit programs prior to Thanksgiving and Christmas. Martha Logan, executive vice president of Swift & Co., was the guest of honor at the event.

News Briefs is a to-the-point newsletter which contains creative solutions to a wide range of communications problems. Sponsored films for schools, groups, TV & theatre audiences. Radio for the general public. Closed circuit TV for more audiences than you might think. Published whenever we have enough legitimate information to give you solid news.

# One will get you two.

If you have a thing against tearing up magazines, write us on your letterhead.

# NATIONAL DISTRIBUTORS OF SPONSORED FILMS

STERLING MOVIES INCORPORATED:

## REGIONAL FILM EXCHANGES

**Eastern Operations Headquarters:** 43 West 61st St., New York, N.Y. 10023. Phone: 586-1717 AC: 212, George Wisker, *Acting Operations Manager*, Joseph Silvermintz, *Comptroller*, Ophelia Brussaly, *Manager TV Dept.*, John Saitta, *Manager, Data Process Dept.*, Marie Bullock, *Manager, Promotion Dept.*; **Midwestern Regional Office:** 309 West Jackson Blvd., Chicago, Illinois 60606. Phone: 939-6056 AC: 312, Gordon J. Hempel, *Manager*

**Southwestern Regional Office:** 100 University Ave., Fort Worth, Tex. 76107. Phone: 332-7184 AC: 817, I. L. Miller, *Manager*; **Western Regional Office:** 6290 Sunset Blvd., Los Angeles, Calif. 90028. Phone: 464-2656 AC: 213, Ralph Rafik, *Regional Manager*, Heather Forsyth, *TV Coordinator*; **Canadian Office:** 4980 Buchan St., Montreal 9, Quebec. Phone: 737-1147 AC: 514, John Lush, *Manager*.

**SERVICES:** National, regional and special-market distribution of sponsored motion pictures to the following audiences: Television stations, motion picture theatres, business and professional audiences, general adult audiences, colleges and universities, high schools, elementary schools. Services include audience promotion and publicity, print inspection and maintenance, monthly activity reports, quarterly inventory reports, special audience analyses. Other programs: *Sponsor's Service*, nation-wide system of servicing bookings arranged by sponsor; *Library Service*, nation-wide system of servicing film programs under sponsor's identity; *Promotion Service*, audience development service in which bookings are serviced by sponsor. *Creative Programming Services*, creation and syndication of informational programming materials for public media: television, radio, theatre. **TELEVISION:** *News-Screen*,

60-second sponsored news film stories for TV news programs; *TV Tempo*, quarter-hour film participation program of five 2½ minute stories, released bi-monthly; *Tele-Lecture*, interview format for placing business and industry spokesmen on local TV programs. **RADIO:** *Radio Tempo*, quarter-hour participation program of four 3½ minute stories, released monthly. *Considine Calling*, interview format for placing business and industry spokesmen on local radio programs.

**THEATRE:** *Cavalcade*, 10-minute, 35mm, color participation film series of five two-minute stories. Four releases per year. **TELEVISION PRESENTATIONS:** Closed circuit division. Planning, creative and production services in preparing programs for closed-circuit TV distribution. Distribution of live and videotape programs. Programming and operation of closed-circuit TV "networks" for conventions, seminars, sales meetings. Planning and installations of closed-circuit system for inter-company use.



## UNITED WORLD FILMS, INC.

**Headquarters Office:**

221 Park Avenue, S., New York, N.Y. 10003  
Phone: (212) SPring 7-6600

James M. Franey, *President*  
Murray Goodman, *Vice-President, Castle Packaged Films*

John D. Desmond, *Vice-President, Distribution Services*  
Donald Freeberg, *Director, Advertising & Sales Promotion*

Edward S. Riley, *Director of Purchasing*  
Leo Guelpa, *Director of Research*  
Richard Lukin, *Executive Producer*  
Frank J. Gilhaus, *Manager, Branch Operations*

UNITED WORLD FILMS INCORPORATED:

Arthur McLaughlin, *Director, Sponsored Film Department*  
Charles McGratty, *Assistant Director Sponsored Film Distribution Services*  
Ralph Ryder, *Manager, Educational Films Department*

## NEW YORK REGIONAL AREA

221 Park Ave., New York, N.Y. 10003  
Phone: (212) SPring 7-6600  
Herbert Sidel, *Manager*

## CHICAGO REGIONAL AREA

542 S. Dearborn St., Chicago, Ill. 60605  
Phone: (312) WABash 2-7840  
Dan Bishop, *Manager*

## LOS ANGELES REGIONAL AREA

1025 N. Highland Ave., Los Angeles, Calif. 90035  
Phone: (213) HOLlywood 5-5136  
William Powers, *Manager*

## PORTLAND REGIONAL AREA

5023 N.E. Sandy Blvd., Portland, Ore. 97213  
Phone: (503) ATLantic 1-9732  
Stephen Tackman, *Manager*

## ATLANTA REGIONAL AREA

257 Techwood Drive, Atlanta, Ga. 30313  
Phone: (404) JACKson 3-6201  
J. Hunt, *Manager*

## DALLAS REGIONAL AREA

6434 Maple Ave., Dallas, Texas 75235  
Phone: (214) FLEetwood 2-1830  
P. Howard, *Manager*

**BACKGROUND:** United World Films was organized in 1946. It is part of the Music Corporation of

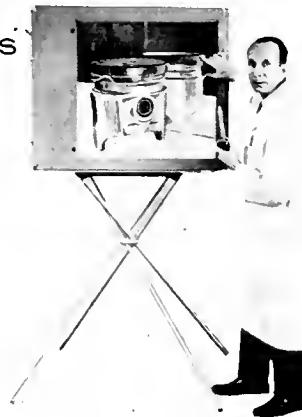
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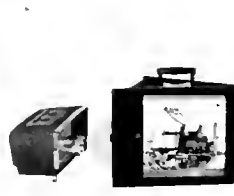
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# Association Films Audiences

FALL, 1966

## Sports-Oriented Public Relations Films Exciting Way to Reach Large Audiences!

### Sports Stars Spark Sears Series

Ed Williams, Sir Edmund Hillary, and Jack Twyman are the bright shining stars in the Sears sports film firmament. This wide-ranging library takes audiences from the wind-swept Himalayas to the sun-drenched Caribbean.

Ed Munnigan, national publicity director for Sears, Roebuck and Co., tells why Sears swings with sports in this issue of *Audiences Here*. In the films Association Films is distributing:

*“Come Camping in Alaska”*, 35 mins., color. Sir Edmund Hillary, accompanied by his wife and three children, explores the foot of America.

*“High in the Himalayas”*, 27 mins., color. A mountain climbing expedition up Mount Everest, to bring spring water to Sherpa villagers.

*“Mackin Safari”*, 24 mins., color. The Hillarys wildlife adventure that includes a hunt up Mount McKillop on a single engine plane.

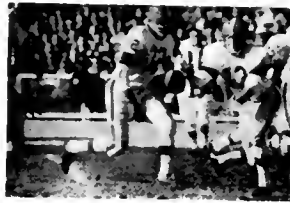
*“Grass Hunting with Ed Williams”*, 20 mins., color. Ed Williams tracks the 150 grasshopper locusts westward across the wide prairie.

*“Tropic of Fire with Ed Williams”*, 22 mins., color. The Roebucks, Alan Williams, and Ed Williams explore the habitat of the blue-throated greenlet.

*“Dick Hunter with Ed Williams”*, 15 mins., color. Dick Hunter and Ed Williams take the setting for the film *“Aloha”*.

*“Birds with Ed Williams”*, 20 mins., color.

continued on page four



PRO FOOTBALL STARS show young America why fitness pays in *Posed for Action*.

### Pru Uses Pros To Promote Fitness

If you want young America to get in shape, The Prudential Insurance Company feels that the answer may lie in the tremendous interest in professional football and other sports. Haven't youngsters of all ages always imitated and mimicked sports stars?

In cooperation with the President's Council on Physical Fitness and the National Football League, Prudential has developed a series of films to promote fitness.

The first film, *“Posed for Action”*, 26 mins., color, features the famous professional football players of the Herby Harlan Football Stadium in Chicago. It is narrated by Dr. Frank B. Rowland, Director of the National Physical Fitness Center at McLean, Virginia, and shows NFL players in their respective uniforms posing for a full-length photograph.

continued on page four

Is this the age of sports in America? It would seem so. Americans are playing more, buying more sports equipment and watching more sporting events than ever before. We've become a nation of doers and viewers.

Increased affluence, leisure-time and fitness-consciousness are some of the reasons given for the sports phenomenon sweeping America. Stadiums are packed, golf courses cluttered with carts, caddies and foursomes, and TV homes across the nation have become miniature sports arenas offering up football, baseball, golf, hockey and even British-German soccer matches.

Many companies and associations are taking advantage of this sports boom by developing sports film programs. Name a sport and the chances are there's a sponsored film about it—baseball, basketball, football, golf, track, cycling, cycling, hunting, fishing, auto racing, polo, the 1966 sports—skiing, archery, scuba diving, water polo and mountaineering.

And who are some of the sponsors? Ford, General Electric, Eaton, Prudential, Sears, Arnold, Schering, SPP, Division of Standard Oil, American Airlines, to name just a few. Books, magazines, the new *“Living America's Future”* magazine, sports centers and physical schools all use films.

There's a film program for every population group, and sports films for every age group. One film, *“Eight the Atom”*, directed by Bill Bly, reached an audience of over 100 million persons via 2,000 telecasts in 150 television markets. So it may seem a little hard to see films that make whole themes in programs.

continued on page four



# RECOMMENDED READING!

## CURRENT NEWS & VIEWS OF THE SPONSORED FILM FIELD

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of sponsored motion pictures

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New York 10022  
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Position

Organization

Street

City

State

Zip

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UNITED WORLD FILMS INCORPORATED:

America, which includes Universal Pictures, Universal City Studios, Inc., Decca Records, Inc., and MCA-TV, Inc. In 1946 United World Films purchased the Bell & Howell Film-O-Sound library which was the largest film library operating in the United States. In 1946 United also purchased outright Castle Films, the largest producer and distributor of 8mm and 16mm sound and silent motion pictures.

**SERVICES:** Since its organization, United World Films has distributed sponsored films for industry. Distribution is conducted for non-theatrical, television and theatrical audiences through 43 distribution offices located throughout the United States. United also produces and distributes classroom teaching films to the nation's schools. It makes available on 16mm film all of its own company (Universal) feature theatrical titles along with selected features from Paramount and J. Arthur Rank. Demand for its films comes from clubs, business organizations, colleges, universities, high schools, women's organizations, agricultural groups, etc. These audiences are constantly increasing and United uses this source of fresh new audience contacts for distributing their clients' sponsored films. In the distribution of their clients' 35mm sponsored films, United utilizes the theatrical knowledge, experience and contacts of Universal Pictures, its parent company. By reason of its affinity with MCA, United has the added opportunity to be in constant contact with the program departments of television stations throughout the country. These contacts are used by United in arranging showings for its clients' films.

**PROMOTION AND PUBLICITY:** United not only produces individual advertising and brochures for each of their clients' pictures, but also has available the extra advertising exposure via listings in other film catalogs produced by the company and distributed to 16mm audiences. United maintains booths and exhibits at the important convention and audio-visual demonstration centers throughout the world.

**PRINT SERVICES AND MAINTENANCE:** Because it is part of a professional motion picture distribution organization, United maintains the highest standard of inspection. Prints are inspected and cleaned utilizing the latest electronic equipment. Scratched prints are repaired under a special film coating process. United also shares in the cost of replacing any prints damaged during the early years of distribution.

**FILM USERS EVALUATION REPORTS:** Certified attendance report forms are supplied to the client on every showing.

**MONTHLY REPORTS:** The sponsor receives detailed performance reports which supply audience information by type and size. A detailed recapitulation of the cumulative total audience is supplied each month together with information on number of showings, bookings and the like.

**TELEVISION DEPARTMENT:** This department specializes in the distribution of client sponsored films to commercial and educational TV stations utilizing TV station contacts of MCA.

**THEATRICAL FILM DEPARTMENT:** Through this department, arrangements are made for quality theatrical distribution dates utilizing the experience and theater contacts of the parent firm, Universal Pictures. The latter company has had over 50 years experience in theatrical distribution and was the first organized motion picture company in the industry. United also makes arrangements for its sponsored clients through its film editing staff to produce 35mm prints from existing 16mm prints via a special process. These 35mm prints are thereafter exhibited in the nation's theaters. Professional advertising is employed by United in the exploitation of its clients' films in the theatrical distribution.

**NON-THEATRICAL DIVISION:** Clubs, organizations, colleges, universities, men's and women's groups, high schools, agricultural groups, etc. are but some of the audiences supplied to their clients by this division of United. Film showings are arranged, advance booking notices supplied, monthly reports and recapitulations utilizing automatic business machines.

**SPONSOR-GENERATED DISTRIBUTION:** Where a client wishes to solicit and obtain bookings himself, United provides the physical handling, inspection, storage and distribution of such films utilizing its professional experience and facilities. Additional services include "custom" promotion and national research can also be obtained under this type distribution.

**"CUSTOM" SERVICES:** United produces a "custom" service which includes promotional kits supplied (under a special contract service with its client) by United to each film audience. This gives the sponsored client the added public relations effect surrounding each local community film distribution. It is accomplished by United's publicity division and advertising staff which prepares special news releases, film guides, advertising mats and special posters for use by local film exhibiting audience.

**NATIONAL RESEARCH FACILITIES:** United has engaged a national research organization on a permanent basis for the purpose of conducting a detailed research on questions of importance and interest to its clients. Such things as preferred length of films, content and the like is obtained from audiences throughout the country. •

**INTERNATIONAL DISTRIBUTORS  
OF THE SPONSORED FILM**

**INFORFILM**

Headquarters Office:

147 ave. de l'Hippodrome, Brussels 5, Belgium  
Phone: 47.10.03-47.28.77

Jan Botermans, *General Secretary*

**MEMBER COMPANIES**

**Belgium:** Sofedi, 147 avenue de l'Hippodrome, Brussels 5.

**Canada:** Modern Talking Picture Service, 1875 Leslie Street, Don Mills, Ontario.

**Denmark:** Erhvervenes Film Center, 22 Kobmagergade, Copenhagen.

**Finland:** Filmivõtina Ov, Kaisaniemenkatu 13A, Helsinki.

**France:** Cefilm, 31 avenue Pierre ler de Serbie, Paris 16.

**Germany:** Konferenz der Landesfilmdienste, Rheinallee 59, Bad Godesberg.

**Great Britain:** Sound-Services Ltd., Wilton Crescent, Merton Park, London S.W. 19.

**Italy:** Difi, 3 Via Domenico Chelini, Rome.

**Japan:** Educational Film Exchange, 3 Ginza Nishi: 6-Chome, Chukoku, Tokyo.

**Netherlands:** Technical Film Center, Stadhouderslaan 152, The Hague.

**New Zealand:** The H. J. Ashton Company Ltd., Box 2541, Auckland.

**Sweden:** Swedish Council for Personnel Administration, Sturegatan 5S, Stockholm O.

**Switzerland:** Schmalfilm Zentrale, Erlachstr 21, Rern: Schweizerisches Film-Archiv, Ankerstrasse 3, Zurich 3 36.

**United States of America:** Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036.

**European Office:** 358, Strand, London W.C. 2.

## Remember Those GOOD OLD DAYS?

People cared about the kind of service they gave.

Employees cared about the jobs they did.

Conservative virtues, such as

Doing the job well  
Having integrity  
Living up to the contract  
Keeping clients happy

were the rule of the day.

We are very contemporary in the way we function—the way we key the film distribution to each sponsor's needs—the way we continue to improve and refine our operation.

But when it comes to the **Good** things about the **Good Old Days** -

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A JOINTLY OWNED SUBSIDIARY OF MGM, INC. AND THE KALVAR CORPORATION

**Overseas Distributors  
of Sponsored Pictures**

(CONTINUED FROM THE PRECEDING PAGE 60)

**RANK FILM LIBRARY**

Aintree Road, Perivale, Greenford, Middx.

Phone: Perivale 6666

Cables: Gebescope-Greenford

A. R. Hodge, *Executive Director*

A. H. Hall, *General Manager*

L. Francis, *Film Sales Manager*

D. R. Pluck, *Film Hire Sales Manager*

**BACKGROUND:** The largest 16mm film distribution library in Europe, founded in 1933, specializing in entertainment, education and industrial training films.

**SERVICES:** The Library provides distribution facilities for sponsored films, with special arrangements for promotion on behalf of sponsors outside the British Isles. Service studio for foreign language narration and dubbing, titling, editing and print production. Publishes a "Sponsored Film Catalogue" and a quarterly "Film News" distributed to each address on mailing list.

**SOUND SERVICES LIMITED**

Kingston Rd., Merton Park, London SW 19

Phone: Liberty 7201; Tel: Servisound

H. S. Hind, and

E. S. Morden, *Joint Managing Directors*

M. J. Nichols, *Film Library Manager*

**SERVICES:** In its 31st year, Sound Services' distribution is NCR Elliot computer-controlled, providing rapid and accurate dispatch, retrieval and report facilities for some 450 clients. Full library services include promotion, shipping, maintenance, insurance and storage of films, backed by regular monthly reports on attendance and audience characteristics. Specialized promotion to selected audiences is also available. Road show campaigns include projection facilities for non-equipped groups. Sales promotion, other meetings are arranged and services throughout England and Europe.

**TECHNICAL FILM CENTRE**

152 Stadhouderslann, The Hague, Netherlands

Phone: The Hague 55.83.00; Cables: TECH-FILM

K. J. Blaauw, *Managing Director*

L. deVries, *Managing Director*

**SERVICES:** A service to industry, commerce and education in the fields of distribution, production and utilization of films, filmstrips, etc. Sponsored film distribution; production of sound filmstrips and slides; sales of audiovisual equipment. Art-work studio; filmstrip laboratory. A free-loan film library is run as part of the general lending library service. Promotion through catalogues, a monthly magazine, press releases, direct mail. Monthly reports on utilization of films. Maintenance, storage and handling. Dutch and foreign language dubbing in TFC sound studios. Member of Inforfilm.

**ASIA TELEFILMS**

No. 1-1-24 Viveknagar, Hyderabad-20, India  
Phone: 36112

D. M. Sapru, MA, FRES, *Chairman*

Miss S. Neelima, *Executive Director*

N. Mohan, *Manager, Films Distribution Dept.*

**SERVICES:** Distribution of sponsored industrial, educational, commercial films and TV shorts, travelogs and features, newsfilms and special events coverage.

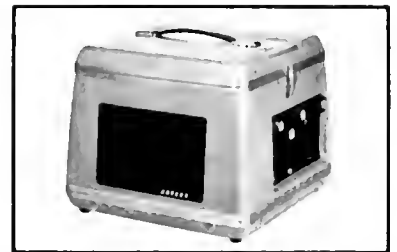
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- ▶ Sensibly Priced!



U S Patents 3,271,095 3,284,155



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10 East 49th St., New York, N. Y. 10017

Please send full particulars

Company

Name

Title

Address

City

State

Zip



William J. Ganz, President, IVC

## We add a secret ingredient to every film we produce.

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It takes experience to achieve these kinds of results, year after year, film after film. Our blue-ribbon client list testifies to our success.

Shouldn't your company be on this list?

### Client List

The following represents only a partial list of IVC clients. A complete list is available on request.

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A & P Food Stores  
Arnold Bakers, Inc.  
Becton, Dickinson & Co.  
Brunswick Corporation  
E. I. duPont deNemours & Co.  
Eaton Yale & Towne, Inc.

Empire State Building Company  
Gaines Dog Research Center  
General Foods Corporation  
MacGregor/Brunswick  
Mead Johnson & Company  
Metropolitan Life Insurance Co.

Melville Shoe Corp.  
(Thom McAn Shoes)  
The New York Times  
Paper Cup & Container  
Institute, Inc.  
Pharmaco, Inc.

Radio Corporation of America  
Sterling Drug Co. (Bayer Aspirin)  
Texaco, Inc.  
Trans-World Airlines, Inc.  
United Fruit Company  
U. S. Plywood Corp.  
White Laboratories, Inc.

# IVC

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## DEPARTMENT OF DEFENSE

**Office of Public Affairs: Directorate for Defense Information—Audio-Visual Division**  
The Pentagon, Washington, D. C. 20301

• This Division is the central Armed Forces contact for news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Norman T. Hatch, *Chief, Audio-Visual Division*  
Phone: OXford 7-4162

CDR Edward F. Roeder, USN, *Chief, Audio-Visual Productions Branch*  
Phone: OXford 7-0955

Lt. Col. Lonzie J. Dukes, USA, *Chief, Audio-Visual News Branch*  
Phone: OX 7-5111

**ACTIVITIES:** The Audio-Visual Productions Branch approves release of Armed Forces stock footage which cannot be procured commercially for newsfilm television programs, theatrical productions, etc. The Branch cooperates with producers of some 35 major theatrical productions and 10-12 TV series featuring or relating to the Armed Forces. Information on Armed Forces films available for public non-profit showing or cleared for public service TV programs can be obtained from the Audio-Visual Productions Branch.

The Audio-Visual News Branch releases approximately 300 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Audio-Visual News Branch releases taped and filmed messages by Secretaries and Service Chiefs, provides advice and guidance to documentary film and TV producers on military subjects.

The Branch also releases to the press and television approximately 2,000 photographs per year.

### **Armed Forces Institute of Pathology Medical Illustration Service** Washington, D. C. 20305

Morris M. Goldberg, *Chief, Medical Illustration Service*  
Phone: 576-2866

John A. Ey, Jr., *Asst. Chief, Medical Illustration Service*  
Phone: 576-2867

James N. Young, *Chief, Training Aids Division*  
Phone: 576-2865

Miss Daisy B. Howze, *Chief, Audio-Visual Support Center*  
Phone: 576-2864

**ACTIVITIES:** This Institute makes or supervises films for the Armed Forces on medical subjects.

**FACILITIES:** In-house capability, and contracts through Office of the Chief, Communication-Electronics

**DISTRIBUTION:** AFIP operates a U.S. Army Audio-Visual Support Center for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces. Unclassified films are available to members of the medical profession, with borrowers paying return postage. For information about available films, write the Superintendent of Documents, Government Printing Office, Washington, D.C., 20402 and refer to *The Film Reference Guide for Medicine and Allied Sciences*.

### **Directorate for Armed Forces Information and Education**

Paul J. Murdock, *Chief, Motion Picture Division*  
Phone: OXford 4-4943

Dallas Halverstadt, *Assistant Chief*  
Phone: OXford 4-4944

## ARMED FORCES: INFORMATION & EDUCATION

• This office produces and distributes information films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and to Armed Forces TV networks in overseas locations.

## DEPARTMENT OF THE AIR FORCE The Pentagon, Washington, D. C.

• The U.S. Air Force produces approximately 400-500 reels of film each year by contract with commercial producers or in-service. These films are used by all levels of management for education, training and informational briefings.

**ACTIVITIES:** Headquarters, USAF at the Pentagon, Washington, D.C. The management focal point within the Air Staff for all photographic policy is the Audio-Visual Systems Division, Directorate of Operations. Complete address is:

Hq. U.S. Air Force  
AFXOPXB  
Washington, D.C. 20330

The key personnel in charge of the program are:

Col. William F. Gallogly  
Thomas E. Farmer

This office is responsible for determining or validating requirements for all Air Force motion pictures and insuring that the capability exists within the Air Force to either procure them by contract or produce them with in-house facilities. In this respect, they monitor the Aerospace Audio Visual Service, a technical service under the Military Airlift Command. Complete address is: Hq MAC (MAXPDV) Scott AFB, III 62225. The key personnel in charge of the program are: Lt. Col. Robert J. Arblaster and Major Phillip Krasney. The Aerospace Audio-Visual Service is directly responsible for producing or procuring films, adequate photographic documentation of the total Air Force mission and distribution of release prints.

**FACILITIES:** The Aerospace Audio-Visual Service, Orlando, AFB, Florida, is the headquarters for the Air Force world-wide photographic program. Complete motion picture production facilities located at the 1365th Photographic Squadron, Orlando, AFB, Florida, and at the 1352nd Photographic Group, Los Angeles, California, support Air Force-wide production requirements.

1350th Motion Picture Squadron, AAVS, Wright-Patterson AFB, Ohio, is responsible for contract procurement and commercial production of Air Force films, and provides in-service engineering and film report type productions to technical commands. The 1350th Motion Picture Squadron also maintains the USAF Film Depository, a film archive with historical and current film footage holdings in excess of 99,000,000 feet.

AAVS also maintains photographic units at Vandenberg AFB, Lompoc, Calif.; Ent AFB, Colorado Springs, Colo.; and Andrews AFB, Camp Springs, Md to provide documentary and instrumentation coverage of Air Force missile and other activities. A squadron based at Ton Son Nhut AB, near Saigon, Vietnam, handles all Air Force photographic requirements — including gun cameras, strike photography and combat documentation but excluding reconnaissance photography — throughout the entire combat zone. Combat documentary teams, capable of rapid deployment anywhere in the world, are permanently located at March AFB, Riverside, Calif.; Offutt AFB, Omaha, Nebr.; and Westover AFB, Chicopee Falls, Mass. Photographic detachments are also located overseas, in the Far East, Europe and certain other areas of the world, to provide historical and combat documentation film coverage of important events of national and Air Force interest.

Additional information regarding the Air Force Film Program may be obtained by contacting:

Col. William S. Barksdale, Jr.  
*Commander, Aerospace Audio-Visual Serv.*

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phone: 212 PL 7-3641



## audio-visual programs of the U.S. government:

DEPARTMENT OF THE AIR FORCE:

ice, Orlando AFB, Florida 32813  
Phone: (305) 841-5611, ext. 501

Lt. Col. Donnell E. Bjoring, *Deputy Chief of Staff, Aerospace Audio-Visual Service (MAC) Operations*, Orlando, AFB, Fla. 32813  
Phone: (305) 841-5611, ext. 2226

• Specific information regarding the Commercial Production of Air Force films may be obtained by contacting:

Major Lawrence C. Albers, *Commander*  
1350th Motion Picture Squadron, AAVS (MAC)  
Wright-Patterson AFB, Ohio 45433  
Phone: (513) 255-3058

DISTRIBUTION: Approved Air Force films, filmstrips and related visual aids are distributed by the Aerospace Audio-Visual Service (MAC) through the centralized facilities of the Air Force Film Library Center, St. Louis, Mo. This facility routinely distributes 360,000 films per year to Air Force units and other agencies all over the world. The present active inventory consists of nearly one-half million prints of more than 6,000 separate film subjects. The Film Library Center also maintains overseas central Film Libraries located in Germany, Panama, Japan and Alaska, with a Branch Film Library in the United Kingdom. These libraries are strategically placed and stocked to service approximately 140 Base Film Libraries located throughout the world. Information regarding distribution of these films can be obtained by contacting:

Major Theodore R. Hammer, *Commander*,  
1356th Film Library Squadron, AAVS (MAC), 8900 South Broadway,  
St. Louis, Missouri 63125  
Phone: MELrose 1-4800, ext. 671

## DEPARTMENT OF THE ARMY

Pentagon, Washington, D.C. 20315

• The Chief, Communications-Electronics of the Army is responsible for policy matters on the procurement, production, distribution and utilization of all official motion pictures of the Army. As the DA Staff contact point, all film programs are coordinated by the Pictorial & Audio-Visual Division of the Office of the Chief, Communications-Electronics. Information pertaining to pictorial and audio-visual activities may be obtained from the following:

Col. C. W. Huff, *Chief, Pictorial & Audio Visual Division*  
Phone: OXFord 7-3520

Lt. Col. B. F. Dubes, *Chief Photographic Branch*  
Phone: OXFord 5-3806

Lt. Col. G. T. Gabela, *Chief, Television Branch*  
Phone: OXFord 5-4395

James A. Moses, *Chief, Audio-Visual Distribution and Utilization*  
Phone: OXFord 7-2039

The Army Pictorial Center is responsible for the actual production and initial distribution of official motion pictures and related audio-visual materials. Information concerning contracts for writing, production and procurement may be obtained from:

Commanding Officer, Army Pictorial Center,  
35-11 35th Avenue, Long Island City, New York 11106. Phone: 937-0600.

AUDIO-VISUAL SUPPORT CENTERS. All official motion pictures, film strips, transparencies, language training materials and related audio-visual material are distributed throughout the U.S. Army by the Army Audio-Visual Support Distribution

and Utilization System. This system is composed of three segments: (1) the Pictorial & Audio-Visual Division, OCC-E; (2) the Distribution Branch of the Army Pictorial Center; and (3) the network of Audio-Visual Support Centers located at headquarters major commands, major service schools and throughout the Zone of the Interior and overseas commands.

## DEPARTMENT OF THE NAVY Washington, D. C. 20390

• The U.S. Department of the Navy produces motion pictures and still photographs for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical, historical, indoctrination, safety and recruiting uses, public relations, to name a few key subject areas.

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films, are handled by the Commander, Naval Air Systems Command (AIR-5393), Navy Department, Washington, D.C. 20360.

Captain J. J. Crowder, USN—Code (AIR-5393)  
*Director, Photographic Division*  
Phone: OXFord 8-3416

E. L. Randel, Code (AIR-5393) *Head, Training Film & Motion Picture Branch, Photographic Division*  
Phones: OXFord 8-3470, OXFord 8-3472

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D.C. 20390.

Cdr. Donald A. Needham, USN. *Officer in Charge*  
Phone: OXFord 8-2901

M. D. Bennett, *Acting Director*  
*Purchase Division*  
Phone: OXFord 8-2844

FACILITIES: The U. S. Naval Photographic Center, a field activity of the Naval Air Systems Command, is the central photographic laboratory for the Navy Department and the Navy's largest photographic activity. The Center, composed of about 540 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment, supervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries and motion picture distribution division.

The motion picture production facilities at the Center are modern and complete. There is a sound stage, film and tape recording and mixing equipment, an art and animation group and editorial branch. Here experienced script writers and artists collaborate with Navy photographers and technicians, maintaining high standards of quality for Navy productions. The processing division has the capability to develop and print negative film and release prints in 35mm and 16mm black-and-white and negative-positive color. About 75 percent of all Navy films, however, are contracted with established commercial producers.

In addition, there is a growing requirement for films to report on the Navy's research and development activity. To meet this need, a TV closed circuit kinescope facility has been installed. Two video tape recorders and kine-recorders together with viscomat processing make for rapid completion of urgent films.

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval Establishment, other government agencies and to commercial concerns on a cash sale basis. The Still Picture Department produces all types of still photography such as press, serials, murals, and official portraits. Modern continuous roll paper printing and processing units meet the Navy's large volume print demands. There are



## "A YEAR TOWARD TOMORROW"

PRODUCED FOR THE OFFICE OF ECONOMIC OPPORTUNITY

Our thanks...

...to the Motion Picture Academy of Arts and Sciences  
for the nomination for Best Documentary of the Year...

...and our thanks to those who made  
this nomination possible...

PAUL NEWMAN-Narrator ED LEVY-Writer-Director  
WILLIAM GARRONI and ROSS LOWELL-Photography  
JOHN OETTINGER-Editor FRANK LEWIN-Original Music

*Carl V. Raspedale*  
President, SUN DIAL FILMS Inc.

**SUN DIAL FILMS, Inc.**

New York Washington, D.C. California  
318 E 45th St. New York, N.Y. (212)889-6575

## audio-visual programs of the U.S. government:

### DEPARTMENT OF THE NAVY:

also complete negative, positive and transparency color processing facilities.

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U. S. Naval Station, Washington D.C. 20390

Captain R. G. Hanecak, USN,  
*Commanding Officer*  
Phone: OXFord 8-2101

Cdr. T. E. DeVees, USN, *Head*  
*Motion Picture Department*  
Phone: OXFord 8-2142

**DISTRIBUTION:** Prints of all Navy films available to the public can be purchased from DuArt Labs, Inc., 245 W. 55th St., New York, New York, under an annual contract administered by the General Services Administration. Civilians may borrow films from Naval District Public Information Officers, Training Aids Libraries, Aviation Films Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve government requests for film showings. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D. C. 20350.

### United States Marine Corps

• For information on U. S. Marine Corps films, which are produced by the Department of the Navy, write to the office of:

Commandant of the Marine Corps (Code A03P)

### UNITED STATES MARINE CORPS:

Headquarters, U. S. Marine Corps  
Henderson Hall  
Arlington, Virginia 22214

### DEPARTMENT OF AGRICULTURE

#### Office of Information

#### Motion Picture Service

Washington, D. C. 20250

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Martin Lobbell, *Chief Motion Picture Service*  
Phone: DUDley 8-6072

Homer Boor, *Producer*  
Phone: DUDley 8-3628

Judd Scott, *Producer*  
Phone: DUDley 8-6518

Gilbert Courtney, *Producer*  
Phone: DUDley 8-3319

Joseph Sanders, *Chief, Business Management*  
Phone: DUDley 8-7263

Arthur Foster, *Chief of Laboratory*  
Phone: DUDley 8-6747

James E. Alford, *Chief of Distribution*  
Phone: DUDley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*  
Phone: DUDley 8-3629

**ACTIVITIES:** The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. Maintains an extensive 16mm color stock footage library of

### U.S. DEPARTMENT OF AGRICULTURE:

agricultural scenes which are for sale at nominal cost.

**FACILITIES:** The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

**DISTRIBUTION:** Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from Washington, and prints of most films may be purchased from DuArt Film Laboratories, Inc., 245 W. 55th St., New York, N.Y., 10019. Catalogues are available of motion pictures, films suitable for TV showing, state produced films and of stock footage scenes.

**PUBLICATIONS:** Two catalogs contain complete listings of USDA motion pictures; one of these provides data on films for general 16mm distribution; the other lists films available for public service showings by television stations.

### DEPARTMENT OF COMMERCE

Washington, D. C. 20230

• The U. S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices under the jurisdiction of this Department.

#### Business & Defense Service Administration

James L. Oliver, *Director*  
*Scientific, Photographic and Business*  
*Equipment Division*  
Phone: WOrth 7-3518

Earl Young, *Motion Picture Analyst, Motion*  
*Picture & Photographic Products Branch*  
Phone: WOrth 7-2911

• The Motion Picture and Photographic Products Branch was established to serve the motion picture apparatus, equipment and supplies industries. It performs many functions, some of the

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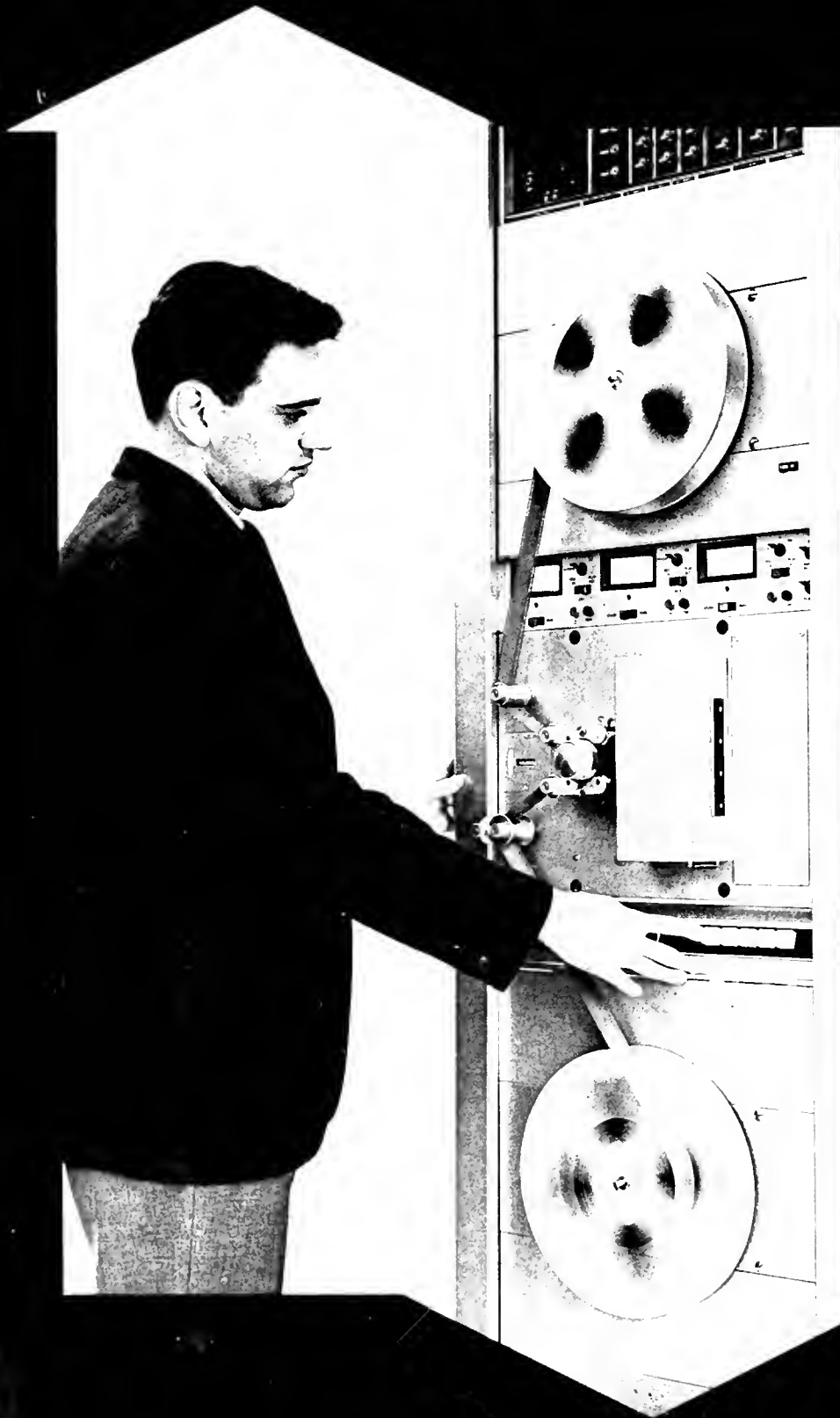
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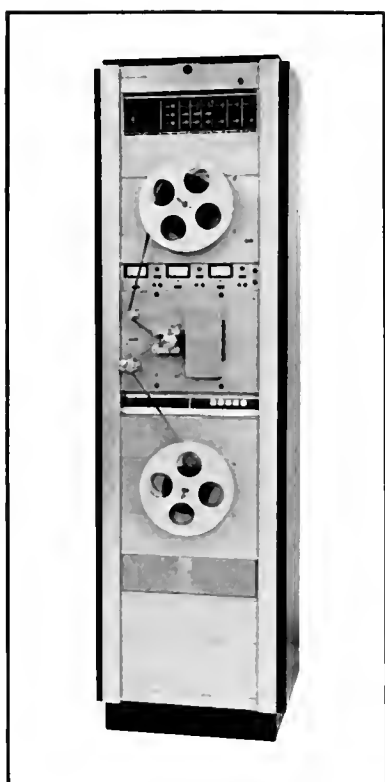
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## audio-visual programs of the U.S. government:

### U. S. DEPARTMENT OF COMMERCE:

more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters on where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. The Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

### Environmental Science Services Administration (ESSA)

Stanley B. Eames, *Director of  
Public Information*  
George A. (Jeff) Baker, *Radio/TV/Film  
Officer*  
Phone: (301) 496-8243

• ESSA established a centralized film development office within the Office of Public Information in 1966 to administer and supervise the production of informational and educational films for all components of the Agency. Film and tape spots, short and special features for both radio and TV also are under the direction of this office. A new informational film on tornados, to replace an older production on this subject, is

scheduled for release in the early spring of 1967. Other old films on the earth sciences also are slated for updating and reissuance.

The development of new films and an expanded stock footage library are in the blueprints for this office. ESSA's film library now combines films formerly distributed by the U.S. Weather Bureau, the U.S. Coast and Geodetic Survey and the Ionospheric Radio Propagation Laboratory of the Bureau of Standards.

Direct inquiries about these films to: Environmental Science Services Administration, U.S. Dept. of Commerce, Washington Science Center, 6001 Executive Blvd., Rockville, Md. 20852. Attention AD133.

### Bureau of Public Roads

William F. Hall, *Chief, Photographic Section*  
Phone: WOrth 7-3013

**ACTIVITIES:** This Bureau produces films on subjects pertinent to highway development, safety and related subjects, sometimes in cooperation with other government agencies, state and local highway departments, and other interested organizations.

**FACILITIES:** In-house capacity.

**DISTRIBUTION:** These films are available on a loan basis, with borrower paying return transportation, from Chief, Photographic Section, Bureau of Public Roads, Washington, D. C. 20235. Films may be purchased by responsible organizations, by inquiry to same address.

• Audiovisual media play a key role in training, human relations and public information programs conducted by agencies of the Federal government.

### U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE Washington, D. C. 20202

Andrew R. Mohr, *Research Coordinator, Research Branch, Division of Higher Education Research, Bureau of Research, U. S. Office of Education, 400 Maryland Ave., S.W., Washington, D.C. 20202*  
Phone: (202) 963-4548

• The Office of Education administers Title VII of the National Defense Education Act, which provides research grants in the uses of new educational media, and for the dissemination of information about such media.

The Office of Education also conducts studies and surveys, prepares catalogs and bibliographies, and provides consultative services on educational uses of audio-visual materials. For information on this program write office above.

### Captioned Films for the Deaf (Division of Educational Services,

Bureau for Education of the Handicapped)

Dr. William J. Rioux, *Acting Associate Commissioner, Bureau for Education of the Handicapped.*  
Phone: 962-1955/6

Dr. John A. Gough, *Acting Chief, Division of Educational Services; Chief, Captioned Films for the Deaf, Bureau for Education of the Handicapped.*  
Phone: 963-3060 65

• The Captioned Films for the Deaf branch administers a program of educational media under



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**audio-visual programs  
of the U.S. government:**

**CAPTIONED FILMS FOR THE DEAF:**

P. L. 85-905, as amended by P. L. 87-715 and P. L. 89-258. These laws provide for promoting the general welfare and the educational advancement of deaf persons. Captioned Films for the Deaf furnishes a free loan service of films for the deaf; conducts research in the use of films and other educational media for the deaf; produces and distributes films, filmstrips and related material for the deaf and for persons who work closely with the deaf (parents, employers, etc.). The branch also provides for the training of persons in the utilization of these materials. •

**United States Public Health Service  
Public Health Service Audiovisual Facility  
Atlanta, Georgia 30333  
All Phones: (404) 633-3311**

Dr. James Lieberman, *Director*  
Edward F. McClellan, *Deputy Director*

Jerome K. Barnett, *Asst. Director for  
Operations*  
Joseph A. Staton, *Special Projects Officer*  
Dr. Richard Fuisz, *Associate in Biomedical  
Communication*  
Dondell C. Cotter, *Program Management  
Officer*  
Katherine C. Skogstad, *Information and  
Publications Officer*  
Jack C. Kirkland, *Chief, Motion Picture &  
Television Section*  
Robert S. Craig, *Chief, Graphic &  
Photographic Arts Section*  
Dr. Norman L. Cole, *Chief, Educational  
Studies & Development Section*

Charles N. Farmer, Jr., *Chief  
Audio-Visual Systems Planning Section*  
O. T. Chambers, *Chief, Cataloging & Special  
Reference Section*  
Robert Sumpter, *Chief, Acquisition, Retention  
& Distribution Section*

**ACTIVITIES:** The Public Health Service Audiovisual Facility plans, directs, conducts and coordinates a national program in biomedical communication. It operates the central installation in the Public Health Service for development, production, distribution, evaluation and utilization of motion pictures, videotapes, and other audiovisual forms.

In addition to its production program, the Facility, through a newly established educational program, provides consultation and assistance to schools of the health professions, and is responsible for the development of specialized conferences, seminars and workshops. A recently established audiovisual systems planning activity concerns itself with the development of communications systems in a wide variety of health and health-related institutions.

In 1966, under the leadership of the School of Medicine at Tulane University, the Facility planned for the establishment of a new graduate program in biomedical communication. The curriculum was developed through a consortium of institutions of higher learning which, in cooperation with the Facility, will sponsor the first program scheduled for Fall, 1967.

The Community Medical Television System, the nation's first medical network on the 2500 Mega-Hertzian instructional bandwidth, will begin operation in Spring of 1967, under the Facility's leadership and coordination. It will link, with line-of-sight transmitters, Emory University Medical School and Hospital; Grady Memorial Hospital, Emory's teaching hospital; the Georgia Department of Public Health and its Mental Health Institute; the Veterans Administration Hospital and the Audio-Visual Facility. Initially, programs will be transmitted from

**PUBLIC HEALTH AUDIOVISUAL FACILITY:**

Grady and the Facility and will be received by others hooked into the network. The System, if successful, will serve as a prototype for others of its kind throughout the nation.

**FACILITIES:** The Facility has complete in-plant motion picture, filmstrip and television, production and laboratory equipment located in a four-story building designed especially for audio-visual activities. In addition, the Facility acquires, prints and distributes medical and health-related films, makes multiple prints and distributes them throughout the world, operates the National Archives of Medical Motion Pictures and maintains an international central reference file of medical audio-visuals.

**DISTRIBUTION:** Public Health Service films are available from the U.S. Public Health Service Audiovisual Facility, Atlanta, Georgia 30333, on loan to schools of the health professions, other educational institutions and medical-health organizations throughout the U. S. and abroad. Films are listed in a Public Health Service Film Catalog published by the Facility. Information on teaching films is also available from a central reference file.

**REFERENCE SOURCES:** Three other film catalogs are published by the Facility: *Film Reference Guide for Medicine and Allied Sciences*; *Cancer Film Guide*; and *Neurological and Sensory Disease Film Guide*. A special catalog of films in areas of heart disease, cancer, and stroke was released in February, 1967. Other specialized reference works are in production. A master international index is maintained to support special requests for film information not otherwise available.

**PRODUCTIONS:** Among recent 16mm motion pictures produced are: *Spot Prevention*, an animated film designed to promote measles vaccination; and *Rx: Innovation*, a film discussing the broad aspects of biomedical communication, its problems and resources. A series of 8mm single-concept teaching films dealing with various phases of rehabilitation for victims of stroke also has been released. In addition, videotapes and tape-to-film transfers have been released on heart disease including: *The Totally Implantable Mechanical Heart*; *Operable Heart Disease in Infancy*; and *Reconditioning of Coronary Prone and Coronary Stricken Subjects*. As in 1966, more than 100 films are scheduled for production in 1967-68, many of which will have Spanish and French sound tracks as well as the original English. •

**Social Security Administration  
Baltimore, Maryland 21235**

Roy L. Swift, *Information Officer*  
Phone: 944-5000 ext. 2187

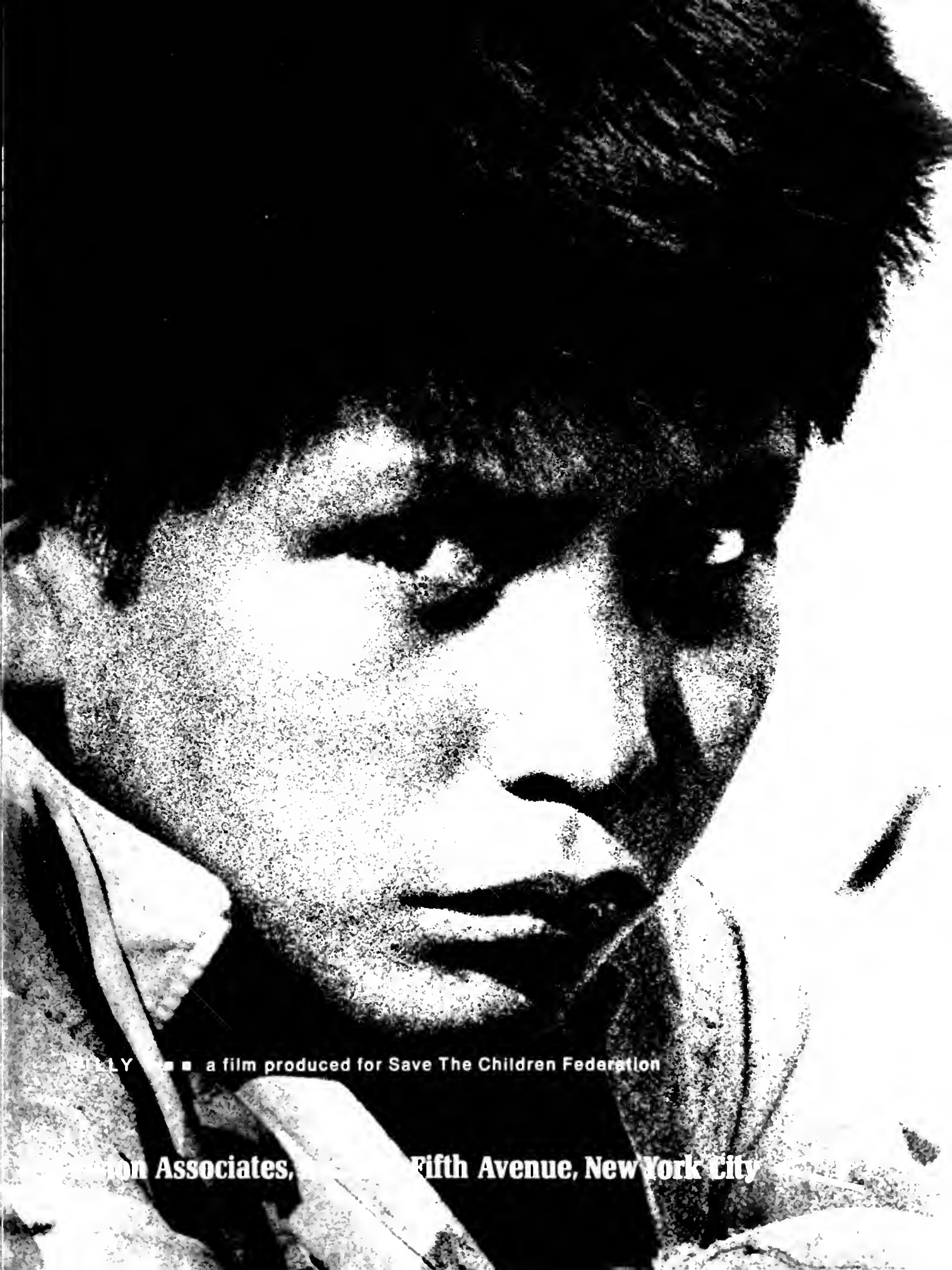
Robert T. Fenwick, *Chief, Audio-Visual  
Branch, Office of Information*  
Phone: 944-5000, ext. 5587

**ACTIVITIES:** The Social Security Administration produces and distributes films on Old Age, Survivors, and Disability Insurance, and on Health Insurance (Medicare). These are public information films designed to explain to the viewer what he needs to know about the social security law and what benefits he might be entitled to. Most films and spots are intended for both television and theatrical use.

**FACILITIES:** The Administration has a small studio and limited facilities located in the Baltimore Headquarters Building. Much film work is contracted to commercial producers.

**DISTRIBUTION:** Through 710 District and Branch offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

• Additional text on other Federal audiovisual programs, not received at presstime, will appear in an early Production Review supplement.



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Production Associates, 100 Fifth Avenue, New York City

## audio-visual programs of the U.S. government:

### DEPARTMENT OF INTERIOR

Washington, D. C. 20240

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

#### Office of the Secretary

Harlan Wood, *Office of Information*  
Phone: (202) 3-13-3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office. A Departmental film catalog is available on request.

### The U. S. Bureau of Mines

Dr. A. Nicholas Vardac, *Officer-in-Charge*,  
*Motion Picture Development and Production*  
Bureau of Mines, Washington, D.C. 20240  
Phone: REpublic 7-1820, Ext. 3359

Meyer Reimess, *Chief, Film Distribution*,  
*Bureau of Mines*  
4800 Forbes Ave., Pittsburgh, Pa. 15213

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of states and areas and with mineral commodities including metals, non-metals and petroleum. Recently released films include: *Helium Aluminum - Metal of Many Faces*, and a new version of *Arizona and Its Natural Resources*.

FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers.

The Bureau maintains no production facilities. DISTRIBUTIONS: About 5,000 prints of films are distributed to the public on a free loan basis from the center film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213, and from depositories in 40 states. Annual number of showings is 200,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.

PRODUCTIONS: Films in current production include: A presently untitled film on steel; one on the conservation and re-cycling of mineral wastes; on land reclamation, and a new film, *Nevada and its Natural Resources*. The following TV series are available: *Down to Earth*; *States of the Union*; *Out of the Earth*.

### The Bureau of Reclamation

Ottis Peterson, *Assistant to the Commissioner*,  
*Information*  
Phone: (202) 3-13-4662

ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states - usually "low budget," sound-color films which run 14 or 28 minutes for TV use. Film catalogs are available from the Washington, D.C., office of the Bureau; the Regional offices and the Film Distribution Center in Denver.

FACILITIES: Most of the film work for the Bureau of Reclamation is contracted by the appropriate Regional office with commercial producers. There are seven Regional offices, all in the western states, supervised by the Washington office.

DISTRIBUTION: Distribution of Bureau of Reclamation films is now accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 53, Denver Federal Center, Denver, Colorado. On occasion, surplus prints are loaned to

educational institutions for their distribution libraries.

PRODUCTIONS: Recent productions include: *Rivers in the Sky*, a picture with unusual cloud effects resulting from time-lapse photography, to show research in weather modification. *Flaming Gorge*, the story of the construction of a high dam on the Green River in the Rocky Mountains in northern Utah which was selected as the winner in public relations, sales and advertising in an industrial photography competition; *Power for a Nation* in which the Bureau of Reclamation collaborated with other Department agencies to portray the role of the Department in hydropower production. The Bureau of Reclamation is also distributing prints of *New Water for a Thirsty World* which was produced by the Office of Saline Water of the Department of the Interior.

### The Bureau of Land Management

John A. Mattoon, *Information Officer*  
Phone: (202) 3-13-3609

• Four films are available from the Bureau's Washington, D.C. office and from 11 State offices in western states.

Available for loan and for TV showings are: *Alaska, Land to Grow On*, 28-minute color film on public lands and resources in Alaska; *Water-shed Conservation*, demonstrating water conservation on the public lands; *Rogue River Country*, 28-minute color film about the recreational opportunities and wealth of natural resources found in the Rogue River Valley of southwestern Oregon, and *This Waiting Land*, a 27-minute color film, which contrasts pioneering a century ago with present day multiple use resources management. State BLM offices having film libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.



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(Air Afrique)  
*Islands of the Trade Winds* .....in French  
(UTA French Airlines)  
*Live Via Early Bird* .....in German, French,  
Spanish, Italian, Japanese (COMSAT)

#### FRANK WILLARD PRODUCTIONS

*An Industry for San Miguel*  
in Spanish and Portuguese  
(Governments of Guatemala  
and Brazil).

#### JERRY FAIRBANKS PRODUCTIONS

*Animal Stories* (lipsync)  
*Tales of the Border* ..  
*Monkey Business* ...  
... both in Spanish

#### WALTER WISE PRODUCTIONS

*NAWAPA* ... in Arabic and  
Spanish (Ralph Parsons)  
*Early Bird* ... in Thai  
(Siamese) (COMSAT)

#### NORTH AMERICAN AVIATION, INC.

*Saberliner* ... in German  
(Sales Film)

#### CATE & McGLONE FILMS

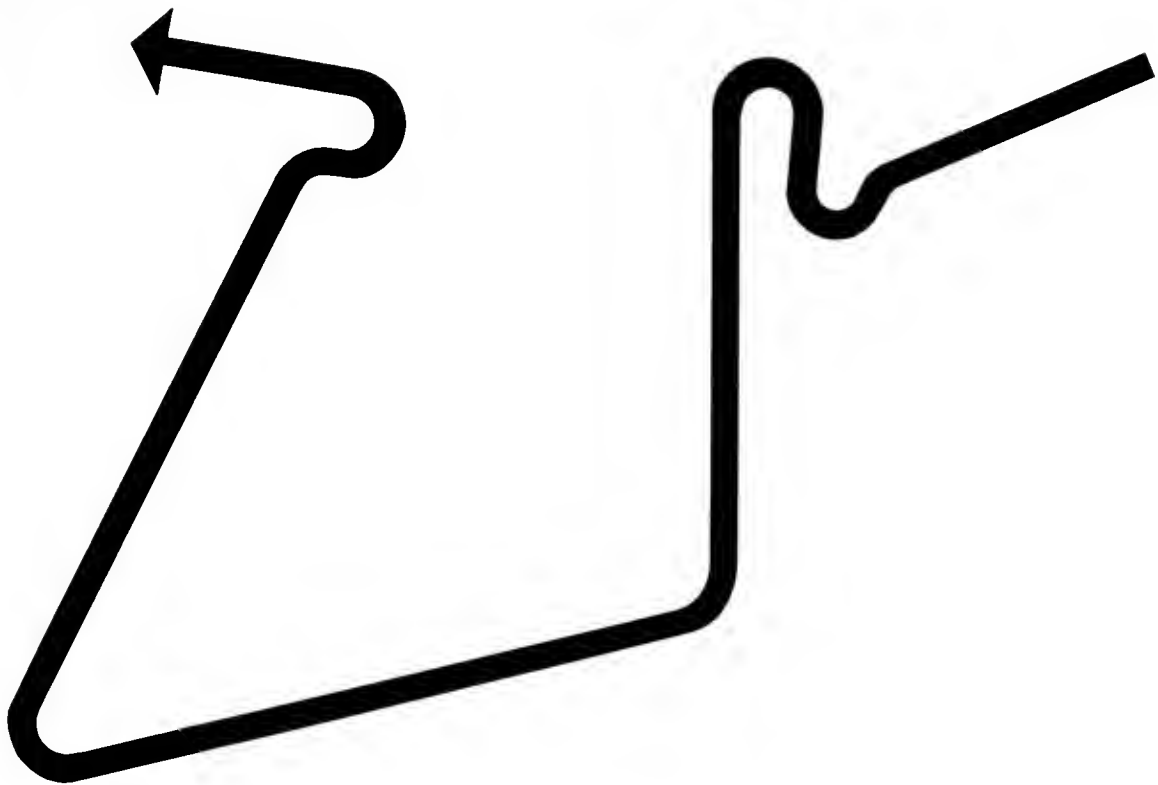
*Skydrol* (Monsanto) .....in Spanish  
and Japanese  
*Pydrol* (Monsanto) .....in Spanish, Japanese  
and Portuguese  
*Western Airlines Story* .....in Spanish

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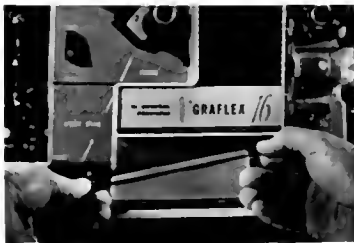


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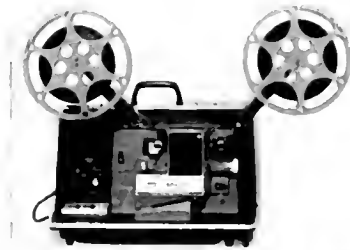
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In Canada Graflex of Canada Limited

## audio-visual programs of the U.S. government:

### The U. S. Geological Survey

Frank H. Forrester, *Information Officer*  
Phones: 343-4646-4647

• This office maintains and distributes a limited collection of motion picture films dealing with the earth sciences. Of major interest are the award winning films, *The Eruption of Kilauea*, 1959-60 and the earlier film release, *The 1955 Eruption of Kilauea*. These show, at close range, the spectacular eruption of the Kilauea volcano on the island of Hawaii.

Recent film releases include the *Alaskan Earthquake*, 1964 and *The Sea River*. The first of these films documents the destructive effects of the March 27, 1964, Alaskan earthquake both graphically and pictorially in on-the-spot scenes. The *Sea River* film records hydrological investigations carried on in The Amazon River Basin as a joint operation between the Geological Survey and the Brazilian Navy.

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Washington, D.C. 20242.

### U. S. Fish & Wildlife Service

Elliot A. Macklow, *Chief, Audio-Visual Services*, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service.  
Phone: (202) 343-6897

ACTIVITIES: Using commercial contractual motion picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements, radio spot announcement discs, slides,

specialized publications, etc. are also produced and distributed.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 200 Government and private film libraries, 22 fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog listing the commercial fisheries films distributed and the instructions for obtaining them may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained. Films and information may be obtained by writing Audio Visual Services, Bureau of Commercial Fisheries, 1815 N. Ft. Myer Drive, Arlington, Va., 22209. Requests for films to be sent outside the U. S. should be made to the nearest U. S. Embassy or Consulate. Applications are accepted from institutions wishing to serve as non-profit film libraries.

PRODUCTIONS: The motion picture, *Flavor of Maine*, sponsored by the Maine Sardine Council, is now in active distribution. The films tentatively titled *Menhaden Town* for the National Fish Meal & Oil Assn., *Trout to Order* for the U.S. Trout Farmers Assn., and *Mullet Country* for the Florida Board of Conservation, all require seasonal filming and are in production. A 28-minute film, *Estuary*, is being planned for the five states bordering the Gulf of Mexico.

### Annual Review of Federal A-V Programs

• The extensive use of audiovisual media within the Federal Government is reflected in this special Production Review feature which updates current productions, names of key staff members and other useful background data. Films are helping train and inform workers and the public.

DEPARTMENT OF TRANSPORTATION  
FEDERAL AVIATION ADMINISTRATION  
800 Independence Avenue, S.W., Room 412E  
Washington, D.C. 20533  
Phone: WOrth 2-5693

John A. Nugent, *Chief*  
*Motion Picture Branch*, HQ-450  
Martin S. Konigmacher  
*Senior Production Supervisor*  
James D. Helliwell, *Producer-Director*  
George M. Mathieu, *Project Coordinator*

ACTIVITIES: The Motion Picture Branch produces motion pictures and television programs designed to meet the needs of the Services and Offices which comprise the Federal Aviation Administration.

FACILITIES: The FAA uses both in-service capabilities and commercial contracts with industry in supplying its Motion Picture services.

FILM DISTRIBUTION: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-43.1, P.O. Box 1082, Oklahoma City, Oklahoma.

MOTION PICTURE PRODUCTION: Productions vary from highly technical training films to those designed for the general public.

United States Coast Guard  
Washington, D. C. 20226

H. E. Whitwer, *Chief, Motion Picture & TV Branch*, *Public Information Division*  
Phone: (202) WOrth 4-5303

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

FACILITIES: In-house capability. The Coast Guard

PLEASE NOTE:

October 19-20, 1967

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# Thank you.



All of us at Hanna-Barbera want to thank our many distinguished clients for helping us make 1966 our most successful year. We look forward to the privilege of serving the business film industry for many years to come. Clients with whom we worked:

AMERICAN TELEPHONE & TELEGRAPH COMPANY / THE BOEING COMPANY / GENERAL MOTORS CORPORATION  
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# “THE ARRIFLEX® STORY”

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No matter whether you have been using Arriflex cameras for years or contemplating buying your first, this 32 minute color and sound 16MM film provides “inside story” information that will heighten your appreciation or resolve your interest in these sophisticated filming tools.

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#### WHY ARE ARRIFLEX CAMERAS SO RELIABLE?

It's all in the meticulous unrelenting testing procedure before a single camera is ever checked out of the plant. “The Arriflex Story” shows you how and why more time is devoted to testing and inspection than actual fabrication. When finally you reach the final check-out test you'll understand why Arriflex cameras consistently produce ultra-sharp, rock-steady footage to the highest professional standards.

#### WHAT'S THE RANGE OF ARRIFLEX ASSIGNMENTS?

“The Arriflex Story” takes you literally around the world and to many of the more than 100 countries where Arriflex is the preferred camera among professional cinematographers. From Alaska to Zanzibar, on assignments as diverse as missile tracking to microbe hunting, from cinema art to newsreel, you will witness the facts that have earned Arriflex its reputation as the most versatile, most reliable professional motion picture camera in the world.

“THE ARRIFLEX STORY” is offered on loan without charge for screening anywhere in the continental U.S.A. to the following groups: Professional producers and cameramen, professional associations and affiliated chapters, institutions teaching motion picture production, Government Agencies and services concerned with motion picture production. Please request on letterhead.

Write Dept. BS

**ARRIFLEX CORPORATION**  
OF AMERICA  
P.O. BOX 1050 WOODSIDE, N.Y. 11377

## audio-visual programs of the U.S. government:

#### THE UNITED STATES COAST GUARD:

has limited in-house writing, directing, shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.

**DISTRIBUTION:** A catalog of U. S. Coast Guard films is distributed by film libraries in Washington, D. C. and at District offices in Boston, New York, Portsmouth, Miami, New Orleans, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.

**PRODUCTIONS:** Current productions include public information films of the Coast Guard in Viet Nam, and *Should the Day Ever Come* (the story of the Coast Guard Reserve). Planned productions include a search and rescue film and several training and indoctrination films.

#### NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

##### Office of Public Affairs-AudioVisual Program

Washington, D. C. 20546

Walter E. Whitaker, *Audio-Visual Officer*

Room 805, Reporters Building

Phone: 962-2516

Edward A. Pierce, *Director, Media Development Division*, Room 802, Reporters Building

Phone: 962-2161

Donald M. Swartz, *Chief, Motion Picture Branch*, Room S12, Reporters Building.

Phone: 962-2757

Clayton Edwards, *Chief, TV and Radio Branch*

Room S14, Reporters Building

Phone: 962-2795

Warren Phipps, *Chief, Distribution and Depository Room*, S11, Reporters Building

Phone: 962-2558

**ACTIVITIES:** These branches supervise the agency-wide production and distribution of films, TV and radio programs and other audio-visual materials on space and aeronautics, and coordinate requests for NASA assistance in production of all these media.

**FACILITIES:** Production requirements are fulfilled through in-house capabilities at NASA field installations and by contractors.

**DISTRIBUTION:** NASA films, tapes, stock footage and other AV resources are loaned through NASA Central Motion Picture Depository and Library. All requests for NASA assistance with non-governmental productions should be directed to Mr. Whitaker; requests to borrow NASA films should be directed to Mr. Phipps.

**PRODUCTIONS:** Those released in 1966 include: *Living in Space* (3 parts); *Log of Mariner N*; *Men Encounter Mars*; *Research Project X-15*; *Returns from Space*; *Geminii Mission Films*; *Science Reporter 13* ½-hour TV films); *Aeronautics and Space Report* (monthly TV series); *Production Aids for TV/Radio*.

#### POST OFFICE DEPARTMENT

Washington, D. C. 20260

Ira Kapenstein, *Special Assistant to the*

*Postmaster General, Public Information*

(Public Information Films)

Phone: 961-7500

Ray N. Mahan, *Director, Audio Visual Division,*

*Office of Special Assistant to Postmaster*

*General, Public Information*

Phone: 961-7077

**ACTIVITIES:** The Post Office Department currently uses Public Information film clips for Public Service, plus training and engineering photo reports.

**FACILITIES:** Limited motion picture production

#### THE POST OFFICE DEPARTMENT:

performed by the Department. Public Service film production is contracted:

**Bureau of Facilities, Procurement Division**  
Room 4206, Post Office Department  
Washington, D.C. 20260

**DISTRIBUTION:** Public information film clips for public service are distributed through U. S. Postmasters in all regions. Training films are distributed by Regional Directors in 15 regions.

#### U. S. TREASURY DEPARTMENT

Washington, D. C. 20025

Robert L. Skinner, *Management Analyst, Office of Management and Organization (Project Officer)*. Phone: WOrth 4-2463

Charles M. Lammond, *Public Information Officer, Internal Revenue Service (Technical Advisor)*. Phone: WOrth 4-4037

• *The Treasury Story*, a 28-minute, 16mm color film, was recently produced by the Treasury Department in 1966 to tell briefly the activities of the Bureaus and Offices which comprise its farflung operation. The production serves to orient new employees with Treasury functions and also brings graphically to the attention of public viewers the work of such organizations as Bureau of Customs, Engraving and Printing, the Mint, the Secret Service, and other key Treasury agencies. In its public viewing, it is adaptable to use by television, civic groups and schools. The film is now being revised to eliminate references to the Coast Guard, which is being transferred to the Dept. of Transportation. In addition, a 5-minute summary version will be produced for use in continuous automatic projectors.

#### The Internal Revenue Service

Washington, D. C. 20025

Charles M. Lammond, *Public Information Officer*. Phone: WOrth 4-4037

John Burleson, *Audio Visual Training Officer*.  
Phone: WOrth 4-3962

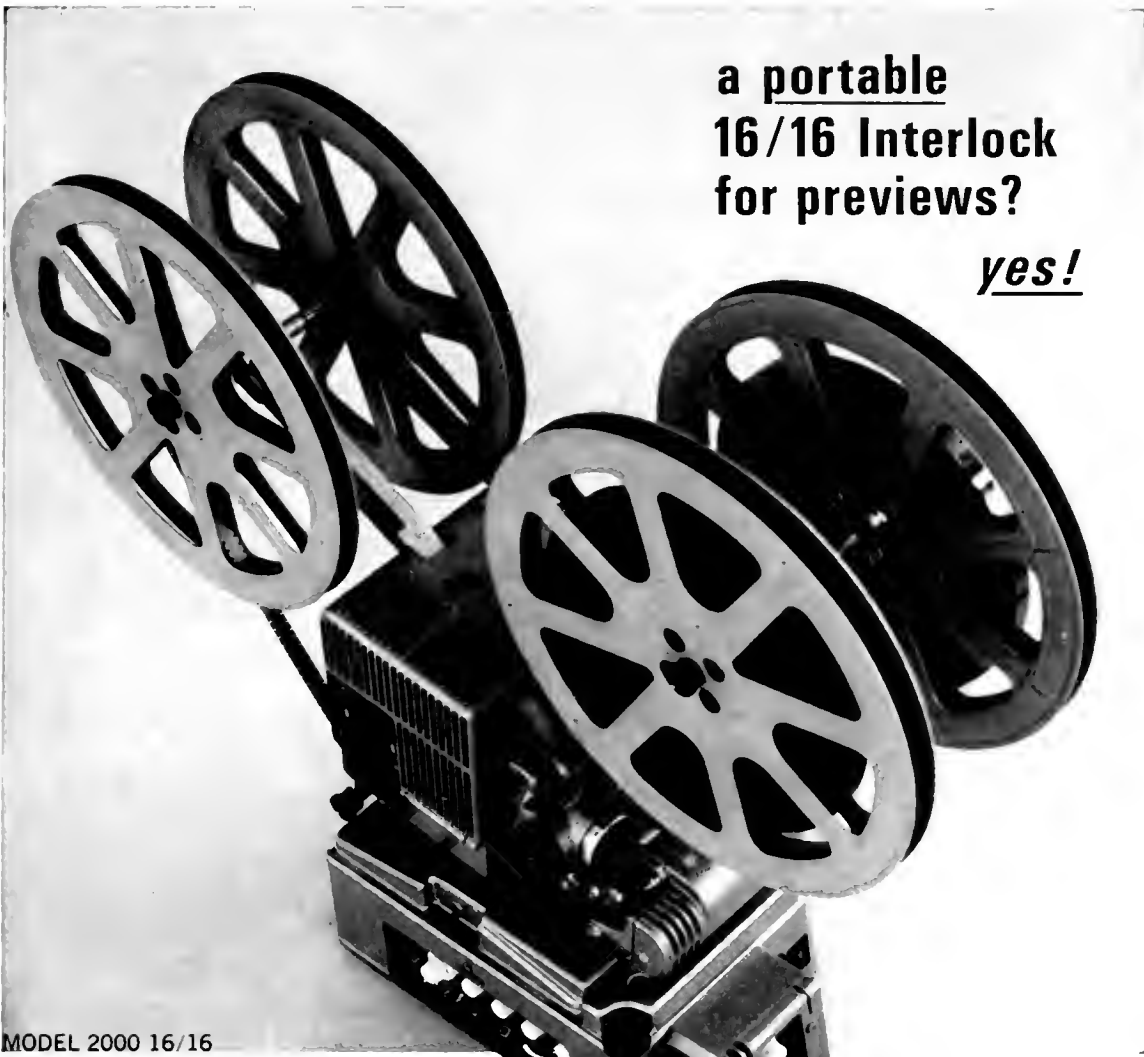
**ACTIVITIES:** Films for public and internal use are prepared by the Internal Revenue Service. Motion pictures for public viewing are produced by the Public Information Division, those for employee training or orientation by the Training Division. The Information Division also supervises production of television spot announcements for use during each tax filing period. It has also recently begun the production of films and TV spots in Spanish, partly to extend its taxpayer information in the U. S. and partly as an advisory aid to Latin American countries concerned with Federal government cooperative programs.

**FACILITIES:** The public information films of Internal Revenue Service are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with Internal Revenue Service personnel and sometimes with professional talent.

**DISTRIBUTION:** The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of Internal Revenue Service films.

**PRODUCTIONS:** The Public Information Division has prepared a new ½-hour film production featuring Dave Garroway to inform taxpayers about new developments in filing their federal income tax returns this year. In addition to this 16mm color production, it also has released a color film featuring Internal Revenue Service Commissioner Sheldon S. Cohen in an informal interview in which several matters of taxpayer interest are noted. The division also is preparing a ¼-hour color production on the new as-

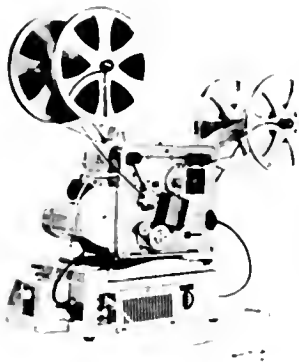




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\* Operates as a single system or double system projector \* Record on 200 mil track of the 16mm magnetic-deck \* Record on 100 mil magnetic striped 16mm picture film \* Mix \* Transfer \* Playback optical or magnetic sound \* And more

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## audio-visual programs of the U.S. government:

### THE INTERNAL REVENUE SERVICE:

pects of its machine processing tax returns, which this year become nationwide. Also nearing completion is a combination historical and informational film, *Mission for Millions*, which will give taxpayer viewers an insight into actual operations of Internal Revenue Service offices of all types. Other films, all in 16mm color, in the Internal Revenue Service library include: *Then and Now*—22 min.; *Time and Taxes*—18 min.; *The Inevitable Day*—22 min.; *Push Buttons and Taxes*—10 min.; *Moonshine and Taxes*—15 min. *Since the Beginning of Time, Then and Now*, and *Moonshine and Taxes* are available as 1-reel films for theater use.

### U. S. Savings Bonds Division

Jacob Mogelever, *Promotion Manager, U. S.  
Savings Bonds*  
Phone: WOrth 4-5702

• A variety of films telling the story of U.S. Savings Bonds is available, suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. All were made available to the Treasury by volunteers and showings take place under volunteer auspices. *The Land We Love*, 16mm, sound-color, 20-min., is a film tour produced by Warner Brothers in association with other major motion picture studios. *Wilbur Gets the Message . . . About Payroll Savings*, 16mm, sound-b&w, 20 min., has been cleared for television. *Danny Kaye for School Savings*, 16mm, sound-b&w, 16 min. is not cleared for television. *The Junior Astronaut*, 16mm, sound-b&w, 15 min., is cleared for television.

## UNITED STATES ATOMIC ENERGY COMMISSION

### Division of Public Information Audio-Visual Branch

Washington, D. C. 20545

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*

Phone: (301) 973-5365

Elton P. Lord, *Deputy Chief*

Phone: (301) 973-5476

Sid L. Schwartz, *Asst. to the Chief*

Phone: (301) 973-4239

James E. Westcott, *Photographer-Editor*

Phone: (301) 973-5476

Jon Fogel, *T/V-Radio Specialist*

Phone: (301) 973-4483

**ACTIVITIES:** This branch plans and carries out film, TV, radio and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. In 1966, 16 films were produced by the Commission and its contractors; about 20 films are planned for 1967. In addition, more TV clips and radio tapes are produced by the Commission and contractors every year. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 8 overseas film libraries, and issues popular-level and professional-level film lists.

**FACILITIES:** AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

**DISTRIBUTION:** AEC operates an 8,000 still photo library, and distributes films through 10 domestic film libraries which cover particular geo-

### U. S. ATOMIC ENERGY COMMISSION:

graphical areas. All films are for free-loan. Each library has about 319 titles (popular, semi-technical, and technical levels). The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films, and also supplies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hague, Holland, The National Science Film Library of Canada, The Puerto Rico Nuclear Center, and to USIS-Stockholm for use throughout Scandinavia. The Brussels and Buenos Aires libraries have about 80 films each in French and Spanish respectively. Information on libraries available from Washington office.

**STOCK FOOTAGE:** The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage counts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood, California 90046.

## THE UNITED STATES INFORMATION AGENCY

Washington 25, D. C.

George Stevens, Jr., *Director, Motion Picture & TV Service*

Phone: WO 2-6961

Anthony Guarco, *Deputy Director, Motion Picture & TV Service*

Phone: WO 2-6962

Anthony Loeb, *Special Assistant*

Phone: WO 3-3569

Howard Kirchwehm, *Program Manager*

Phone: WO 3-5938

Anthony Jowitz, *Production Manager*

Phone: WO 2-6170

Richard Mohler, *Chief News & Special Events Division*

Phone: WO 2-6974

Antonio Vellani, *Chief, Documentary Production Division*

Phone: WO 3-4130

John Barker, *Operations Manager*

Phone: WO 2-3053

Wilbert Pearson, *Chief, Comm-Med'a Attestation Staff*

Phone: WO 2-3102

Doug Smith, *Chief, Acquisitions Staff*

Phone: WO 2-7955

John R. Wheeler, *Chief, Administrative Office*

Phone: WO 2-6060

**SERVICES AND FACILITIES:** USIA produces, acquires and distributes abroad motion picture and television films for the overseas information and cultural program of the U.S. Government. The USIA audience numbers over 260 million television viewers in 92 countries plus some 750 million persons who annually see USIA films in theaters and private showings. Output ranges the full gamut of both media — from brief newsclips to feature length motion pictures and hour-long television dramas. These products are released in as many as 58 foreign languages.

**PRODUCTIONS:** Examples of the Agency's motion picture and television output include: *Nine From Little Rock*, depicting U. S. Civil Rights progress — a 20-minute production which won the 1965 Academy Award for the best short documentary of the year, *Nuestro Barrio*, a series of dramatic episodes on the Alliance for Progress now playing on television in Latin American cities; *Night of the Dragon*, a 26-minute documentary on Viet Nam shown theatrically and non-theatrically in 23 languages. *John F. Ken-*



Photograph by Theodore Jones

# Percent Is A Pretty Good Score!

The Educational Film Library Association's "Selected List of Recommended Films about Water Pollution" lists 18 films. We made 8 of them or 44%. No other producer made more than one.

Complicated and sensitive subjects such as water resources and pollution control programs deserve substantive film treatment. Stuart Finley, Incorporated has made 16 films for 8 clients in recent years on the subject of water management.



<b>Beargrass Creek</b>	Ohio River Valley Water Sanitation Comm.
<b>Coal and Water</b>	Ohio River Valley Water Sanitation Comm.
<b>Crisis on the Kanawha</b>	Ohio River Valley Water Sanitation Comm.
<b>The First Fifteen Years</b>	Ohio River Valley Water Sanitation Comm.
<b>George Washington's River</b>	U. S. Public Health Service
<b>Good Riddance</b>	Ohio River Valley Water Sanitation Comm.
<b>A Horseshoe Nail</b>	Susquehanna River Interstate Advisory Cte
<b>The New River</b>	Kimberly Clark Corporation
<b>Oil on the River</b>	Ohio River Valley Water Sanitation Comm.
<b>Oops!</b>	Ohio River Valley Water Sanitation Comm.
<b>Potomac Concept</b>	U. S. Department of the Interior
<b>Renaissance of a River</b>	Susquehanna River Interstate Advisory Cte.

<b>River Watchers</b>	Ohio River Valley Water Sanitation Comm.
<b>Teamwork on the Potomac</b>	Interstate Comm. on the Potomac River
<b>Twentieth Century River</b>	U. S. Army Corps of Engineers
<b>Water Resourcefulness *</b>	New York State Conservation Department

\* The above scene is from "Water Resourcefulness" produced for the New York State Department of Conservation. Winner—Gold Medal, New York International Film and TV Festival 1966

Other subject specialties include: solid waste management, green space, urban planning, physical education, mental retardation, language, and, of course, industrial films

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## audio-visual programs of the U.S. government:

*ncy*: Years of Lightning, Day of Drums, an 85-minute color feature on President Kennedy's term in office. The film has played in over 1000 commercial theaters. To date 29 language versions have been shown in 117 countries.



It is true, as you may have heard, that Parthenon is concerned with the development of a new type of motion picture display system, with usefulness to business and to education. However, the equipment will not be deliverable in quantities for some time. And then it will be available only to a relatively few organizations with certain specialized characteristics and needs. (Most of these organizations have already been informed.)

The system is intended for new usages of the film medium; *not competitive with, nor replacing, current applications of conventional business and educational films.*

Therefore, except for organizations already contacted, film users have no reason to delay contracting for any contemplated film productions, nor postpone purchase or leases of Fairchild, Technicolor, Eastman, or other presently available quality equipment.

—Cap Palmer

### PARTHENON PICTURES

2625 Temple Street, Los Angeles 90026  
(Area 213) 385-3911

### THE PEACE CORPS

Washington, D. C. 20525

Robert Haupt, *Administrative Assistant*  
*Office of Public Affairs*  
Phone: (202) 382-3737

ACTIVITIES: Limited film activity.

DISTRIBUTION: Two films, *A Mission of Discovery* (1964) and *A Choice I Made* (1965) are distributed by United World Free Films through 30 outlets in continental U.S., Alaska and Hawaii.

A third film, *Assignment: Langkawi* (1965), a story of Peace Corps nurses in Malaysia, is available on free loan to nursing schools and nursing organizations from Peace Corps, Washington.

### THE LIBRARY OF CONGRESS

Washington, D. C. 20540

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*

Phone: STerling 3-0400, ext. 217

John B. Kuiper, *Head, Motion Picture Section*

Phone: STerling 3-0400, ext. 721

Paul Spehr, *Motion Picture Librarian*

Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*

Phone: STerling 3-0400, ext. 458

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*

Phone: STerling 3-0400, ext. 484

Mrs. Virginia Colbert, *Acting Head, Special Services Section, Card Division*

Phone: STerling 3-0400, ext. 8039

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographical data.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered

for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any filmmaker may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog — Motion Pictures and Filmstrips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Building 159, Navy yard Annex, Washington, D.C. 20541.

The Library's collection of motion pictures comprises about 86,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is limited to assisting research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copy- and Records Service.

### GENERAL SERVICES ADMINISTRATION

#### The National Archives and Records Service

8th and Pennsylvania Ave., N. W.  
Washington, D. C. 20408

James E. Gibson, *Special Asst. to the Archivist of the United States for Audio-Visual Matters*  
Phone: 963-4275

James W. Moore, *Chief, Audio-Visual Branch*  
Phone: 963-6493

• The National Archives and Records Service is the repository for more than 50 million feet of historical motion pictures created by 100 Federal agencies and several non-government producers. The ever-growing collection includes a wide range of subjects covering the period from 1896 to the present.

Films are not loaned, but may be viewed by researchers, film producers or their authorized representatives. Duplicate negatives or masters of films or scenes may be purchased by individuals or producing companies subject to consent of the depositing agencies and copyright restrictions, if any.

At its new Federal Records Center in Suitland, Md., the National Archives and Records Service preprint materials of current motion pictures produced by or for Federal agencies. Federal agencies which, in the past, have relied on commercial producers and laboratories to store these materials are being encouraged to use this new central facility.

A completely new service now being offered to Federal agencies by the National Archives and Records Service is that of a color motion picture stock footage library. Recently started with the acquisition of a small stock footage library from one agency, it is anticipated that it will eventually serve as a central stock footage library for most non-Defense Federal agencies. Color masters of scenes in this library are available for sale to Federal agencies, individuals and producing companies on the same basis as masters and negatives of films belonging to the historical collections in the National Archives ing of equivalent footage for the Library.

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## FOCUS ON SPORT

**Durrance Film, "America on Skis" to Show in Theaters Next Autumn**

*America on Skis*, a ten-minute theatrical color film for the Eastman Kodak Company, produced and directed by Dick Durrance (to be distributed by Paramount Pictures Corporation) is now in production.

Durrance, one of America's foremost producers of ski films, is now on a three-month shooting schedule that will include the major ski areas of the United States.

The film, to be edited by Jean Oser and written by Bob Sertberg, will include location photography in New England, the Midwest, the Rocky Mountains and the West Coast. Even the subway ski-circuit at New York's Van Cortlandt Park will be included.

Durrance, who has been producing films for a variety of clients since 1939, was this country's first great international ski star. An Olympic standout, he has produced over 20 skiing films. A current television ski series, now in national syndication, includes 100 programs directed and photographed by Dick Durrance.

"I've done a lot of films that had nothing to do with skiing," says Durrance, "but skiing is naturally a particular love of mine. This film for Eastman Kodak will be, we feel, the most complete and definitive skiing film ever produced."

Eastman Kodak, whose photographic equipment will be carefully worked into the film's flow, recognizes the film as an exciting look at the tremendous growth of skiing in America. Fully utilized will be Durrance's ability to ski the trails with the film's subjects as he hand-holds the 35mm camera equipment. Extreme slow motion, telephoto and traveling shots will also be brought into play to capture the thrill of the sport.

After completion of *America on Skis*, Durrance will begin work on a preview film of the multi-million dollar resort, *Snowmass at Aspen*, now under construction in Colorado.

*America on Skies*, with an original music score, will be released by Paramount in the Fall of 1967, and will play to an estimated 55 million theater-goers all over the world.

\* \* \*

**"Basic Sailing" Film to Help Show Youngsters Boating Safety**  
With an ever increasing num-

ber of Americans "going down to the sea in ships" there is a growing need for instruction in the handling of sailboats.

To meet this need, *Basic Sailing*, a new 20-minute color film, has been sponsored by the Columbia Yacht Corp. in cooperation with the American National Red Cross, as a public service and produced by Victor Kayfetz Productions, of New York.

The Red Cross accepted the offer extended by Richard Valdes, President of Columbia Yachts, to sponsor the film required by the Red Cross for their stepped-up program of training instructors to teach youngsters the theory and practice of sailing. The film now completes the integrated Red Cross instructional package of a manual and paperback student's handbook on Basic Sailing.

George O'Day, well-known Corinthian sailor and vice-president of Columbia, teamed with Charles W. Russell, also a sailing enthusiast, and Director of Small Craft Safety for the Red Cross to become joint technical advisers for the safety film project.

\* \* \*

**Firestone Sponsors 27-Minute Film on PGA Golf Championship**

Highlights of the 50th PGA golf championship, played at the Firestone Country Club last summer, are featured in a new 16mm color movie narrated by Chris Schenkel. The 27-minute film, *PGA Golden Anniversary Championship*, presented by Firestone Tire and Rubber Company, is available for free-loan to community organizations, country clubs, television stations, high schools, colleges and resorts through Association Films.

The film covers the golf finals from numerous vantage points, via mobile cameras and telephoto lenses. You see key shots better than those who attended the PGA.

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## "The Wonder of Photography" at Expo 67

Canadian Kodak Pavilion Theatre Features "Cascade of Color" on Unique "Living" Water Screen for Climax of Presentation

SHIMMERING COLOR PICTURES will virtually spring to life on water in the Kodak Pavilion at Expo 67 — Canada's first World's Fair — being held in Montreal April 28 to October 27. Butterflies will appear to take flight, fish to swim, fireworks to explode in mid-air and colorful go-go girls to — go-go, as pictures are projected on a unique water screen composed of thousands of needle-like water jets.

### A Multi-Screen Color Show

It's all part of a multi-screen eight-minute slide show entitled *The Wonder of Photography* which will be presented in the 100-seat pavilion theatre, less than a two-minute walk from the Expo Express station on Ile Notre Dame.

The "cascade of color" on the water screen will climax the slide program. Pictures will grow, apparently out of nowhere, as rising and falling water refracts images of three color slides projected side by side. The images on the water will be formed by rear-screen projection with the aid of mirrors.

### Presented in Two Segments

A conventional screen will be used during the first portion of the show, to be followed by the water screen for the final three

minutes. Altogether, 12 Kodak Carousel projectors will be used with synchronized music narration. The program will explore the ways in which photography serves Man and his World — the theme of Expo 67.

In addition to the theatre, the Kodak Pavilion will include a Pho-

### A Special Expo 67 Report

☆ When Canada's Expo 67 is underway, we'll bring our readers the complete details, in pictures and text, of all that's new at this first category World Exhibition, supplementing the preview pages published several months ago. Experiences at Expo 67 will be invaluable to all who use audiovisual techniques in trade shows, at fairs and for their product displays.

to Information Centre where multilingual Canadian Kodak photo specialists will be on hand to assist camera fans. A free picture-taking guide to the grounds will offer information and suggestions to help visitors plan a photographic record of Expo 67.

A special exhibit area will display 24 large color transparencies



Visitors to Canada's Expo 67 will share "The Wonder of Photography" in a 100-seat Canadian Kodak Pavilion theatre where a virtual "cascade of color" climaxes the show with water screens refracting colorful images.

of photographs taken across Canada from a low flying helicopter. They illustrate the country's resources, modern cities, grandeur and old-world charm. Another series of displays will depict the role of photography in education, health and science, business and communication, and in leisure-time activities.

### Pavilion Has Fine Location

The one-story pavilion fronts on an attractive mall and extends back to a picturesque canal. It is situated midway between the Canadian and Russian pavilions and has 6,000 square feet of floor space.

Kodak suggests that any camera manufactured outside the United States be registered with the U.S. customs office before entering Canada. Canadian Customs regulations permit visitors to take a reasonable amount of film into Canada while visiting Expo 67.

We'll report again on this Kodak show in our Expo 67 feature.

### BACKGROUND ON PROJECT

☆ A unique water projection screen, composed of thousands of needle-like water jets, will produce a new dimension in images at the Kodak Pavilion.

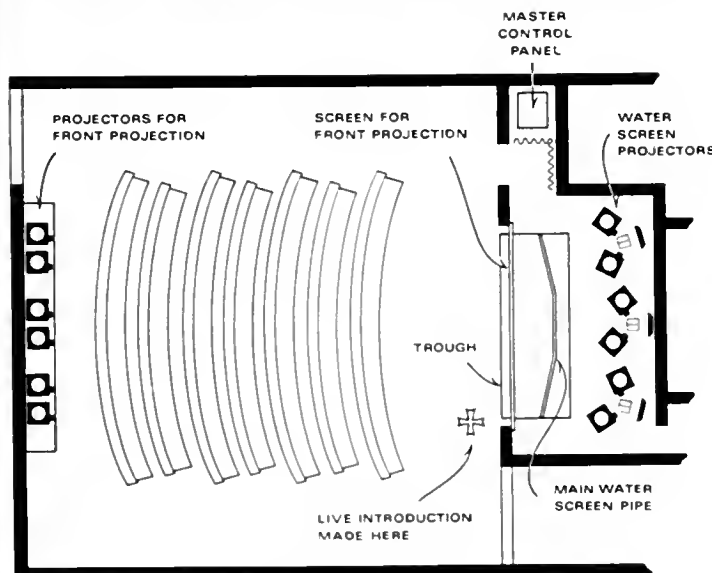
The "cascade of color" on the water screen will climax an eight-minute program portraying *The Wonder of Photography* in the 100-seat Kodak theatre pavilion.

### Water Screen Goes to Work

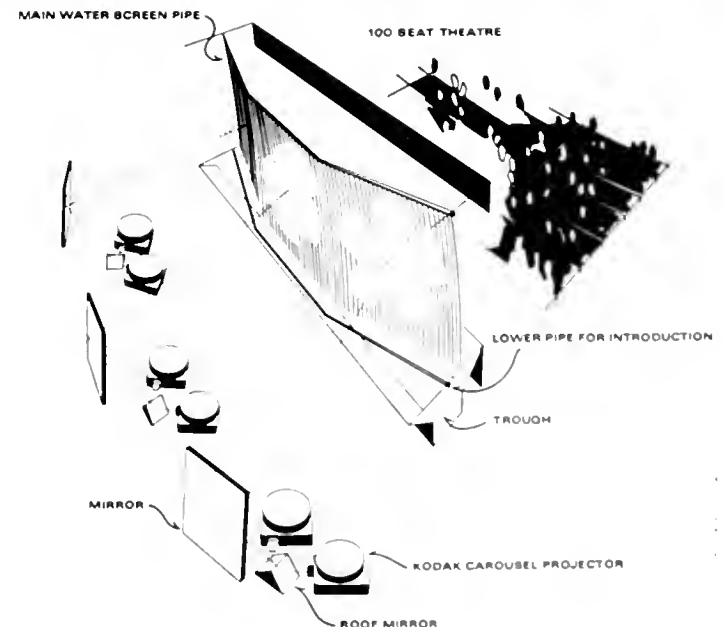
A conventional screen used during the first portion of the program will be replaced by the water screen. A pair of precision-drilled glass fibre pipes and a special system of pumps will allow three images from Kodak Carousel Projectors to appear suddenly before the audience on the fine screen of water droplets. The images are formed by rear screen projection with the aid of mirrors.

The complete projection system includes a total of twelve Kodak Carousel projectors — one bank of six for front screen projection

Floor plan of Canadian Kodak's 100-seat theatre at Expo 67, showing seating arrangements and setup for both front and rear projection used in both segments of "The Wonder of Photography" show designed for the Exhibition. Master control system also adds bi-lingual narration, original music.



Fully-automated sight/sound presentation — "The Wonder of Photography" is clarified in this sketch showing how conventional screen used in the first portion of the program is replaced by fine screen of falling water droplets which emerge from precision-drilled plastic pipes in the "Cascade of Color."



(CONTINUED FROM PAGE 87) and a second bank for rear-screen. Each bank is linked to provide three simultaneous images with dissolve capability and synchronized music-narration. Overall synchronization will be provided by punched paper tape which will control the water screen equipment and energize the synchronized projectors. The dissolve controls used to control the projectors provide either a 1½ second lap dissolve or for an instantaneous change, both of which are used throughout the presentation for dramatic transitions and special effects in shimmering color.

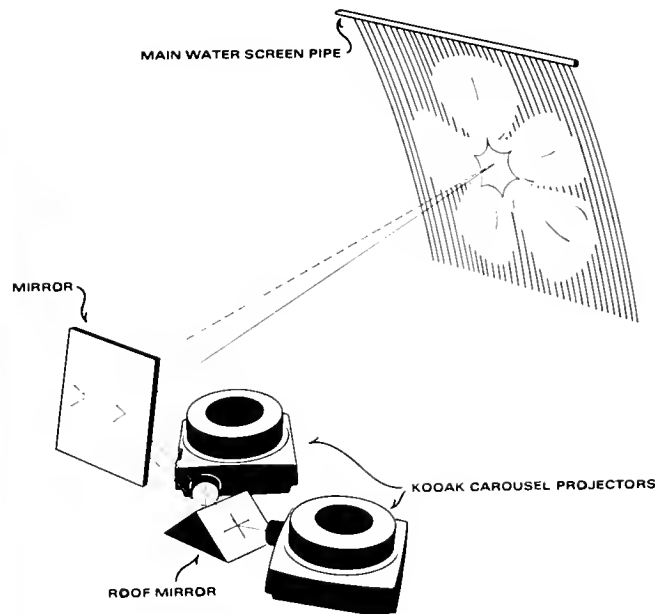
Subjects to be seen on the water

screen during its three-minute showing will include representational art and red-clad go-go girls. Butterflies appear to take flight, fireworks explode in mid-air, fish swim and great cities of the world shimmer on the watery backdrop.

**How Photography Serves Man**

The initial front-projection portion of the eight-minute theatre program will explore the many ways in which photography benefits man in his everyday life — his health, recreation, scientific pursuits and learning.

Original music underscores the various themes of the presentation and is accompanied by narration in French and English.



Behind-the-scenes sketch of one of the three unique water screen panels used in the Canadian Kodak Pavilion theatre. Two Kodak Carousel projectors, linked by external dissolve system, project images on two surfaces of roof mirror, to fixed mirror, then to water screen.

☆ A Special Report on the many unique applications of audiovisuals at Expo 67, complete with pictures and text details on how-it-works, will be published in these pages shortly after the Canadian show opens.

**INTERNATIONAL AWARDS**

- 1966: ROME  
ANKARA  
TRIESTE
- 1965: VICHY  
VENICE  
in EXHIBITION  
National Gallery  
of Art  
WASHINGTON
- 1964: VENICE  
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- 1963: VENICE
- 1962: PADUA
- 1961: EDINBURGH  
VENICE
- 1960: VENICE
- 1959: VENICE
- 1958: VENICE

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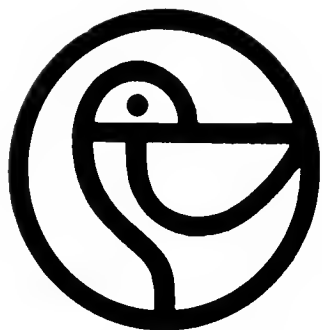
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## The 7th International Broadcasting Awards

Hollywood Radio & Television Society Honors to TV Spots

WINNERS OF THE 7th Annual International Broadcasting Awards, sponsored by the Hollywood Radio and Television Society, were announced to the 1,000 advertising and broadcast executives who attended these ceremonies on March 7 at the Hollywood Palladium.

Grand Sweepstakes Winner for television commercials was a three-spot series for Best Foods' Bosco, produced by N. Lee Lacy Associates Ltd. of Los Angeles, for Dancer-Fitzgerald & Sample West, Inc. J. Walter Thompson Company and Doyle Dane Bernbach, Inc. shared honors among agencies with three trophy winners apiece.

### Three "Firsts" in Television

Doyle Dane honors were all achieved in the television field, a major achievement at this year's competition. The agency had the best animated commercial with *Animated*, produced by Pelican Films (New York) for Volkswagen of America; it also had the best humorous commercial with *Socks*, produced by MPO Videotronics, of New York, for the Burlington Hosiery Co. Another MPO production, *Parts*, produced for Volkswagen of America, was the third Doyle Dane winner as it scored in Television Category 1 for live-action, 60-second commercials. This category drew more entries than any other in the competition, emphasizing the scope of this award.

J. Walter Thompson's commercial, *White Dress*, shared top honors in Category 2 for live-action commercials of over 60 seconds. It was sponsored by the American Gas Association. The other winner in this Category was *Pilot*, entered by Young & Rubicam, Inc. of New York, and produced for Eastern Airlines.

Eleven of the 20 trophy winners

were produced in New York City, including the radio sweepstakes winner. Four trophy winners were produced in Los Angeles, including the television sweepstakes winner. London, Toronto, Chicago, Denver and Boston contributed the other trophy winners.

### Foreign Entries Share Honors

The public service television commercial trophy went to McCann-Erickson of Canada, Ltd. for *Snow Plow*, produced for the Department of Highways of Ontario. The Canadian winner was one of two foreign entries to carry off honors. The other winner was in television category 3, live-action, under 60 seconds, and was given the London Press Exchange, Ltd., London, England, for *Stuntman*, produced for Miles Laboratories, Ltd.

John Urie & Associates, of Los Angeles was another notable winner and received top honors in television category 6 for "ID's, 10 seconds or under" for a spot created for Ice Capades, Inc.

Sherman J. McQueen, Foote, Cone & Belding, is president of the Hollywood Radio and Television Society which sponsored the awards; Jackie Cooper, Screen Gems' executive, was general chairman of this year's program. The winners were selected from a record 3,012 entries, of which 1,867 were television commercials and 1,145 were radio spots.

### Comsat Exec "Man of the Year"

James McCormack, chairman of the board of the Communications Satellite Corporation, was named IBA's "Man of the Year" in international communications. Mr. McCormack presented the sweepstakes awards; other citations were made by Hollywood stars.

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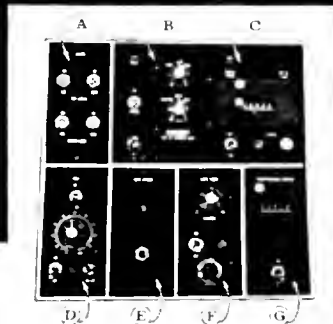
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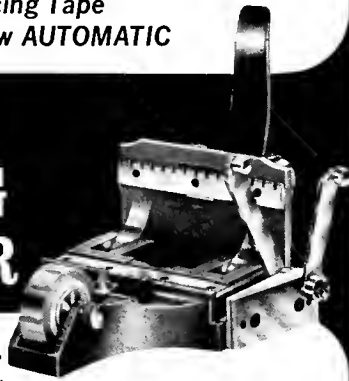
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**A. GUILLOTINE** makes splices 35% faster than conventional pre-perforated tape splicers, because you don't have to fumble with sticky tape, placing it over the sprocket teeth.

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8mm Straight—Professional	\$255.
10mm Straight	\$650.



**Medical Films Set a Record**

**14,064 Medical & Health Films Were Distributed in 1966 by AMA Library**

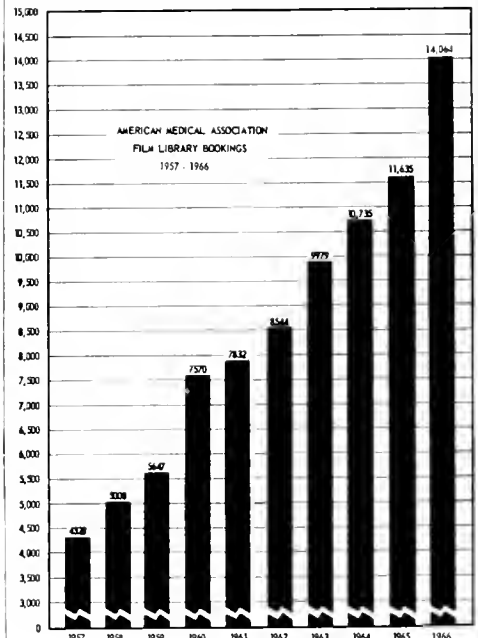
**U**SE OF MEDICAL AND HEALTH FILMS by physicians, hospitals, medical schools and other professional groups continues to grow. A total of 14,064 motion picture print shipments was reported for 1966 by the American Medical Association's Film Library. The number of such bookings was the greatest ever recorded by this service organization and represented a 21 per cent increase over the previous year. Total bookings have shown constant growth each year since 1955 when 3,007 were recorded, according to an analysis prepared by Ralph Creer, director of the AMA Section on Medical Motion Pictures and Television.

A major portion of this increase was attributed to the addition of films formerly distributed by the Association of American Medical Colleges and the American College of Obstetricians and Gynecologists. Further analyzing the 1966 totals, Creer noted that the largest single users of films from the AMA library were civilian hospitals and schools of nursing.

Every U. S. medical school except two and 10 medical institutions abroad used the services of the AMA Film Library during the past year. Paramedical schools were also increasingly heavy users, accounting for over 10 per cent of the total bookings. The library now has 2,269 prints of 489 film titles. This total includes 124 health films which can be used by physician invited to address lay groups.

A new and revised edition of "Medical and Surgical Motion Pictures," the American Medical Association's catalog of selected medical and health films, was also published at year-end. More than 1,000 new film titles have been added to this new edition of the catalog, bringing the total title listings to more than 4,000.

**10-year growth in use of medical and health films from the American Medical Association's library is topped by '66 record of 14,064 film shipments.**





# 17th Annual Production Review

## ANNUAL GUIDE TO FILM WRITERS



### ARMINGTON & MEISTER

220 East 54th St., New York, N.Y. 10022  
Phone: (212) MU 8-3909

Date of Organization: 1960  
H. F. Armington, *Writer-Director*  
I. W. Meister, *Industrial P. R. Consultant*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Nutritional Therapy - Some New Perspectives* (Sturgis-Grant Productions, Inc./E. R. Squibb & Sons); *The Minute Saved* (U.S. Army Board of Aviation Accident Research); *Helicopter Instrument Flying, Parts I & II*; *Tactical Formation Flying* (U.S. Army Aviation School); *On-Carriage Fire Control Equipment* (U.S. Army School of Artillery).

### JOHN C. BANCROFT

5555 N. Sheridan Rd., Chicago, Ill. 60626  
Phone: (312) ARdmore 1-7747

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Gems for Industry*; *The Difference is PDQ* (Pilot Productions/Superior Steel Castings Co.); *Mixed Blessing* (Pilot Productions/Sakrete); *The Greater Harvest* (Reid H. Ray/Pioneer Corn); *Electric Shotels* (Reid H. Ray for Harnischfeger Corp.); *Big Acre Handling, and Guardians of Profit* (direct for Allis-Chalmers); *Crossbar Selector Switch* (Pilot Productions for Cherry Electric Co.); Packaging Equipment films (for Container Corp. of America). SLIDEFILMS: Reid H. Ray (3 films for Bank Public Relations & Marketing Assoc.); Whitlock Co.) *Dancer-Fitzgerald-Sample* (Frigidaire); *Interlock Productums* (AT&T, UARCO—plus sales meeting material); Pilot Productions (Aqua-Serv, Illinois Tool Works, Dearborn Chemical, Business Methods Institute, Jernison-Wright, Lester B. Knight, DuBois Chemical (3); Douglas Film Industries (Sara Lee, Ekco).

### SHERMAN BECK

207 East 43rd St., New York, N.Y. 10017  
Phone: (212) OXford 7-1459

Date of Organization: 1947

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Brand Impact* (Depicto Films Corp.); *Vicks Chemical Co.*; *Signals* (Drew Lawrence Productions, Inc. for American Cancer Society); *Moments of Decision* (Gerald Productions for the U.S. Army); *Moments in Washington* (Marathon International for U.S. Information Agency); *To Please the Ladies* (WCD for Continental Can Co.); *Good and Careful* (Depicto Films Corp. for U.S. Rubber Co.)

### LESTER S. BECKER

11 Cob Drive, Westport, Conn.  
Phone: (203) 226-0300

Lester Becker, *Writer-Director*

### WILLIAM BERNAL

203 Glen Ave., Sea Cliff, L.I., N.Y. 11579  
Phone: (516) OR 6-1664

Date of Organization: 1946

William Bernal, *Writer-Producer*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Discover Hawaii*, *Aloha*, *Discover America* (Reid H. Ray United Air Lines); *Man's Reach* (NASA Electronics Research Center); *The World of Super S* (Elektra films for

### WILLIAM BERNAL: CONTINUED

Eastman Kodak Co.); *NASA Segment/IBM Corp. Presentation* (Ted Mills, Inc. for IBM Corp.); *Treasures of the Earth* (Film Enterprises for Dept. of Interior); *Keep it Current!* (Visualscope for American Cancer Society).



### SPENCER BOSTWICK'S PLANFILM, INC.

3212 "O" Street, N.W., Washington, D.C.  
20007

Phone: (202) 337-2151

Date of Organization: 1958

Spencer Bostwick, *Owner-Head, Script Production and Storyboard Services*  
Susan Elizabeth Johnson, *Editorial Assistant*

### RICHARD W. BRUNER

777 Third Ave., New York, N.Y. 10022

Phone: (212) 688-2019

197 Bradley Ave., Bergenfield, N.J. 07621

Phone: (201) DU 5-3751

Date of Organization: 1963

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Oxygen Therapy* (Union Carbide); *Growing Markets/Growing Men* (I.B.M.); *The Evolution of a Management Information System* (I.B.M.); *Relaxed and Refreshed* (Heublein); SLIDEFILM: *Crescendo* (National Council of Churches); *Your School Board* (New Jersey Federation of District School Boards). INDUSTRIAL SHOWS: *Kodaschool '67*, *P.C.I. Sales Meeting, New Products* (Eastman Kodak); *Research and Development* (St. Regis Paper).

### JACK BURNLEY

353 Sacramento St., San Francisco, Calif.  
94111

Phone: (415) 981-5197

Date of Organization: 1959

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Jet Cargo-JAL Style* (Audio-Visual Consultants Japan Air Lines); *A Taste of Sunshine* (Vista Productions, Inc. California Prune Board); *Operation Freeze* (AudioVisual Consultants Watsonville Frozen Food Co.); *The Fledglings* (UAL Training Film Dept. United Air Lines); *Comparative Blood Flow Studies in Prosthetic Heart Valves* (Dick Ham Productions-Cutter Laboratories); *Weapon Effects Display* (LRL Film Unit Lawrence Radiation Laboratory); *Rivers of Gold* (Stanley Hall Marvin Becker Films Nevada Irrigation District); *The Guild Program* (Audio Visual Consultants Oliver Tire & Rubber Co.); *Time for a Change* (Dick Ham Productions Bull Sled Products, Inc.); *The Computer That Learned How to Read* (Bill Stokes Associates Recognition Equipment Inc.); *Scorpion* (Marvin Becker Films Broadway Warehouse Corp.); *Defense Communication Satellite* (Films for Industry for Philco Corp.); *The Hydro-Vent Story* (Marvin Becker Pacific Dis-

### JACK BURNLEY: CONTINUED

tributors Inc.); *Out of the Past; Homeless Near a Thousand Homes; Ducl for Downtown* (Jamor Productions San Antonio Urban Renewal Agency; Consultants Tri-Valley Growers Assn.); *Flight 66* (Audio Visual); SLIDEFILMS: *Tomato-ness* (Audio Visual Consultants Botsford, Constantine & McCarthy Inc. for Japan Air Lines); *The Guaranteed Tomorrow* (Wyatt Adv. Inc./GPM Life Insurance Co.); SALES MEETINGS: *Prospecting* (Ford Motor Co. for Ford Authorized Leasing System Dealer Convention); *The Race for Sales* (Shelby American Inc.). EXHIBIT SOUNDTRACKS: *Biosatellite, Gravity Wells in Space* (Films for Industry NASA, Ames Research Center).

### COE-PEACOCK, INC.

Governor's House, 5400 Wisconsin Ave.,  
Washington 14, D.C.  
Phone: (301) 656-5240

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*  
Clifford L. Peacock, *Partner*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Pagant of Promise* (GM Photographic Chevrolet and Eastman Kodak); *Movin' Up to Derby Downs* (GM Photo Chevrolet); *Man in Command; Wings for the Fleet; Weaponers of the Deep* (U. S. Navy); *Ireland on the Go* (Matteo Associates Paramount Pictures); 1966 *Buick Open Golf Tournament; Water Ski With Buick* (GM Photo Buick); *Pathway to Profit* (Industrial Systems Div., Aerojet-General Corp.); *Sick Call: Infectious Diseases; Sick Call: Abdominal Disorders* (U.S. Navy Bureau of Medicine & Surgery); *Nursing in a Coronary Care Unit* (U. S. Public Health Service); *M-21 Helicopter Armament Sub System* (Aberdeen Proving Ground); *Nuclear Propulsion* (NASA); *Pacific Adventure* (Matteo Associates Eastman Kodak Co.); *Firebird* (GM Photo Pontiac); *Destination Vietnam* (U. S. Coast Guard); *Road to Everywhere* (Production Associates for National Asphalt Paving Assn.); *Voyage from Tahiti* (Matteo Associates Paramount Pictures); *New Era for Lordstown* (GM Photo Fisher Body). FILMSTRIPS: *Title J-Off and Running* (Charlie Papa Productions U.S. Office of Education).

### DEAN COFFIN & ASSOCIATES

7261 Hollywood Blvd., Hollywood, Calif.  
90046

Phone: (213) 576-8979

Date of Organization: October, 1965

Dean Coffin, *Executive Associate*  
W. D. Coffin, *Associate*  
Robert A. Thom, *Midwest Associate*  
Barbara Whitney, *Office Manager*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: Chrysler Corp. (Hollywood Animators); *Clorox Company* (Parthenon Productions); *Hyscon*, *Jorgensen Agency-Richfield* (The Petersen Co.); *American Bar Association* (Theatrical Production).

### COFFIN CHRISTENSEN

(Formerly James L. Coffin)

1506 17th East, Seattle, Washington 98102  
Phone: (206) EA 5 2752

Date of Organization: February, 1965

★ The "star" over a writer's listing in these pages denotes advertising text for additional reference elsewhere in this Production Review.

# ANNUAL GUIDE TO FILM WRITERS:

CHARLES E. HUSTON:

## COFFIN/CHRISTENSEN:

James L. Coffin, *Production Designer*  
David C. Christensen, *Writer, Director*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Sets, Union and Intersection; Addition and Subtraction, Multiplication and Division* (Mathematical Association of America, supported by the National Science Foundation). ANIMATED SEQUENCES: for *Scrappy; Numerical Control; Rain Repellent* (The Boeing Company); *Electric Northwest* (Jay Kulp Film Productions Budget Power); *Sets; Part 1 and 2* (Rarig's Inc. Mathematical Assn. of America). TV COMMERCIALS: for Ernest Hardware (Botsford, Constantine and McCarty Advtg.).

## LEE DAVIS

313 Norwood Lane, Woodbridge, Va. 22191  
Phone: (703) 494-4912

Date of Organization: 1965

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Golden West and Company's Coming* (U.S. Travel Service); *Electronic Scanning Radar* — ESR (Sperry Gyroscope); *How Airplanes Fly; The Inspectors; Plane Sense* (Federal Aviation Agency); *The Don't Give Dammis* (Standard Steel Div., Baldwin, Lima Hamilton); *The Money Maker* (Airborne Products, Inc.); *Painting Aboard Ship; Strains, Sprains and Dislocations* (U.S. Navy); *Phantoms of Phan Rang; Operation Para-Cote and Buildup in Southeast Asia* (U.S.A.F.); *Face of Brotherhood* (International Brotherhood of Electrical Workers); *The Guardians* (Society for the Prevention of Cruelty to Animals); *Surface to Air Missile Development* (RCA); *To Cure Enough; Temperature, Pulse & Respiration; Bed and Bedside Unit; Patient's Food Needs and Bathing the Patient* (PRN Films); *The Advertising Question; Variations on a Theme; The Calendar Game; The Follow-up* (Small Business Administration).

## TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey 07925  
Phone: (201) 635-8678

Ted de Alberich, *Writer-Director*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Operation of the AN GSQ 76; Survival; Special Forces Destructive Techniques; Special Forces Air Operations, Drop Zones; Special Forces Air Operations, Landing Zones; Psychological Operations, Troop Units & Employment, Psychological Operations in Unconventional Warfare; XM 16 Aircraft Weapons System; XM 21 Aircraft Weapons System; Vehicle, Operations—Weather Extremes—Part I—Arctic; Vehicle Operations—Weather Extremes, Part II—Desert & Tropical* (U. S. Army). SLIDE PRESENTATIONS: Federal Paperboard Sales presentation (Williams & London); Sales training program (Beth Israel Cemetery Association).

## EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio  
44113

Phone: (216) TOWER 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Close-Up; Air Force Doctor* (U. S. A. F.); *Special Performance* (Mode-Art Pictures, Inc. for Bethlehem Steel Co.); *Adventure, Greater Cleveland* (United Appeal of Greater Cleveland).

"Late" listings will appear in an early Supplement.

## JANE FITZ-RANDOLPH

1845 Bluebell Ave., Boulder, Colorado 80302  
Phone: 422-4436

Date of Organization: 1959

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

FILMSTRIP: *A Home is Belonging to Someone* (The Boulder County Humane Society, Boulder, Colorado).

## DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036  
Phone: (212) 565-5230

Don Frifield, *Writer-Director*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Logie and the Way Things Are; The Field Engineering Story* (I. B. M.); *Puerto Rico Means Business!* (Contact Marketing/Commonwealth of Puerto Rico); *The Natural Look of Action* (Contact Marketing/Chesterbrough-Ponds); *The Beginning of the Rainbow* (Triumph Productions/N. Y. Philanthropic League); *Mixed Steel* (Mode-Art Pictures/Bethlehem Steel); *Wings to Hawaii* (Film Authors/Pan American Airways); *Poised for Action* (Contact Marketing/Prudential Insurance Co.); *Something's Happening!* (Spectrum Associates/Coty); *A Destiny Upon The Waters; The New Nation; Profile of a Sea Power; Traditions Old, Traditions New; The Sea is a Special Place* (U.S. Navy); *The Hard Work of Freedom* (Y.B. & W. Advertising Institute of Rural Reconstruction); *The Imperfect Society; The New Federalism; The Total Environment* (WETA/National Educational Television). SLIDEFILMS: for T. W. A., I. B. M., Pepsi-Cola, Coty.

## DWINELL GRANT

Solebury, Bucks County, Pennsylvania 18963  
Phone: (215) 297-5204

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation Designer*

## THOM HOOK ASSOCIATES

Ferry Farms, N.A.P.O., Annapolis, Md. 21402  
Phone: (301) 757-1806

Date of Organization: 1965

Thom Hook, *Writer-Photographer-Editor*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Highlights of R & D* (Marine Engineering Laboratory) Staff Report; *Father's Day Air Show* (Aqualand, Newburg, Md.); *Frederick Air Races* (UPI); *Down the Potomac* (Ranger Hal-Lee Shephard Show (WTOP-TV); *Rick & Coco Show* (WMAL-TV), *Capt. Lee Show* (WTTG-TV).

## CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio 44060  
Phone: (216) 255-3159

Date of Organization: 1961

Charles E. Huston, *Writer-Scripts and Lyrics*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Something Special* (Wilding Goodyear Tire & Rubber Co.); *The Set of Differences, Set of Rational Numbers* (Educational Research Council of Greater Cleveland); *White Batters The Best-By Test* (Cinecraft White Motor Co.); *Why Politics? Government-Business Relations; How to Wage a Political Campaign, Getting into Local Politics, Our Two-Party System* (Republic Steel Corp.). SLIDEFILMS: *The Gathering Storm, Push Button Paper Cutting, Faster Machinery-Higher Productivity* (John Avel Harris-Seibold); *What Do You Do With a Delinquent?* (Cinecraft Cleveland Welfare Federation); *Stainless Steel Passenger Shelters* (Repub-

lic Steel); *On the Prowl with the Tiger* (Wilding/Baker Division, Otis Elevator Co. SALES MEETINGS: Executive speeches, Regional Wholesale Dealer Conferences; Skits and lyrics, District Managers' Conference (Goodyear Tire & Rubber Co.).

## PAUL W. JENSEN

115 South Benton St., Palatine, Ill.  
Phone: (312) 358-1137

Date of Organization: 1963

Paul W. Jensen, *Writer*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Table Talk* (Burt Munk & Co./Sealy); *New Life for Old Schools—An Interim Report* (Pilot Productions/Research Council of the Great Cities Program for School Improvement); *The Difference Is You* (Household Finance Corp.); *Make the Best of It; One for the Money; Material Handling Beyond Words; The Trouble with Speed; World of Difference* (International Harvester). SLIDEFILMS: *Friend of the Family* (Film Motivators/Deluxe Check Printers); *The Business of Profit* (Burt Munk & Co. American Research Merchandising Institute); *A Career that Counts* (Pilot Productions/Victor Comptometer Corp.).

## PHILIP KALFUS

1323 51st Street, Brooklyn, N.Y. 11219  
Phone: (202) GEdney 5-1075

## ALEXANDER KLEIN

521 West 112th St., New York, N.Y. 10025  
Phone: (212) AC 2-7634

Alexander Klein & Staff, *Writers*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES AND SHOWS: for Metropolitan Life Insurance, Johnson & Johnson, RCA, Paramount Pictures, Screen Gems, Columbia Pictures, General Telephone Co., Texaco, Coca-Cola, B. F. Goodrich, Volkswagen, IGA Stores, Boys Club of America, Greater New York Fund, du Pont.

## DAN KLUGHERZ

45 Arrandale Avenue, Great Neck, New York  
Phone: (516) HUNter 2-5737

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Modern Women; The Uneasy Life; The Difference Between Us; Marked for Failure* (National Education Television); *Canada in Crisis; Room Down Under* (National Educational Television and Westinghouse Broadcasting Co.).

## ED KNOWLTON

Box 365, Charlton City, Massachusetts 01505  
Phone: (617) 248-5556

Date of Organization: 1963

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Going Places* (Audio Productions John Hancock Mutual Life Insurance Co.); *Credit-Power for Commerce* (Audio Productions/Dun & Bradstreet, Inc.); *Harvester of the Sea* (Bay State Film Productions Maine Dept. of Sea & Shore Fisheries); *Nature's Palette* (Morse Allen, Inc.); *The Touch of Diamonds* (Bay State Film Productions Norton Company).

## WAYNE A. LANGSTON

2266 Howell Mill Rd., N.W., Atlanta, Ga.  
30315

Phone: (404) 355-2422

Wayne A. Langston, *Writer-Director*

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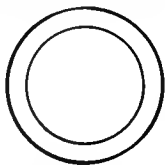
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Phone: (212) MU 4-7450

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**GUIDE TO WRITERS**

**PAUL A. LITECKY**

417 Maplewood Avenue, Springfield, Pa.  
19064

Phone: (215) 543-7336

Date of Organization: November, 1966

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Milk and the Multitudes* (Calvin-De Frenes Corp./the Commonwealth of Pennsylvania); 1967 *GMM Show* (Aimcee Wholesale Corp., New York).

**SUMNER J. LYON**

518—5th Street, Wilmette, Illinois 60091

Phone: (312) ALpine 6-1526

Date of Organization: 1961

Sumner J. Lyon, *Film Writer-Consultant*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *A Meeting to Remember* (Vogue Films/Renault); *That the People Shall Know* (Telecine Film Studios/Sigma Delta Chi, Journalistic Society); *War on Poverty* (Ushijima Films C.C.V.O.); *Satellite Orbit Calculation* (United States Air Force). SLIDEFILM: *The Foundation* (Ushijima Films/A.B.C.).

**JOHN K. MACKENZIE**

957 Park Ave., New York, N.Y. 10028

Phone: (212) RE 7-4091

Date of Organization: 1958

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: for AT&T, American Bankers Association, International Paper, National Cystic Fibrosis Research Foundation, American Sugar Company, Ayerst Laboratories, American Chemical Society, Screen Gems (*The Naked City*), Canadian Broadcasting Corp.



**DOUGLAS C. McMULLEN — Script Services**

16 Kellogg Drive, Wilton, Conn. 06597

Phone: (203) 762-3145

Date of Organization: 1960

Douglas C. McMullen, *Writer*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Vast New Power for the Pencil and Cutting Pattern Costs with Computer Cut Patterns* (F. Kolarek Productions/IBM); *The Medical Information System; Producibility! The Extra Dimension; Railroads Go-On-Line For Profit* (IBM); *The Expanding Frontiers of Technology* (Audio Productions/Babcock & Wilcox); *Get in the Swim and The White House—An American Heritage* (Universal Pictures' newsreel); *How're You Doing?* (APC/the U. S. Army). MEETING PROGRAMS: *A View From The Other Side* (IBM World Trade 100% Club); Section of Sales Meeting for the Scott Paper Co. (Productions Associates).

**OSMOND MOLARSKY**

P.O. Box 6, Sacramento, California

Phone: (916) 922-6563

Date of Organization: 1946

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *More Than Meets the Eye* (National Park Services); VIDEOTAPE: *Gold Was Where You Found It* (Winner Readers Digest Foundation Award KVE, Sacramento); *The Communists* (Eight programs about Communism, for Sacramento Valley Instructional Television).

☆ The "star" over a writer's listing in these pages denotes advertising text for additional reference elsewhere in this Production Review.

**BRUCE MOODY**

372 Central Park West, New York, N.Y. 10025  
Phone: (212) UN 5-5275

Date of Organization: 1961

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Weapons of the Infantry; Nike Hercules Missile Parts II & III*; other classified (Army Pictorial Center); *M-21 Expeditionary Aircraft Recovery System*; (Fordel Films/Naval Photographic Center). SLIDEFILMS: *Aurco SS Potentiated Chick Starter Program; A Closer Look at an Old Problem* (Fordel Films/Cyanamid International).

**LAWRENCE MOLLOT**

71 West 23rd Street, New York, N.Y. 10010

Phone: (212) YU 9-1750

Lawrence Mollot, *Writer-Director*  
Ceceille Lester, *Associate*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Espionage Warfare; The Man for the Aerospace Team* (U. S. Air Force); *Minuteman and You; The Ground Electronics System for Minuteman 133B; The AN/MPQ-32 Counter Battery Radar System* (Sylvania Electronic Systems); *Teamwork Pays Dividends; Sylvania and Minuteman* (Sylvania Electric Products, Inc.); *Discovery* (Tennessee Valley Authority); *Communication Tools for Management* (McLaughlin Research Corp.).



**BYRON MORGAN ASSOCIATES, INC.**

1025-33rd St., N.W. Washington, D.C. 20007

Phone: (202) 333-5155

Date of Organization: 1961—Inc.: 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., 438 Gower St., Hollywood, California; Biofilms, Easton, Maryland

Byron Morgan, *Writer*  
Tony Lazzarino, *Writer*  
Pat Morgan, *Research Writer, Film Research*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *The Present is Prologue* (Series of 4, National Educational Association/NASSP); *Highlights of 1966* (Sun Dial Films/National Aero. & Space Administration); *Recognition of F4B/C; Minesweeping Personnel Safety* (U. S. Navy); *Georgetown University* (Georgetown University); *Final Guns* (Feature, John Eisenhower, Tech Adviser, Columbia Pictures Corp.).

**EDWARD R. MURKLAND, Writer**

27 Bank Street, Box 35, New Milford, Conn.  
06776

Phones: (203) EL 4-3301/5660

Date of Organization: 1962

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Total Production Capability* (Eclipse-Pioneer Div. of Bendix Corp.); *Business Planning Tools in Action; The Close* (Connecticut General Life Insurance Co.); *The 24 Hours of LeMans* (Film Enterprises/IBM World Trade Corp.); *Corrosion Control of Underground Steel; The Handtrap Test* (Matt Farrell Productions, Inc. for U.S. Steel; *Any Day in the Week!; The Particle of Difference; Safer for Cotton* (Matt Farrell Productions, Inc./Hercules, Inc.); *The Inside Story* (Matt Farrell Productions, Inc./P. R. Malloy Corp.); *Report on '66* (Matt Farrell Productions, Inc./Burlington Industries). MEETINGS: J. P. Stevens; Fieldcrest; Fleischman; Ballantine; American Airlines (Michael John Associates); TRAINING COURSES: *Control Desk Management* (Michael John Associates AMF Bowling Marketing Institute).

Reference data which accompanies these listings provides the buyer with assurance of experience.



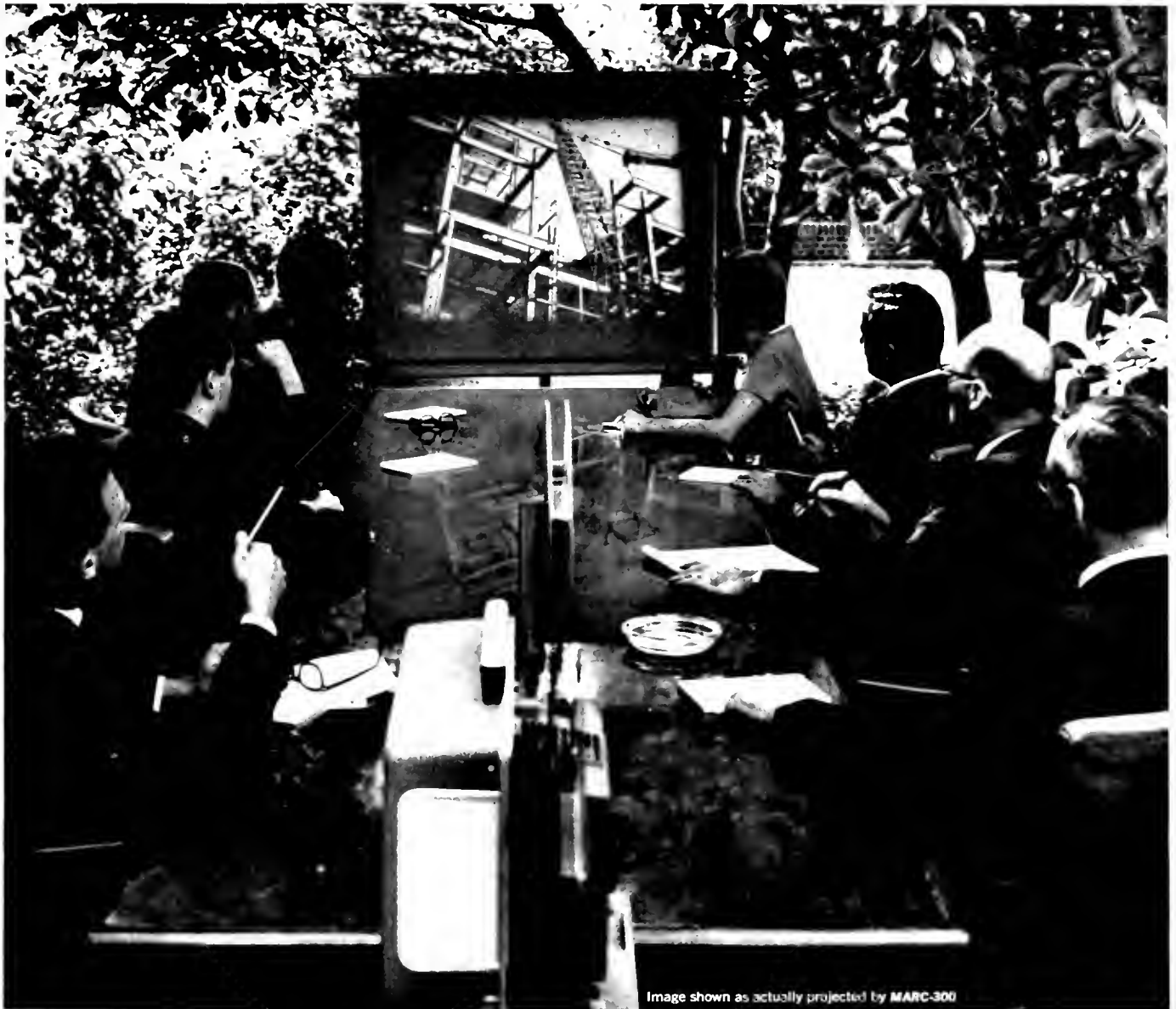
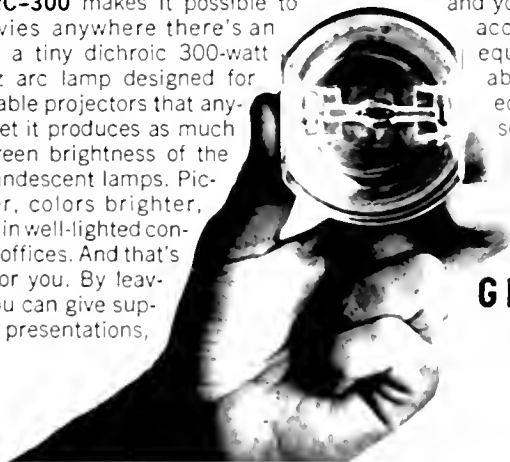


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75 N. Park, Cleveland, Ohio 44112

# ANNUAL GUIDE TO FILM WRITERS:



## EDDIE O'BRIEN — THE WRITER

67 Old Highway, Wilton, Conn.  
Phone: (203) 762-6400

Date of Organization: 1960

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Delcorama Two*; *Pleasurama*; *The Mark of Excellence*; *You Have to be a Saint to Do This*; A.C.E.; *Aim for Perfection*; *Salesmanship: Art of Science?*; *Ralph Mark Retirement film* (GM Photographic for GM sponsors); *Corporate Film Script* (General Foods); *pilot Films Ski with Stein* (Video Artist).

## EARL PEIRCE, Scripts

Blue Mountain Farm, Blairstown, N.J. 07825  
Phone: (201) 362-6087

Date of Organization: 1945

Earl Peirce, *Writer-Director*

SERVICES: Scripts and storyboards; direction and editorial coordination.

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Hypertension*; *Challenge of Diagnosis* (American Heart Assn.); *Riot Control Agents*; *Role of the Veterinarian* (U. S. Dept. of Agriculture); *Cryosurgery in the Oral Cavity* (Veterans Administration); *Civil Defense at Port Facilities* (Maritime Administration); *Scapower*; *Unitas V* (U. S. Navy); *Logistics*; *Vietnam Report II*; *The I in Infantry*; *Interior Guard Duty*; *Riot Control Munitions*; *Military Police in the Field Army* (U. S. Army). Other classified films.

## GILBERT R. PETERS, JR.

2909 Perrysville Ave., Pittsburgh, Pa. 15214  
Phone: (412) 322-3993

Date of Organization: 1965

Gilbert Peters, *Writer-Director*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Color in Concrete* (Res. Div. of Pittsburgh Plate Glass Co.); *The Short Way Home* (Montefiore Hospital, Pittsburgh); *Wrought Iron*; *The Modern Metal* (A. M. Byers Company). (All the above produced by William Matthews Co.). *Basic Geometry* (Mode-Art Pictures/Pittsburgh Board of Education).

## STAN PHILLIPS

1060 Bannock St., Denver, Colo. 80204  
Phone: (303) 534-6494

Date of Organization: 1962

Stanley C. Phillips, *Writer-Consultant*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Home Health Aide* (Barbre Productions/Colorado State Dept. of Public Health); *Rails to Go* (Barbre Productions/CF&I Steel Corp.); *Glen Canyon* (National Park Service). FILMSTRIPS: *Municipal Investment Trust Fund* (Audio-Visual Systems, Inc./M. I. T. F.); *Mastermatic I*; *The Idea Machine* (Audio-Visual System, Inc./Eko Opticonics Corp.); *The Aerosol Spray Method of Signmaking* (Audio-Visual Systems, Inc./Signmakers, Inc.); *Cessna 150 Demonstration* (AV Aviation Ground School Co.). TV COMMERCIALS: for American Lamb Council (Frye-Sills & Bridges, Inc.); Chevron Oil Co. (White & Shuford Advertising); Ranch House Mixes (Forrest G. Meyer Advtg.); Hathaway for Governor (Kostka-Brooks & Associates, Inc.); Romer for U. S. Senate (Ely-Everson, Inc.)

The "star" over a writer's listing in these pages denotes advertising in this Review.



## HENRY R. POSTER & ASSOCIATES

South Farm Road, Port Washington, N.Y.  
11050

Phone: (516) PO 7-1310

Date of Organization: 1961

Henry R. Poster, *Writer, Director*  
Joyce Keys Poster, R. N., *Research*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *New Grounds for Recreation*; *This is Chemstrand*; *Decorating For Now and Then* (Aegis/Monsanto); *The Protective Barrier*; *The Visual Experience* (Lax/U. S. Plywood); *The Robot Chemist*; *Guided Arteriography* (Aegis/Warner-Chilcott); *Bank Pre-Fabs* (J. Armstrong & Co.); *Diabetes Mellitus* (Aegis/Eli Lilly); *Search at Schering* (Aegis/Schering Corp.); *Front Screen Projections* (Kayfetz/Lotas); *The Wide, Wide World of Julius Wile* (Aegis/Julius Wile & Sons); *News Break* (N. C. M. E./Professional Closed Circuit TV); *Doxapram Hydrochloride* (Aegis for A. H. Robins Co.). SLIDEFILMS: NESAs (Lax/American Cyanamid).

## HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201  
Phone: (313) 831-1756

Date of Organization: 1952

Harry Preston, *Writer, Director, Producer*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Quest for Quality*; *Get on the Ball*; *Merit Plans for 1967* (Instructional Arts/Merit Mufflers, Toledo); *Dead-Beat Treatment* (B. F. Goodrich Co.); *Sonic Testing* (Heath Electronics/Instructional Arts, Detroit); *Bionics* (Bendix Corp., Detroit). SLIDEFILMS: for Encyclopedia Britannica, Chicago and Michigan Heart Association. LIVE SHOWS: *You Gotta Be Kidding* (Half-Pint Lounge, Detroit). Kelvinator Announcement Show for 1967 (Briggs Corporation, Dearborn, Mich. for Kelvinator).



## LEON S. RHODES

King Road, Bryn Athyn, Pennsylvania 19009  
Phone: (215) Wilson 7-4044

Leon Rhodes, *Design, Scripts, Direction*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Flash Blindness*; *Mining in A. S. W.*; *Aerial Mining* (U. S. Navy); *Philadelphia B&V Story* (American Heritage Foundation); *Even-Flo Enclosures* (C. R. S. Industries).

## M. G. RIPPETEAU

1427 Church St., Evanston, Ill. 60201  
Phone: (312) UN 4-9043

Date of Organization: 1959

M. G. "Rip" Rippeteau, *Writer, A-V Consultant*  
Virginia C. Rippeteau, *Secretary Bookkeeper*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *M-T for Minimum Tillage* (Howard Rotavator Co., Inc.); *Awards Report* (American Feed Manufacturers Assn.); *Non-Stop, High Speed Mowing*; *Use Whitaker Shear-fingers*; *Why Whitaker Leads* (Whitaker Manufacturing Co.). SLIDEFILMS: *Sackner is GO for Cotton-Flote* (Wm. N. Kirschner & Co. for Sackner Products, Inc.); *Your Hardware Line* (WNK McGraw-Edison Co.); *Versatile Variety of Amazing Anstceers* (WNK Dow Corning Corp.); *Water Science in the Home* (Society for Visual Education, Inc. Culligan Water Foundation).

## WILLIAM L. SIMON FILM SCRIPTS, INC.

2407½ Eye St. N.W., Washington, D.C. 20037  
Phone: (202) FEederal 3-7514

Date of Organization: 1958

William L. Simon, *Writer*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Mark of Quality—The Story of Meat Packing* (Monumental Films for Esskay Co.); *Weapons Ranges—USAF* (Audio Productions/U. S. Air Force); *Stolen Cars* (Norwood Studios/F. B. I.); *Zero Defects—Right the First Time* (Norwood Studios/U. S. Air Force); *Research in the Upper Atmosphere* (Goddard Space Flight Center); *The Modern Marine* (U. S. Marine Corps.); *On Iron Rails* (Federal Aviation Agency); *Introduction to Service Center Operations* (Internal Revenue); *The Made Program* (Department of Agriculture); *C-130 Aircraft—Introduction and C-130 Aircraft—Familiarization* (Norwood Studios/U.S.A.F.); *Photographic Instrumentation* (Monumental Films for Naval Ordnance Lab.); *C Mk 1 Sonar* (Lopatin Productions for US Navy); *Walleye Weapon System and Beachhopper Operations* (U. S. Navy). TV COMMERCIALS: (Shakespeare Summer Festival, U. S. Marine Corps, U. S. Marine Corps Reserves, and National Institute of Mental Health. PROGRAMS: *Spectrum USA* (J. Walter Thompson for U. S. Marine Corps).

## RAY SPERRY

2332 Manchester Avenue, Cardiff, Calif.  
92007

Phone: (714) 753-7115

Date of Organization: 1961

Ray T. Sperry, *Writer*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Scientific Safari* (Copley Productions); *San Diego—The Most Important Corner* (Copley Productions); *The Bountiful Flow* (Utilities Dept., City of San Diego); *The Recreation Department*; *1965 and 1966 Annual Report*; *Public Works Department* (City of San Diego). SLIDEFILMS: *The Magniform Machine* (S. S. W. Films/General Atomic Div. of General Dynamics); *The High Country* (S. S. W. Films/John Day Recreational Development Co.). TV COMMERCIALS: Copley Productions/San Diego Union and Evening Tribune; Sacramento Union; Technical Films/Honest John.



## GENE STARBECKER, Film Builder

475 Fifth Ave., New York, N.Y.  
Phone: (212) MU 3-1093

Date of Organization: 1953

Gene Starbecker, *Writer-Director*  
Steve Stelean, *Researcher*  
Rita Franklin, *Secretary*

## RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Day the Bicycles Disappeared* (Bay State Productions/American Automobile Assn.); *Rules of the Slopes* (John Bransby U. S. Ski Association); *Operation Bra Strap* (Thirty-Five/Sixteen, Inc. Fairchild-Miller, Inc.); *Forty Years Since Lindbergh* (U. S. Paris Air Show. Federal Aviation Agency); *A New Member in the Family* (Applied Concepts, Inc./Continental Can Company); *Accelerated Action* (John Bransby Productions/Humble Oil Co.).

## STARBECKER, INC.

5700 Manchester Rd., Silver Spring, Md.  
20901

Phone: (301) 557-5645

Date of Organization: 1954

J. M. Starbecker, *President*  
Eugene Norman Starbecker, *Writer-Director*  
Jerry Ward, *Associate Writer, Researcher*



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## STARBECKER INCORPORATED:

Marcia Marlow, *Associate Writer, Researcher*  
Isabell Frank, *Secretary*

### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Somebody Goofed* (Bethlehem Steel Co.); *A State of Discovery—New York* (John Brasby Productions/Humble Oil Co.); *The SST Program* (Federal Aviation Agency); *The Edgewood Arsenal Story* (Dept. of Agriculture-U. S. Army); *Another Name for Nowhere* (Mod Productions).

### PETER J. STUPKA

6980 Maple Street, N.W., Washington, D.C. 20012

Phone: (202) RAndolph 3-6427

Date of Organization: 1945

### DON SWEET

3402—153rd Street, Flushing, N.Y., 11354

Phone: (212) 463-9095

Date of Organization: 1963

### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Difference is in the Reading* (Applied Concepts/Saturday Evening Post); *Good and Careful* (Depicto Films/U. S. Rubber Co.); *Plus Value* (Depicto Films/U. S. News & World Report). SLIDEFILMS: *The Sale is Made When They See What They Said They Wanted and If You Ask Them, You Can Trade Them Up* (Depicto Films/Bates Fabric); *The New Beauti-Blend Perma-Iron Sheet* (Depicto Films/J. P. Stevens); *House & Garden's Color Keys to Satisfaction and Sales* (Depicto Films/House & Garden Magazine); *A Plan for Keeping in Shape* (Depicto Films/the Pellon Corp.); *Prescription for Happy Eyes and Pocketbooks* (Depicto Films/Frederick Printing Co.); *What Will Your Retirement Be Like?* (Depicto Films/Mutual of N. Y.); *How Pantasote Can Help You Increase Your Sales* (Roger Wade Prods./the Pantasote Co.); *Announcing the Spectacular New Touch & Sew* (Depicto Films/the Singer Co.). SALES PRESENTATIONS: *Word Processing* (Charisma Group/IBM); *Untitled Executive Sales Presentation* (Charisma Group/Celanese); *The Story Behind Consumer Acceptance of Keds* (Depicto Films/U. S. Rubber). SALES MEETINGS: *Qualifying Your Prospect, Canister Cleaner Demonstration, Upright Cleaner Demonstration, Dramatizing the Difference, How to Make Multiple Sales of Singer Products, Keeping Your Hand in, Courtesy Certificate, The Idea Behind Telephone Collections, Collection Phone Power, How to Sell Singer Stereo Equipment, Creative Salesmanship, Yesterday, Today, and Tomorrow, Your Very Best Prospect* (Depicto Films/Singer Co.).

### KENNETH STUBBS

1334 Wisconsin Avenue, N.W., Washington, D.C. 20007

Phone: (202) 338-4449

Kenneth Stubbs, *Writer and Artist*

Date of Organization: 1954

### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Frequency Regulation; The Junction Transistor; Submarine Sound and Vibration Measurement; Self-Noise Surveys; Over-side and Underway Surveys; Principles of Mine Firing Mechanism Actuation* (U. S. Navy).

### JOHN TATGE

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Washington Office: Felton Studio, 1530

## JOHN TATGE: CONTINUED

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Phone: (202) FE 8-4294

Date of Organization: 1961

### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Nuclear Power for New York City* (Lester Associates/Consolidated Edison); *Leesburg Power* (Lester Associates/American Electric Power); *Associated Presents* (P-C Productions/Associated Transport); *A Contract with Pipeline on Wheels* (P-C Productions/Matlack, Inc.); *Welcome to Malaysia* (Leo Seltzer Associates/USIS); *Mountain Summer* (Creative Motion Pictures). SLIDEFILMS: *The Convalescent Aids Program; The Big M for '67* (Al Behar Advertising/Homer Higgs Associates); *The GATF Dot Gain Scale* (Graphic Arts Technical Foundation); *Your Town* (Visualscope/American Bankers Association).



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### FRAN TUCKSCHER AND ASSOCIATES

711—14th St., N.W., Washington, D.C.

20005

Phone: (202) EXecutive 3-6664

Date of Organization: 1955

Fran Tuckscher, *Writer-Director*  
Ken Nathanson, *Editorial Supervisor-Researcher*

### HOWARD TURNER

57 West 75th Street, New York, N.Y. 10023

Phone: (212) TRafalager 3-3211

### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Dealer identification film* (Tom Thomas, Inc./Ford Motor Co.); *The Loaves and the Fishes and Search for Survival* (Equinox Films, Inc./Standard Oil Co. (N.I.)); *The Quiet Sun and The Interplanetary Medium* (Lothar Wolff Productions, Inc./National Academy of Sciences).

### DICK UPTON

418 S. Fourth Ave., Libertyville, Illinois

60048

Phone: (312) 362-0174

Date of Organization: 1960

### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *On Call* (Henry Ushijima/Chicago Police Dept.); *Infinite Control* (Pilot Productions/Iowa Mfg. Co.); *Simulated Acquisition Management* (Kellock Productions/U.S.A.F.); *On-The-Job Training* (Telecine/U.S.A.F.). SLIDEFILMS: *The Many Sides of Marty Wade* (Vogue DuPont); *The Wise Steward* (Henry Ushijima Lutheran Brotherhood); *Expanded Metal, Expanded Markets* (Niles).

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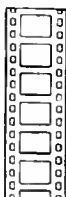
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(CONTINUED FROM THE PRECEDING PAGE 100)

**W. J. VAN DE MARK**

502 Linden Place Cranford, New Jersey 07016  
Phone: (201) 276-9649

Date of Organization: 1962

**BENJAMIN S. WALKER**

11317 Marcliff Road, Rockville, Maryland  
20852

Phone: (301) 469-8995

Date of Organization: 1963

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

**MOTION PICTURES:** *The Battle of Roaring Creek and Grassy Run* (Mode-Art Pictures/Bureau of Mines); *Screening a Combatant Force at Sea* (Norwood Studios/U.S. Navy); *Guided Missile Launching System Mk 7* (U. S. Navy); *Tartar-Damage Assessment* (John Hopkins Applied Physics Lab/U. S. Navy); *Loading Mines Aboard Aircraft* (U. S. Navy); *Searching the Crime Scene* (Norwood Studios/F.B.I.); *The Rainbow Optical System* (U. S. Naval Research Laboratory.) **SLIDEFILMS:** *Tools for Teaching—Title II of the Elementary and Secondary Education Act of 1965* (Snowden-Nett Productions/Department of HEW).

**JOHN L. WASHBURN**

261 Rockingstone Ave., Larchmont, N.Y.  
10538

Phone: (914) Tennyson 4-8741

Date of Organization: 1953

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

**MOTION PICTURES:** *A Summer's Work*, *The Radio-Astronomy Explorer* (Hearst Metrotone News, Inc./N.A.S.A.); *Combustion Controls* (Animatic Productions/Bell Telephone System); *Tips from Special Forces*, *Staff Film Reports* (U. S. Army); *100 Million Dollars A Day!* (M.P.O., Inc. Federal Home Loan Banks); *OSI Mission World Wide*, *Systems Data Management* (MPO, Inc./USAF); *Teaching for Tomorrow*, *A Moment in History*, *Project Reclan*, *Ariel II*, *The OSO*, *Echo A-12 Explorer X* (M.P.O., Inc. N.A.S.A.); *CBS Sports Spectacular* (CBS-TV/MPO, Inc.); *Eight TV Documentaries for The World Through Stamps* (Bob Trout & Craven Films, Inc.).

**HUGH GORMAN WHITTINGTON**

1216 Connecticut Avenue N.W., Washington  
D.C. 20036

Phones: (202) FEderal 8-6195; EMerson  
2-7326

Date of Organization: 1962

Hugh Whittington, *Scripts & Production Work*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

**MOTION PICTURES:** *The Price of Survival* (U. S. Public Health Service); *Policeman* (Irving Ruisnow EBF); *Higher, Faster and Farther* (N.A.S.A.); *Your First 80 Days and Landing At Red Beach One* (U. S. Marine Corps); *Mark of Quality* (U. S. Dept. of Agriculture); *Challenge of Space* (Exhibit Filmclips (NASA).

**GEORGE E. WOLF**

15 West 45th St., New York, N.Y. 10036

Phone: (212) YU 6-5707 (516) HU 2-9173

Date of Organization: 1945

George E. Wolf, *Writer-Director*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

**MOTION PICTURES:** *Chemical Detector Kit*, *Basic Rifle Marksmanship Course*, *Aircraft Loading*, *Military Pipelines* (U. S. Army); *Systems Management*; *Sea Survival Series* (U. S. Air Force); *Dial Me An Accident* (MPO Productions); *Terrier*, *The Julie System* (Audio Productions).

## Don't Let Your Scriptwriter Get Away!

by Lowry Coe, Coe-Peacock, Inc.

**G**REAT SCRIPT, CHARLIE. Breezed right through The Committee. Don't see how you do it — take all that technical mish-mash, grind it up, condense it, and give us back filet mignon. Boy, whenever we have another film to make, we'll sure know who to call for the script."

A warm handshake. And out the door goes the scriptwriter. He has done his job. He has satisfied the sponsor. As far as he is concerned, the project is all over.

But it's not all over for the sponsor. Nor for the producer. It's just beginning. Now comes the task of translating the writer's ideas to film.

No matter how much detail the writer has put on the left hand side . . . no matter how conscientiously he has researched his subject and planned his shots . . . no matter how creatively he has structured his script . . . there is often a giant gap between the approved script and the completed film. A gap of understanding . . . of interpretation . . . of intent . . . and of the simple mechanical limitations of the film technique.

Who fills this gap? The producer, the director, the editor, even the sponsor . . . sure. But no one can better explain what the writer had in mind than the writer himself.

Where is he at this time? Who knows? His fee has been paid. He is off on another assignment, on another subject, for another customer. Physically and psychologically, he's gotten away.

This is not the way it should be. I say this as a scriptwriter. The scriptwriter's first responsibility is to prepare an acceptable script, of course. But then he simply cannot be allowed to escape. He should be available to fill that inevitable gap between approved script and completed film, to provide to the project what I choose to call "creative continuity".

He should first sit in on the pre-production conference. This gives him the opportunity to convey in person what he has attempted to convey on paper. He can fill in between the lines . . . let the director know exactly what he is trying to accomplish with the film . . . discuss possible production problems he will meet on location . . . acquaint him with various customer personalities he will be working with . . . and generally

provide the kind of first-hand information the producer and director can get nowhere else, not even from the sponsor.

OK, then. The film is shot. Enter the writer again. In some instances conditions on location may have dictated wholesale changes in the script. The writer should screen all the footage and prepare a narration and cutter's script accordingly. Only he can make sure the new material is molded effectively into the kind of film he knows the sponsor wants.

Even assuming everything went beautifully during production, the writer should be on hand to consult with the editor. Then he should review the rough cut. Here is where he can see for the first time if the film really does come off as he'd hoped. Often at this stage he will be delighted with the results. But more often, he will see certain sequences that simply miss the mark. Maybe a transition he called for didn't work out, or a sequence just doesn't play as originally written. A few word changes here, a little juggling around there — that's usually all it takes to shape things up. And the completed film will certainly be the better for it.

There's certainly nothing new in the idea of keeping the scriptwriter in the act through production. We work that way with most of our clients. But there are still an amazing number of film buyers who believe that approval and payment for the script rules out further participation by the writer. They hesitate to "impose" on him after "his part of the job is finished."

The point is — his job *isn't* finished with script approval. Or it *shouldn't* be! He *should* attend the

(CONTINUED ON PAGE 218)

## Some Notes on the Pursuit of Excellence

by Don Frifield

**I**N AN IDEAL WORLD, which we probably won't have for from four to seven years, the filmwriter will consult his muse, consign the resulting inspiration to paper, and wait until the director and his minions transform the vision to a wondrous interplay of light and sound, of hue and shadow. We call this *film*.

Even today, when the world is a bit short of the ideal state, the filmwriter is often likened to an architect or even to a pilot of a plane, give or take a few other folks in the cockpit, each with a hunk of the wheel. In a regular commercial airline, the big boss is safely away in an office somewhere, trusting in his pilots. But on a film assignment, the big boss may be anywhere — changing a wing in midflight, adjusting a course, or even shifting from a 707 to a 727. In film, most things are possible — and the mere possibility is the harbinger of probability.

The filmwriter, all by himself in the cloistered fluorescence of desk and navel, types out a script with somewhat more noise but less certainty than the doctor jotting down a prescription:

### VISUAL

The harpoon streaks toward the whale, its motion sure and relentless, as seen from the whale's point of view . . .

### AUDIO

(There is no audio for this sequence because it is, in the jargon of film, primarily visual . . .)

How to take this shot, of course, is the job of the director. The director, looking for an easier shot, says to himself that filmwise it

doesn't click with him — better to get that whale being harpooned from the deck of the whaling ship. Less wear and tear on crew, steadier camera platform; besides, subjective camera is old hat.

Later on, of course, the editor will intercut the shot with Gregory Peck saying farewell to Susan Hayward and going out to fight the enemies of Israel. That, we all know, is the peculiar genius of the film art, where everyone can write the film in his own way, one man with a scissors, the other with a contrast filter, and some with tears in their eyes.

The writer, griping to his cronies, talks about the great visual that was lost. "Film is primarily visual, you know," he explains — but harken how he uses audio to paint the picture.

The truth, as most of us writers come to know in good time, after a certain amount of fighting and buffeting, is that film is primarily *idea*. This is neither audio nor visual in the strict sense of the word: it is both, of course, but far more. Film is a *medium* — it is not an end in itself. Just as we board a plane to take us from point A to point B, we see a film for much the same reason. Where are you taking me?, is our unvoiced but omnipresent question when we take the time to see a film.

It goes without saying that the writer's principal problem is putting ideas into film terms, whether this involves sound or no sound, music or no music, but *never* — it seems — visual or no visual. There always has to be something before our eyes on film, whether we like it or not. Conceivably, could we have the screen blank for a moment or even for a minute? No, the unwritten rule has it, for film is visual, even if the audience blinks or yawns.

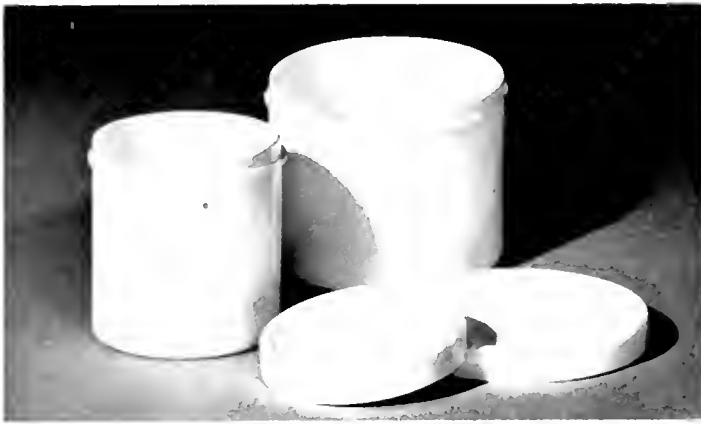
We film people, like anyone else, love our own folklore. We cherish it through the ages and fight those who dare to challenge our nice little orthodoxies. Besides, our clients are notoriously conservative; it sometimes appears, even when they came out real swingin', the very vocabulary suggests that they're six months or six years behind the times. Industrial and government clients are notorious for seeking new ideas, but not too new, and of course, no one,

(CONTINUED ON PAGE 207)

## An "Open Forum" for the Film Writer

**T**HE EDITORS of this Annual Production Review recognize and honor the most basic creative contributions made by those experienced film writers, both free-lance and within our studios, for their work is the very essence of the whole production process, from conference and research into outline and script. And it continues until the final scenes are "on-screen" and the picture is at work in the field.

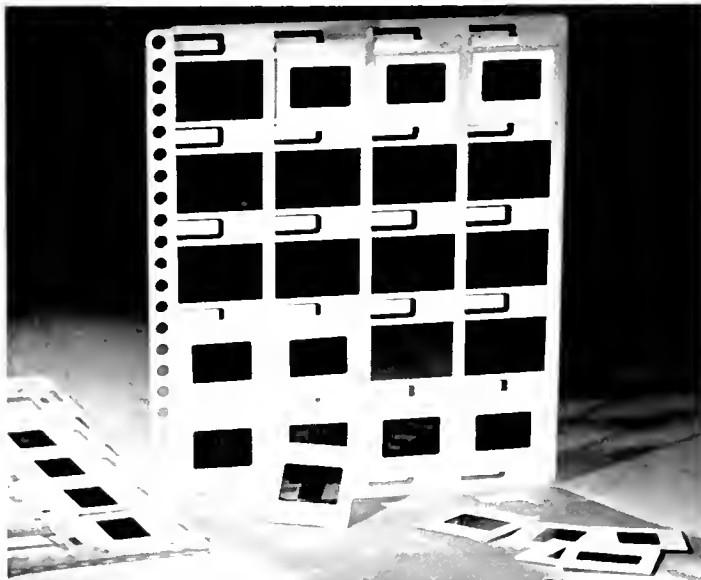
We are privileged to list many of these writers in earlier pages and they share display advertising space. Now, with their help, we begin these "open forum" columns where writers may freely express opinion and make constructive suggestions which may hopefully expand the sponsor's viewpoint and help get results.



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## On Limiting Your Writer's Creativity . . .

by Paul Jensen

"I'M NO WRITER, you understand. but . . ." With that, Mr. Client begins his outline of the film as he sees it.

Struggling to resist the temptation to point out that his admission was entirely unnecessary, I pretend to take notes which will record, verbatim, his infinite wisdom.

"Why don't we open with a long shot of the plant? Maybe an aerial view," continues Mr. C.

Huh, that'll really grab 'em at Columbus! I can see the chances for an award go glimmering unless I can make Mr. C understand the importance of the many subtleties involved in effective communication today.

"We could call it *The American Products Co. Story*," he is saying.

Now, wouldn't that look great in my BUSINESS SCREEN listing! Maybe I can switch him around to *The Beggar on Horseback*. Nobody has bought that title yet, but . . .

"One of the high points can be a demonstration, say in slow motion, of what happens when we give it the impact test," says Mr. C. "We've had a lot of requests from the field."

What do they know about making films? It's obvious that Mr. C doesn't appreciate that the writer's first responsibility is to communicate with his audience.

"I saw a technique on television you might want to use."

If only clients could see the dangers inherent in limiting the creativity of the writer with their own preconceived notions. There must be *some* way I can convince him that the idea I had in the cab on the way over . . .

"And then," Mr. C continues, "I think we have to actually show them how to sell it. I'll leave the exact words up to you, but the technique I've found effective is to . . ."

What does *he* know about his

problems, anyway? Let's see . . . maybe I can sell him an allegorical approach. We could open up with an extreme close-up of a human embryo, as the voice of the . . .

\* \* \*

## A PERFECT FILM

. . . a hope expressed

by Benjamin S. Walker

WHEN A FILM has a great script, superb photography and direction, and is imaginatively edited, it has a chance to become a perfect film. I say "chance to become" because I have a limited meaning for "perfect." I would call a film perfect if it had THE ANSWER for a problem and, further, if the answer had such a widespread and total effect on viewers that it permanently influenced their thinking, *resulting in action*.

A perfect film could change the course of history. Imagine the effect of *The Auschwitz Story* shown to an entire world audience in September 1941.

We have plenty of problems — hunger, war, greed, and the rights of man — and plenty of films about these problems. But how many perfect or near-perfect films do we have? How many films that nail a problem firmly to a wall in the glare of a global spotlight that illuminates not only the problem but also THE ANSWER written and shown so clearly and dramatically that people are changed after seeing it?

I've never written a perfect film. But I hope to one day.

\* \* \*

### Background on the Writers

☆ Biographical data on writers who contributed to these pages appears in the Production Review Writer Listings, which we publish twice each year. See page 93.

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WRITER JOHN TATGE SAYS:

### **Put Another Saudbag on the Levee, Irving . . . or How I Sewed Lace Around My Teen-Age Valentine**

**D**ON'T FORGET those prognosticators of the "Soaring 60's". Few would question that their ministrations brought forth in sparkling reality those wild dreams of the 50's. Of course, many of us compare their achievement with predicting hot weather in August. This *is* America, you know.

But now, we have to fend off those soothsayers, peering into the Seventies. Some of them even venture a tentative peek into the last third of the century.

But Decade-Bound or Century Unlimited, even money says you can't struggle beyond the second paragraph without being hit from behind by that sturdy spear-carrier: "POPULATION".

Out of the dark statistics that evoke visions of impending doom and/or brave optimism (depending on whether you want lots of neighbors or lots of challenges) one fact rises like bread: By 1970, half the population of the United States will be under 25 years of age.

When this amenclave of swamis was heralding the Soaring 60's, half the population was under 30. Or about to be. No need to rehash the grim results of that happy crystal-gaze. For better or worse, the thundering onrush of galloping juvenalia stamped all under a backwash of Bubbly Pop; Twitching Op; Mini-Mouse Eye-poppers; Funky Guitars; Ricky-Tick S(w)ingers' and occasional (you have to be there) tempting titillators with their tops off. (Not everyone can expect to outlive the Pepsi Generation; except those who drink Diet Pepsi.)

The point is that "... we have

just begun. . . ." In this land of plenty, the nation's birthright is more, not less. On behalf of perpetuating prosperity, the producer of ordinary business potboilers should take note:

"If this shambles is what the Soaring 60's hath wrought, what sensibilities will be served in the 70's?" he asks, rhetorically.

Color TV will change the colors the eye wants to see. And exciting camera work will be aimed at holding the restless eyes of — you guessed it — "The Young". And in so doing, rendered a sophisticated point of view even more refined. Inevitably, "The Young" will reach for their trusty \$20-can't-miss-electric-eye Super 8's and start grinding out their own shows.

Meanwhile, those of us that strut and pose in the twilight zone between imaginative creativity and brazen hard-sell will require some socko fodder — lest someone spring the lights and depart the scene. We should command a certain respect — at least for age, if not imagination.

The intention is not to pour hot soup on what already may be today's cold pot roast. But do take note: Our own All-American Version of the Red Guards will push form (content vanished long ago) further and harder. And as a result, today's most sincere effort may go to pasture in the film collection of the local library as a stunning example of high camp in the Soaring 60's.

Unless, of course, that old death wish, fame, gets you where your wallet is. •

## **... and we quote:**

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## These Fundamentals Can Help Get Results

by Ray T. Sperry

THE FILM WRITER is at his best when he is paid and honestly informed. All too many potential writers never find themselves until they have a firm assignment for a given sponsor, for a given audience — with a given purpose in mind. After years of free-lancing, The Jam Handy Organization proved that fact to me.

Since that time, I have written for my own organization, in-plant film producers, industrial film producers and the City of San Diego — in addition to Copley Productions whom I have been fortunate to serve for nearly eight years on assorted film assignments.

Each film has an established goal, audience, and purpose — yet, the same film has technical advisors, a director, cameraman, editor, and a host of assorted talents including the narrator and/or actors. The film writer is at his best when he knows all these personalities intimately by knowing their previous work. He must also know the budget, schedule, and how the film will be used.

### The Assignment Begins . . .

The writer begins with an assignment. He knows there is no such thing as a technical film — only films about technical subjects. If the film cannot be remembered by the least educated eye in the audience, and understood by the least educated mind in the audience, the writer has failed miserably. He must put himself in the position of the lowest mentality of the audience level.

The writer must also draw the ultimate from his technical advisors. He must ask dumb questions that can only be explained in simple "kitchen" English. When necessary, he should make rough sketches to insure that both he and the advisor are speaking the same language.

Now come the budget and schedule — and how to accomplish the given chore for the allotted buck, and get it out on time. If ever a writer's fee is earned, it is at this vital moment as he puts his desires on paper. If he gets carried away with visual effects, the producer can be wiped out. If he lets the voice tell all, the message will be forgotten. If he expects an animator to save it for him in two weeks, he'd better find a pretty good investment plan.

Should the assignment be a television commercial, he had best be

acquainted with the prevailing rates of Guild performers and be ready to devote time for proper casting suggestions. In larger organizations, a simple cast sheet will often provide guide lines, but when the writer acts as director, casting becomes a chore that must be allotted for by director and producer — and both should know the client's needs and wants.

### Communicate With the Crew

About the crew — a crew that doesn't understand can make even a good show look and sound bad — and let's face it, without the crew, the best script remains pieces of paper (and paper sells for \$5.00 a ream). *The writer must communicate with the crew* — especially the cameraman and editor. They should both have the same interpretation of the script.

Although I have been blessed with the advantage of working with people I know for the last several years — I still find the storyboard the best means of communication. This is not professional illustration, but rather a means of proving continuity and giving rise to any questions of the writer, the cameraman and editor. It is also an invaluable aid in pinning down necessary props, changes of costume, screen direction and countless other problems that have a way of creeping up during production on a tight schedule. If a crew understands my thumbnail sketches, I can be assured of the kind of film I want, and that I believe the sponsor wants.

### Who's the Narrator . . . Actors?

A writer is also at his best when he knows in advance who his narrator or actors are going to be — when he knows their pacing, their personalities, and the foibles that hang them up. You certainly can't write the same words for John Williams that you would write for Rex Allen — nor the narration for Buddy Ebsen that you would write for John Glenn, Jr. When in doubt, pray for a Michael Rye or Larry Thor to give the narration a smooth ride with complete understanding.

Finally, a writer is at his best when he writes and when he writes about a diversity of subjects so he doesn't get stagnant. He writes best when he pleases his customers, his audiences, and brings the show in under budget. He can only write at his best when he believes in the story that must be told! •

## Whatever Happened to the "Roaring Road"?

by Byron Morgan, Byron Morgan Associates

IT DOESN'T ROAR ANY MORE. It just lays there — cold concrete, poured by a machine on a low bid contract. It doesn't "offer a challenge" or become "tortured". It's hardly ever "Winding", and you can search all day and never find a "Hairpin Turn".

It is gray, and straight, and flat, and the best way to die on it is to go to sleep. It leaves me cold.

"Excuse My Dust". Now, there is something which conjurs up images. Here is something to conquer. This offers resistance; it's formidable. Even the polite devil who runs me down and then shouts, "Excuse my dust!", adds to the thrill of just being there.

I can take him on, get even with him, and pass him.

*Roaring Road, Excuse My Dust*, were film titles from the first automobile racing pictures. Famous-Players-Lasky produced them. They starred Wallace Reid. James Cruze directed them. My father wrote them from his SATURDAY EVENING POST stories.

These films were entertainment, but, they were also documentary. They documented our love affair with the automobile.

This auto-love-affair was an inheritance with me — along with the affairs with motion picture making and airplanes.

There were others in the auto series by Byron Morgan Sr.: *What's Your Hurry?* directed by Sam Wood; *Sporting Youth* and *California Straight Ahead* with Reg. Denny; *The Lucky Devil* Richard Dix. They entertained, yes, but they sold cars too.

Henry Ford Sr. told Arthur Brisbane after they both had seen a Ford-like car win in the Byron Morgan film, *Across The Continent*. "Arthur, I could send my salesmen down the aisle of the theater with order blanks."

There was a joy, a zest in life and in film making which came through those silent days.

I remember my father's incomparable comedy, *Rookies* with Karl Dane and George K. Arthur; *Lair Co-ed* with Marion Davies; *Air Mail* with Billie Dove and Warner Baxter. This was the first flying picture.

There were pictures with Laurel and Hardy, Wheeler and Woolsey, Jack Benny, and then always back to flying and auto racing.

Of these: the first picture on Naval Aviation, *Thine Fleet* writ-

ten with Spig Wead; *The Last Flight*-Richard Barthelmess; *Speedway*; *Hell In The Heavens*; *Wings For The Eagle* with Ann Sheridan and Dennis Morgan; *Gallant Journey* with Glenn Ford and Janet Blair, directed by William Wellman.

These films, the silent ones, told an uncluttered story and the form was strong, simple, and direct. You understood where the conflict lay and you didn't have a great problem deciding upon the "rooting interest".

The films of this time were a dramatic form in themselves. They evolved from the short story and the unity imposed by the film and by the camera.

They said something about us and the American dream; just as our motion pictures today show us and reveal us to ourselves. We can do a great deal more today with our films. We dare more, and, probably we know more about ourselves. We are complicated and we know it.

Our films often reflect this — they are complicated, involved, and we take great pride in the fact that their form is not simple. The Aristotellian Unities have long since dissolved — even in our theater.

Our form is often formless; our themes are antithematic; our images are kaleidoscopic — beautiful but scattered. Our intellect hungers after order and we make our own.

The documentary film maker has survived this revolution of the senses and the sensible. He was washed by cleaner winds and clearer water. He knew the innate form that his films must take. This grew from within him, from his appreciation of the mirror he had to hold up to nature.

The impact of the documentary film maker upon the motion picture as drama, upon it as a commercial sales vehicle, upon it as a teaching device, is beginning to be evident.

Perhaps from this thesis, anti-thesis, synthesis process a recognizable dramatic motion picture form will evolve. It may be all ready evident to some.

I think it will be exciting, moving, raw at times, tender and intelligent. The audience will be involved — they will care.

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## The Film Writer Is At His Best . . . When

by Harry Preston

**W**HEN IS THE FILM WRITER at his best? Some of our older and more cynical members of the fraternity may say when he's feeling good, and the night before isn't hanging on, or over, as the case may be!

But in all seriousness, I believe a writer can only provide his client with a workable, worthwhile scenario when he possesses a complete knowledge of production factors concerning the proposed film.

Too many writers, particularly those on staff with the larger companies, have only a minimal knowledge of what happens to their script after it leaves the editorial department. Few have actually had the experience of working in production, physically editing a film, actually shooting one, and learning the desperate attention to detail that can rocket costs out of all proportion if left unchecked.

In my twenty years in the film business, I have been lucky enough to work in almost every branch of the industry, from hauling cable to operating the camera, as well as designing and building sets, casting, cutting, scoring and learning the lab end of things.

This experience has proved invaluable when writing a scenario that has to be held to a certain budget. It is better to be able to write to a proposed figure than to

churn out an artistic masterpiece and suffer the pangs of seeing it cut down to a fraction of its original content because of financial reasons.

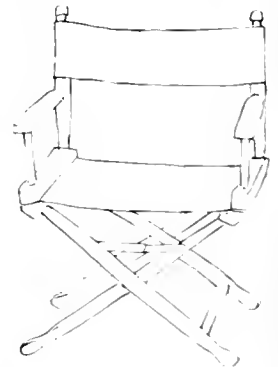
I remember only too well, way back when, sitting in a projection room and seeing what was originally an inspired piece of writing end up as just another run-of-the-mill industrial film that drew hohums instead of hurrahs. Since those days I have been fortunate enough to tailor my scripts to the proposed budget, and confine my artistic feelings with limitations.

A knowledge of the tricks of the trade also enables a writer to give his client some little extra touch that the less knowledgeable writer would not think of.

It is this knowledge, that only comes from actual experience in production, that turns the would-be Hemingway into the Abby Mann, that makes the film take on sparkle and gives it that different stamp that lifts it above the usual year-in, year-out efforts that too many larger companies churn out, (quite adequately let me stress), but often lacking that touch of originality that clients seek today.

Having experienced, only briefly, the interdepartmental roadblocks that stifle the staff writer's creativity, I can with due modesty wave a flag for those stalwart freelancers who rely on their ability and experience to carve a niche for themselves in the film world. But a secure niche can only be carved when the writer has a complete knowledge of his craft — and this includes every facet of production.

The typewriter is only the foundation stone. It's the bricks that follow which really make the production a living thing, and the writer should know how the bricks are put together and how to properly mix the concrete.



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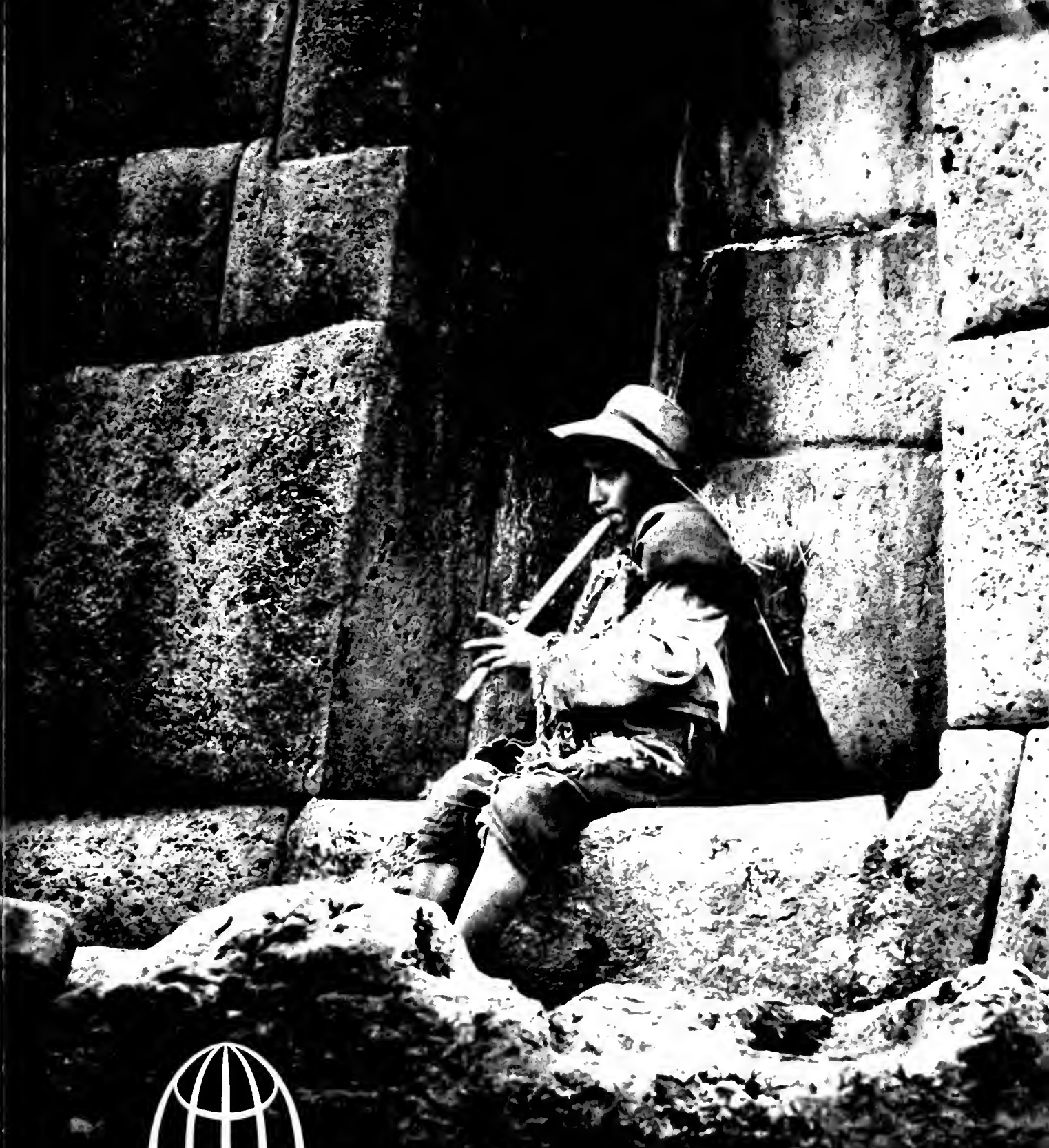
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## IDEA: A Film Series to Help Our Cities

by William D. Ellis, Editorial Services, Inc.

**S**TRANGELY ENOUGH, the film I believe someone should make is a "nuts and bolts" series.

Though careful always to appear put-upon and abused, we writers *do* enjoy a very rare privilege of being exposed to some heroic problems and some heroes at work on them. So we're grateful for this opportunity to propose some films that need making.

The series I propose . . . starts with the fact that the dozen-or-so cities which have pioneered dramatic downtown renewal programs (Pittsburgh, Detroit, Atlanta, etc.) have each found their own way through an extremely complex briar patch of financing, rezoning, rehousing, legislation, litigation, surprises and pitfalls. Each was a tremendous *learning* job of finding the right ways-and-means: putting together parts of different enabling laws; passing new ones; lashing together different types of private and public funding; trying different ways of organizing for the job.

Separately, they self-learned how to do this, and for cities as different as Philadelphia (where history whispers over the wine and violin music) and Houston (a whiskey and trombone town).

**BUT NOW . . .**

. . . the second wave of 200 smaller cities (the Wheelings, Worcesters, Youngtowns) are beginning their renewals. And they, too, are starting with a blank sheet of paper . . . relatively speaking . . . to learn *all over again*, trial-and-error, cut-and-fit, the enormously expensive lessons *already* learned . . . but scattered across the nation from Hartford to San Francisco.

This second wave of *separate* and *redundant* self-learning will cost tank cars of money and years of man-hours.

**BUT IF . . .**

. . . the hard-won knowledge, already bought and paid for by Chicago, New York, Philadelphia, were assembled . . . *on films* . . . in an Urban Renewal Resource Center, let's call it . . . with ten screening rooms to which the mayor of Cincinnati could bring his top planning committee for three days . . . I believe 200 city renewals could surge ahead . . . and telescope the expensive learning period.

"But certainly this information is all published."

Yes . . . in a thousand publica-

tions and parts of books which beleaguered mayors and planning commissions cannot possibly sift. And the printed word has not the same assurance as the lip-synch voice of, say, the mayor of Detroit explaining, "Now you're going to run into the problem of public support. We started off wrong in Detroit, but we corrected this by . . ."

These men collectively, and their staffs, *know* the workable solutions for *different types* of cities.

"But there have been scores of films on the urban problem!"

Yes, but none on the *solutions*.

Lewis Mumford pioneered a distinguished film series alerting the nation to the *problem*, and a whole catalog of films followed; but now the need is for quick availability of the *known solutions*.

"But surely this information is packaged in Washington!"

Available . . . yes; packaged . . . no.

The convincing practical knowledge is in the heads of scattered men who have been through it, and in fragmented news articles and books. The books tend to be more theoretical and are suspect. And *reading* it is not enough. This subject screams to be *seen* in action. On film, planning directors could *see* . . . the choices, the consequences, the results. They could see the successful action steps . . . one . . . two . . . three . . . etc.

The series would contain perhaps forty short films covering the subjects of: — Gaining Public Support; Financing; Putting Together a Package of the Right Enabling Laws (existing and new); Motivating *Private* Renewal; Zoning; Code Revisions; Slum Clearance Procedures; Establishing Housing Authority for Public Housing; How to Organize the Renewal Job; Pitfalls; and one film newsreeling the best examples around the nation . . . which a mayor could bring home to show to his local leadership to mobilize enthusiasm.

The cast of authentic characters narrating parts of the films would be dramatic: crusty old Ernie Bohn, father of public housing, with a voice like sandpaper and a mind like a razor; the dynamic young mayor of Detroit; urbane Richard Mellon of Pittsburgh.

(CONCLUDED ON PAGE 200)

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## Getting More Benefits Out of the Writer

by Alexander Klein

LIKE MANAGEMENT CONSULTANTS, ad agencies and public relations counselors, film writers and producers delve into many varied aspects of different corporations' activities. Generally, though — unlike the others — the film writer is only called in *after* the basic subject matter of a specific film has been decided on by the client.

However, I believe that many companies could greatly benefit by having an experienced, imaginative, keen film writer come in as a periodic consultant to survey one or several facets of their operations and indicate how one or more films could be of tangible value to the sponsor — films often integrated with other programs already in progress or new ones which the writer-consultant would propose.

This procedure would bring to bear a fresh, uncluttered, widely experienced perspective on vital company operations, a perspective developed and honed in conjunction with many sales, marketing, research, advertising, training, public relations and other programs and problems.

Some sponsors, in a sense, do get this type of consultative service through their continuing association with a particular film producer.

And there have been quite a few occasions when researching data to script one film has led to my discovering another area where a film could be an effective, profitable tool for the sponsor, or to my suggesting useful *non-film* programs or approaches — in sales, advertising, training, public relations, customer service and information (still only a partially tapped goldmine with most firms), or other areas.

Admittedly, in my own case, a background in advertising, public relations and management consulting helps put me on the lookout for this sort of thing, but I suspect many film writers and producers have had similar experiences.

Indeed, the concreteness of the film medium forces the writer to think through, visualize, focus and

organize the contents of his film in a way that can sometimes result in a sharpened perspective or a more effective organization not only of the film but of the work or program, itself, with which the film is dealing.

Thus, the joint client-writer search for the best, memorable symbolization of a product-advantage has, in several cases, led to a new basic focus of the total advertising and public relations program for the product.

All in all, though, if sponsors particularly cultivated this use of the-film-writer-as-consultant, in a broader and more regular fashion, I believe they could reap much more substantial dividends along these and other lines.

Indeed, films have a way of providing unexpected by-products. To wit: One summer when I was a house guest of some Rio Grande Pueblo Indian friends during the week of their annual Corn Dance, I spent part of each day pecking away on the script of a large bank chain's film to motivate their employees to give more polite, personalized service.

My Indian host asked me what I was writing and I explained. "Ah, the white man has to be *taught* to be polite," he exclaimed, gleefully, the Pueblo Indian considering politeness to be a natural human trait.

And the word spread to all the other Indian Pueblos. So several thousand Indians were made happy, being able to feel temporarily superior to their white brothers. (They also asked me what bank was sponsoring the film, because they intended to give it their patronage if possible. All this the result of a film even before it was produced!)

### See the Writer Listing Pages

☆ Twice each year, the Editors now list the experienced writers of audiovisual media; data within these pages includes material on those who have contributed to our first "open forum" for these creative talents behind the film. Let us extend our thanks!



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# ACHIEVEMENT • 66

... in Awards • Technology • Audiences

**T**HERE WERE ABUNDANT HONORS bestowed on business-sponsored motion pictures and slidefilms in 1966, both in the U.S. and abroad, but the "award" counting most among these companies and groups with films in circulation during the year were the audience totals achieved out among the people for whom these films were intended. Films of the American Oil Company, with its popular *Holiday* series; the American Cancer Society, with public education films; the Bell System, with numerous well-received titles; the Humble Oil & Refining Company's extensive film library; and *Steel and America*, sponsored by the American Iron & Steel Institute, headed for record totals of viewers in 1966.

There were no awards given professional baseball's *World Series of 1966*, sponsored by the Coca-Cola Company (and none asked), but this Jack Lieb production was easily one of the most widely-shown pictures of the year. And astronomical audience figures were achieved when other factual documentary films earned wide acceptance for public-service telecasts.

## Oil Companies Are Sponsors-of-the-Year

If sponsor-of-the-year honors were accorded in these pages, strong competition for that tribute would come from the petroleum industry. American Oil not only provided a most useful *Schooled in Safety* 8mm film series (see page 122) that attained nationwide use in high school driver education classrooms, but topped its own audience popularity rating for the *Holiday* travel promotion film series now in distribution with two first awards at the National Visual Presentation Association's "Day of Visuals" and a National Safety Committee bronze plaque.

The Humble Oil & Refining Company more than matched that record as it reported 1966 audiences of 10 million Americans *each month* for the nearly 5,000 prints of 36 general-interest motion pictures now in circulation. Most of Humble's films promote auto travel, featuring cities and states. Others are on cultural and adventure subjects, conservation, driver education and the petroleum industry. One of these pictures, *Wild Rivers*, co-sponsored with the U. S. Department of Interior's Bureau of Outdoor Recreation, was honored by CINE and at the Columbus Film Festival last year. It was produced by Larry Madison.

The job of filling the thousands of requests that pour in each month is handled by Modern Talking Picture Service, which maintains Humble Film Libraries in 25 cities across the country. An affiliate, Modern TV, distributes these films on request to television stations.

A third oil company, Shell, went into strong audience competition with another 1966 National Safety bronze plaque winner, *The National Driver's Test*, produced by CBS Tele-

vision News for nationwide television showing and subsequent 16mm distribution.

## "The Paper Forest" Awarded Tree of Gold

In worldwide industrial-sponsored film competition, one U. S. entry won the highest honor attainable at the World Forestry Congress competition held in Madrid last year. *The Paper Forest*, sponsored by the Southern Pulpwood Conservation Association and produced by Frank Willard Productions, received the "Tree of Gold" trophy in stiff competition with many other countries.

But at the 7th International Industrial Film Festival, held on the Lido at Venice, Italy, only one of the 15 U. S. entries was significantly honored. The American Iron & Steel Institute received a second prize in its category for the Disney production, *Steel and America*. First honors in that group went to the Cammell-Hudson-Brownjohn production, *The Tortoise and the Hare*, sponsored by Pirelli Ltd. Other outstanding award winners and some of the truly best industrial films of the year were Sweden's first prize winner, *Like Rings on Water*, sponsored by Orebro; Finland's *Textiles*, produced by Sektor Filmi; *Elements Facing Elements*, a Netherland's first prize winner, sponsored by Enci-Cenij and Rober N.V.; and *Two Cubic Centimeters for Life*, which won a first award for its sponsor, Medizinisch-Pharmazeutische Studiengesellschaft e.V. Credit the talented producer, Dr. George Munck and his Leonaris Film company.

A very useful picture, *Visual Aids*, won one of the other Venice first awards for its sponsor, the British Ministry of Defence (Navy) and the producer, Stewart Films Limited. The final first prize winner at this Industrial Festival was the British Insurance Association film, *The Stable Door*, produced by Ronald H. Riley & Associates. These "firsts" and other high honors at Venice, earned Britain the Grand Prix at this event.

## Other U. S. Pictures Were Honored Abroad

U. S. film entries at numerous other overseas film festivals, reviewed and submitted by the very active Council on International Non-theatrical Events (CINE) which serves as the nation's coordinating agency for this purpose, were well received and brought home many trophies. Among the honors accorded 1966

"Golden Eagle" films submitted abroad were the first place cup given Emily Films' *The King of Madison Avenue* at the Rome Electronic & Nuclear Film Festival and a silver medal from the Guadalajara (Mexico) Festival; an entertaining, non-sponsored short subject, *Skater-Dater*, won a grand prize at Cannes; the St. Finbar first prize at Cork, Ireland and diplomas from Edinburgh and Krakow festivals.

Turning to the domestic scene, such important subject areas as economics and corporation management; safety education and health education were illuminated by many outstanding 1966 productions.

## Freedoms Award to "The Pursuit of Profit"

Two leading U. S. manufacturers received highest honors as the Procter & Gamble Company's film, *The Pursuit of Profit*, received the Alexander Hamilton Award of the Freedoms Foundation. It was produced by The Jam Handy Organization. The other award-winner was the Kroger Company's two-phased subject, *Partners in Profit/Profit for Partners*, produced by Fred A. Niles Communications Centers, Inc. This employee orientation film won the first prize award of the Society for the Advancement of Management.

The Grand Prize at the 1966 Management Film Festival went to *Good Old Sam*, produced for Merrill, Lynch, Pierce, Fenner & Smith by Parthenon Pictures. This was Parthenon's fourth high honor of the past year, following a bronze plaque trophy given *Love That Car*, by the National Committee on Films for Safety and two first place awards at the NYPA's "Day of Visuals" which went to *She Purrs Like a Kitten* (American Oil) and *Two Cheers for Charlie* (Mutual and United of Omaha).

## Cited for Sales Promotion, Employee Training

The important area of sales presentation and promotion also had its share of fine pictures in '66. The Family Circle production of *The Collection*, by Dynamic Films, Inc., took a first award at NYPA's "Day of Visuals" and followed with a silver medal at the San Francisco International Film Festival as well as a "Chris" certificate award from Columbus. Alitalia Airlines' *Jet Cargo* won a gold medal at the International Film & TV Festival of New York, a second prize from NYPA and a Columbus certificate award. Wilding, Inc. was the producer.

Employee and retailer training film honors were highlighted by the gold medal given Eli Lilly's *Day of Judgment*, produced by the Centron Corporation and given this picture at the International Film & TV Festival of New York, Eastern Airlines' *Sunrise at Eastern*, a 1965 winner, continued to gather kudos for its producer, Audio Productions, Inc. This picture won an NYPA first prize and a CINE "Golden Eagle" in 1966.

In the vital fields of traffic, home and occu-





### Citizenship Citation to Hughes Aircraft

☆ The year's honors for corporate citizenship go to the Hughes Aircraft Company for its public affairs' campaign aimed at getting out the vote among all employees and documented in its picture *Who Cares?* 97% of all eligible workers were registered to vote last year.



"A Different Drum" tells of the significance of the AMA's new Institute for Biomedical Research. The award-winner is a Henry Strauss production.

## ACHIEVEMENT IN 1966

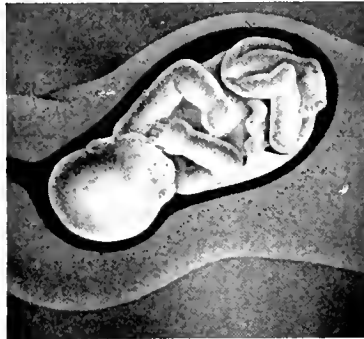
(CONTINUED FROM THE PRECEDING PAGE 115)  
 pational safety education, *The Chokerman*, produced by Rarig's, Inc. for the Northwest Forest Industry Film Committee was another bronze plaque winner in the National Safety Film Contest. Other plaque winners in the occupational safety category for 1966 were *Everything to Lose*, produced by Calvin Productions for the Caterpillar Tractor Company and *The Return of Milton Whitty*, sponsored by the Ontario Construction Safety Association and produced by Westminster Films Limited, of Canada. Other safety plaque winners have been mentioned.

### Outstanding Films for Health Education

Turning to the equally important field of health education, a new version of one of the most widely-heralded educational films of the past decade, *Human Reproduction*, won a Chris statuette award at the Columbus Film Festival and followed with a Blue Ribbon first prize at the American Film Festival. The film was made by Audio Productions for the Text-Film Division of McGraw-Hill, Inc.

*Point of View*, produced by Vision Associates for the National Tuberculosis Association, was an Academy Award nominee at last year's Hollywood "Oscar" ceremonies and won a top award (best rendition of concept) at the International Film & TV Festival of New York. The American Heart Association's film *Better Odds for a Longer Life* won one of last year's Chris statuettes at Columbus and another Heart Association film, *Candidate for Stroke*, won a

Scene from "Point of View" — 1966 Academy nominee was cited for best rendition of concept.



"Human Reproduction", produced by Audio for McGraw Hill Text Films, is one of the most widely-used educational films and won honors last year.

Chris certificate and a CINE "Golden Eagle." Similar honors went to a third Heart Association film, *Cardiac Failure in Infancy*, produced by Sturgis-Grant Productions.

The American Cancer Association's latest film, *Time for Decision*, was a 1967 Academy Award nominee. This color cartoon subject was produced by Hanna-Barbera Productions.

### Other Health and Medical Films Are Cited

The Wilson Research Foundation contributed a useful film on *The Changing View of the Change of Life*, produced by Dynamic Films, Inc. This film was another first award winner at the NVPA's "Day of Visuals" last year. Other health and medical education films of the year included *Examination of Reflexes*, produced for Parke Davis & Company by The Jam Handy Organization (a CINE "Golden Eagle" selection); *Fertility Control, the Role of the Oral Contraceptive*, produced for the Eli Lilly Company by Aegis Productions, Inc. ("Golden Eagle" selection); and *Handle With Care*, produced by John Sutherland Produc-

tions. This film won a Chris statuette at the Columbus Film Festival.

The area of medical research was explored by *A Different Drum*, sponsored by the American Medical Association and produced by Henry Strauss & Co. It was a first award winner at NVPA's "Day of Visuals" and a "Golden Eagle" selection. Scientific research was well served by the General Motors Research Labs' picture, *Search*, which won a gold medal at the International Film and TV Festival of N. Y. and was also a CINE "Golden Eagle" selection. Seneca Productions produced this fine picture.

### Public Awareness of the Law and Justice

The public service sector brought out some of the year's outstanding pictures. Two of the best were *The Odds Against*, produced by Vision Associates for the American Foundation, Institute of Corrections and *The True and the Just*, sponsored by the State of New York Departmental Committee for Court Administration and produced by Audio Productions, Inc. *The Odds Against* is a 1967 Academy Award nominee and has already been honored with a Chris statuette and a silver medal from the International Film & TV Festival of New York. *The True and the Just* earned Audio a gold medal at the same event last year.

Stuart Finley's production, *Water Resourcefulness*, sponsored by the New York State Conservation Department, was another gold medal winner at the International Film & TV Festival.

### Some Honored Educational Films of 1966

Public education and films which made contributions to both information and classroom learning had more notable honors candidates in '66. Columbus awarded its highest honor, the Chris statuette, to the Centron Corporation

The American Iron & Steel Institute film "Steel and America" won honors at the 7th International Industrial Film Festival held in Venice in '66.



## WE HONOR THESE INDIVIDUALS AND GROUPS

HONORS OF THE YEAR belong not only to the outstanding films of 1966 but must be shared by those individuals and organizations who contributed new methods of production and projection, who helped to get these pictures to increasing thousands of viewers and to others who made notable personal contributions to the advancement of audiovisual communication.

The Editors of *BUSINESS SCREEN* cite Dr. James Lieberman, director of the Public Health Service Audiovisual Facility in Atlanta, Georgia, as our candidate for "man-of-the-year" honors. Recipient in 1966 of the Public Health Service Meritorious Service Medal for

new and larger audiences of influential men and women.

Among organizations deserving special mention, we cite the National Committee on Films for Safety, "because this voluntary group of outstanding specialists in all areas concerned with safety education has provided the United States with one of its most respected annual film awards programs." The National Safety Film Contest, coordinated by William Englander, secretary of the National Committee, culminates at the annual National Safety Congress held each year in Chicago. Sans entry fees and without fanfare, this group of experts in the subject field they know best, comes up with bronze plaque and merit awards that are recognized as authoritative and meaningful throughout the world.

### Prime Mover of Films to Festivals Abroad

The Council on International Nontheatrical Events (CINE) can't please everyone in making annual U. S. selections for overseas film awards competition but it makes an enormous (and too often, thankless) contribution to this task of nationwide film review and coordination. To James Culver and his staff in Washington, and to members of regional CINE juries across the country as well as to other hard-working volunteers who comprise the Board of CINE, we extend the grateful thanks of producers and sponsors whom it has served these past nine years.

Within the American Medical Association, the work of Ralph P. Creer, director of medical motion pictures and television in the department of postgraduate education, includes supervision of an ever-expanding professional medical film library. The increasing service of that library among medical societies, hospitals, medical schools and other professional groups is reported elsewhere in this issue. But we would also cite the good citizenship of audio-



Dr. James Lieberman, Director of the Public Health Service Audiovisual Facility in Atlanta, Georgia.

"his leadership in developing and administering a national and international program for the improvement of biochemical communication" Dr. Lieberman is a prophet with honor in his own professional community. His strong belief in the value of single-concept 8mm films for health education and medical education, the work of his Facility in making so many useful films and his sound administration of this program merit our further acknowledgement of his outstanding leadership in audiovisuals.

### Film Distributor Cited for Leadership

National distributors of sponsored films have been most progressive in recent years, turning quickly to computers for more accurate and complete processing of audience data. Among such organizations on whom the industry depends to move its product to the people for whom it is intended, Modern Talking Picture Service, Inc. has earned commendation here for its extensive computer and reporting system installations and for the continued spread of its Airport Theater operations, now reaching

White House premiere of "The American Vision" brought greeting from Mrs. Lyndon B. Johnson to noted art patron, Mrs. Chester Dale and Gallery director John Walker. (Washington Star photo)



Scene from "Spain and Portugal — on the Threshold of Success" produced by the Centron Corporation for McGraw-Hill Text-Films — and a winner!



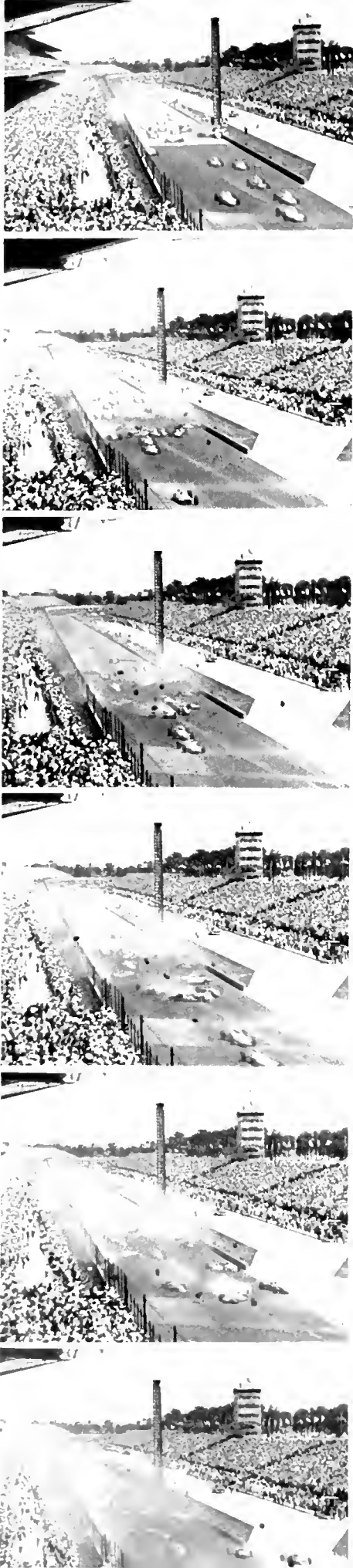
AT&T's picture, "Beyond All Barriers" told the story of how communications can unite mankind. production, *Spain and Portugal — on the Threshold of Success*, produced for the Text-Film Division of McGraw-Hill. *The Atom and Eve*, produced by Bay State Film Productions for the Connecticut Yankee Atomic Power Company, made a fine contribution to better understanding of nuclear energy in peacetime application. Honored with a certificate award at Columbus, the film also received a CINE "Golden Eagle."

The AT&T-sponsored film on the broad spectrum of world communications, *Beyond All Barriers*, was produced in 1965 by Larry Madison Productions but achieved further distinction in '66 as it received a CINE "Golden Eagle" and was sent abroad. The pictorial visit to the National Gallery of Art in Washington, presented in *The American Vision* with consummate skill by United States Productions, was previewed at the White House and later received a top festival award in Chicago.

### Sports and Travel Are Popular Subjects

☆ Sports, travel and recreational interests were served by some very exciting pictures in the year. Dynamic Films' film report of the *Indianapolis 500*, sponsored by Ashland Oil & Refining Co., was among the best of these. The *World Series*, 1966, has already been mentioned as one of the year's most widely-seen sports pictures and pro football had its hour in the Wolper Productions' classic, *Mayhem on a Sunday Afternoon*, first seen as a television "special" and later available in 16mm.

Travel promotion through the medium of the screen continues to win tremendous 16mm group audiences. Here, Pan American World Airways had three winners last year with the Henry Strauss Production, *Wings to Alaska*, honored with a first place by the National Visual Presentation Association and the Vision (CONTINUED ON THE FOLLOWING PAGE 118)



## WE PAUSE TO HONOR:

(CONTINUED FROM THE PRECEDING PAGE 117)

visual leader Ralph Creer for his work in directing the preparation of the AMA's medical film catalog, his frequent talks to medical assemblies (on January 5, 1967, for example, he addressed the AMA's Third Conference on International Health on "New Developments in International Medical Film Programs"), and for his constant probing of medical film data which resulted in reports on U.S. produced medical films used in specific lands abroad such as Colombia, Brazil and India.

As one of those CINE "volunteer" spokesmen, serving in his special field of medical film interest, as a past-president and active supporter of the Chicago Film Council, Ralph Creer is also one of the industry's "men-of-the-year."

### National Audio-Visual Association Cited

Professional and trade organizations serving the audiovisual industry worked hard this past year to advance both business and educational use of films. The National Audio-Visual Association, for example, has done a tremendous job in working with Congress on behalf of films in our schools. The annual convention and trade show of that dealer organization is the largest gathering place of those who distribute both films and equipment as well as the largest single showing of the latest in audiovisual equipment and related accessories.

☆ A single company, Calvin of Kansas City, has recently concluded its 21st annual workshop for film makers and again presented both films and techniques to a capacity crowd of nearly 800 professionals. To president Leonard Keck of Calvin Productions and to all who made so many useful contributions to those who attended the 21st Annual Calvin Workshop, this *special commendation* is merited. While helping themselves, Calvin has helped the many who benefit from this useful sharing.

This was the year, too, in which staunch believers in audiovisual communication were in high places within the U.S. government. Senators George Murphy (Rep. California) and Charles Percy (Rep. Illinois) will not overlook opportunities to better apply sound principles learned through long experience with the film medium as they help to bring more information and better teaching methods to the country in years ahead.

### CIFE Honors the Industrial Film Medium

Finally, looking abroad, we must commend the work of the Confederation of Industrial Federations of Europe (CIFE) for its sponsorship of the annual International Industrial Film Festivals on that continent and in England. The 8th annual event moves to Lisbon, Portugal in September. Secretary-General Rene Arnaud and members of his staff have placed the industrial film medium on a high plateau among top management in European industry.

## SPORTS AND TRAVEL: 66

(CONTINUED FROM THE PRECEDING PAGE 117)

Associates' picture, *Wings to France*, came up with a special jury prize at the Chicago International Film Festival as well as a citation for "the best direction and editing" given at the International Film & TV Festival of New York. Film Authors' production of *New Horizons-Brazil* was Pan Am's third winner last year.

☆ Meeting the interest of audience in both travel and outdoor recreations were pictures like *As Tall As the Mountains*, sponsored by Adolph Coors Co.; Eastman Kodak's colorful short subject, *Trek to the Tetons*, produced by Matteo Associates, and such adventure-inspired films as *High In the Himalayas*, sponsored by Sears-Roebuck. Carson Davidson Productions won festival honors with *Railway With a Heart of Gold* and there were others! •

At the left: a sequence from Dynamic Films' "Indianapolis 500" picture showing the much-heralded crash scene at this exciting race. Below: a World's Series' film produced by Jack Lieb Productions was sure to be one of the best-attended attractions when offered to audiences in the U.S.



# The American Navy in Vietnam

The Navy's Ability to Respond Quickly and Do a Surprising Variety of Different Tasks Related in a Color Documentary

ON AUGUST 2, 1964, the United States Navy destroyer MADDOX, on patrol in international waters of the Gulf of Tonkin, picked up three unidentified contacts on her radar scopes approaching from the northwest and coming fast. Within minutes they were identified as North Vietnamese PT boats armed with torpedoes and 37mm guns and, with ensuing exchange of gunfire, the Navy's role in Vietnam had suddenly expanded.

In the two and a half years that have passed since the Tonkin Gulf incident, the United States Navy has done an unprecedented variety of different jobs in Vietnam, which the general public often knows very little about.

## Aided South Vietnam's Navy

Even before Tonkin Gulf, the Navy had been active in an advisory capacity, trying to help the small South Vietnamese Navy increase the effectiveness of its efforts to defend the rivers and coastal waters from the Viet Cong. In addition, the Navy was called upon to take command responsibility for all support activities in Vietnam — an assignment which developed into the Navy's largest single overseas shore command.

The Marines were sent to help fight the land war; never before has the potential of the Navy-Marine Corps team been so fully realized. Naval air power from land and from carriers in the South China Sea has been a primary factor in American military strength.

Writer-director Tom Carroll, Jr., discusses filming of on-camera narration with Chet Huntley and cameraman Herman Kitchen aboard USS GUAM in New York Harbor.



And along with it all, the Navy has pursued a vigorous program of civic action designed to help the people of South Vietnam rebuild in the face of a conflict that often threatens to destroy them.

## Inform Public of Its Role

In an effort to inform the public about the full scope of its activities in Vietnam, the Navy's Chief of Information assigned to Sun Dial Films, Inc. the task of researching, writing and producing



Project Handclasp at work in Vietnam as U.S. Navy Chief Radioman Gerald Bessler helps a young Montagnard girl choose new dress from clothing sent by American people.

a half-hour film, to be entitled, "The American Navy in Vietnam", which would give complete picture of the U.S. Naval effort, including even those activities which, while they are less glamorous and more overlooked, are often vitally important.

Producer Carl Ragsdale, in turn, assigned staff writer-director Tom Carroll, Jr., to supervise the project and he began a series of research conferences with interested naval commands and personnel from the Secretary of the Navy and the Commander-in-Chief of the Pacific Fleet to a young navy journalist recently returned from assignment in the Mekong Delta and a pilot back from carrier duty.

## Covers All Naval Activities

On-location photography in Vietnam took Sun Dial's camera crews from the Mekong Delta in the south to Danang in the North. Since the assignment was to cover all phases of naval activity, the locations ranged from administrative and command offices in Saigon to Navy ships offshore in the South China Sea: the Attack Car-

(CONCLUDED ON PAGE 218)



High-speed patrol craft of the U. S. Navy, called Swift Boats, participate in Operation Markettime to deny rivers, coastal waters to Viet Cong traffic.

FROM: CHIEF OF NAVAL OPERATIONS

TO: COMMANDER-IN-CHIEF PACIFIC FLEET

SUBJECT: FILMING "AMERICAN NAVY IN VIETNAM"

1. SECNAV HAS AUTHORIZED A NAVY-SPONSORED 28-MINUTE COLOR MOTION PICTURE TELLING THE STORY OF NAVAL ACTIVITIES IN VIETNAM. CONTRACT FOR THE FILM HAS BEEN LET TO SUN DIAL FILMS OF NEW YORK. DIRECTOR/WRITER TOM CARROLL AND CREW OF SEVEN WILL ARRIVE SAIGON 21 MARCH. GROUP PLANS FOUR TO SIX WEEKS FILMING IN VIETNAM AND SHIPS OF 7TH FLEET.

2. FILM WILL COVER ALL ASPECTS OF THE NAVY ROLE, INCLUDING CVA/AIR STRIKES, NGFS, AMPHIBIOUS OPS., LOGISTICS, MARKET TIME, RAG'S, JUNK FORCE, SEABEES, HSA, USMC.

3. IN COUNTRY AIRTRANS, COD AND EMBARKATION SHIPS AND UNITS, AS REQUIRED, AUTHORIZED.

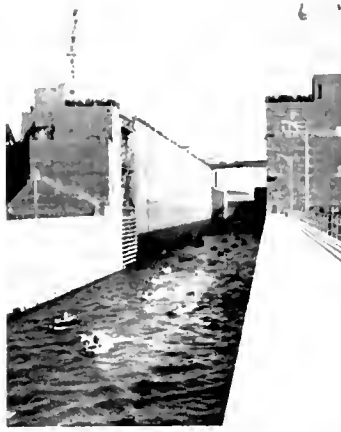
4. FULL COOPERATION IS NECESSARY TO COMPLETE REQUIREMENTS IN ACCORD WITH PUBLIC AFFAIRS IMPORTANCE OF THIS PROJECT.

Vertical Envelopment, one of new concepts in strike warfare, is shown as helicopters loaded with Marines lift off from ships of the 7th Fleet . . .





Modern radar-equipped barge tow moves along an inland waterway; here there are 28 barges loaded with a variety of commodities . . . scene in "The Wonder of Water."



Multi-purpose dams such as this serve both industry and the public. Here small craft are moving downstream via McNary Dam lock, enroute to Steelhead fishing grounds.

## The Role of America's Inland Waterways

Benefits of System to Industrial Economy and the Public Are Pictured in 27-Minute Film on "The Wonder of Water"

**T**HE IMPORTANCE of America's inland waterways system to the economy of the nation is made vividly clear in a new 27-minute color film, sponsored by The American Waterways Operators, Inc. and produced on cross-country location by The Jam Handy Organization. The title: *The Wonder of Water*.

As the film shows, 95 per cent of the nation's people are served by the more than 25,000 miles of navigable streams and canals, not even counting the Great Lakes. Along these routes travelled the pioneers who opened the land to settlement and expansion; today, these inland waters are put to work in power generation, irrigation and recreation — as well as facilitating lower-cost of the goods and materials which move over their surface.

### Recent Progress Is Reported

The nation's future growth is inexorably involved in what happens to improve and expand this system. The recent developments (some under construction) include 17 multi-purpose projects along the Arkansas River, linking Fort Smith, Little Rock and Tulsa with the sea; making the Snake River navigable from the Columbia River to Lewiston, Idaho for continued development of the North-

west; the Cross-Florida Barge Canal and improvement of the Pearl River, a space-age necessity.

Industry follows the opening of new and improved waterways, using their fluids for manufacturing as well as transportation. And industry's growth triggers a chain reaction of prosperity for these areas as it creates jobs. But where waterways are outmoded by the passage of time, older industries move on. There is, for example, the obsolescent Florida State Barge Canal system which needs to be incorporated into the big Federally-operated network and modernized.

### Plant Expansion Along Ohio

The 19 new locks along the Ohio which have replaced 46 outdated installations are now adequate to handle modern commercial barge traffic. As a result, along the Ohio and its tributaries, billions of dollars in plant expansion have stimulated that area's economy.

Unlike other natural resources, water can be used again and again. Strenuous efforts to avoid pollution and to keep these streams clean are being made by Federal as well as local and state governments and industry to safeguard this vital resource.

The film's sequences cover major industries such as coal, alum-

inum, petro-chemicals which move to markets on barges; wheat from North Dakota and Montana, corn and soybeans from the Midwest . . . all these basic products are benefited by water transportation.

*The Wonder of Water* shows what the waterways industry is doing to improve equipment — to keep costs down while moving larger payloads. Today's barges, unlike such ancestors as the Mississippi stern-wheelers, are purely functional. Lashed together, as many as 50 to a single tow, they behave as a single vessel . . . seven acres of products moving to market in a single hand.

Barges like these are equipped with the latest navigational and communication devices, rivaling the airlines in their constant evolution of newer and better equipment. They're even moving out to sea as ocean-going barges carry up to 20,000 tons in a single movement. As an example of compar-

ative sizes, the film shows, a 50,000-ton payload on a river tow would be the equivalent of eight and one-third trains, each with 120 cars or more than 1,500 of the largest trucks on the highways.

Frankly competitive, *The Wonder of Water* notes that water transports costs only three-tenths of a cent per ton-mile as compared to one and one-half cents by rail and six and one-half cents over the highways.

Jam Handy camera crews caught barges in action throughout the land; this visual report is a sequel to another successful, earlier film for the same sponsor and brings the case for America's waterways up to date. Prints are available for free loan by groups and organizations as well as schools throughout the nation from regional libraries of its national distributor: Association Films, at Ridgefield, New Jersey; LaGrange, Illinois; Dallas, Texas; and Hayward, California. •

## How To Be More Than "Just a Secretary"

**W**EBSTER DEFINES a secretary as "a person employed to keep records, take care of correspondence and other writing tasks, etc., for an organization or individual."

A new slidefilm now in use by the First National City Bank in New York goes on to say that the most important word in that definition is *etcetera*. For the truth is that when you're secretary—whether you know it or not—you're really a diplomat, economist, professor of English, psychologist, communications specialist, official hostess, captain of the guard, advisor, consultant, interior decorator, industrial designer, general arranger, protector, and much, much more!

*Just A Secretary*, a sound slidefilm used for training throughout the bank, is designed to show the secretary's job is something quite out of the ordinary; a job that

A secretary's role includes being captain-of-the-guard and diplomat.

requires judgment, sensitivity, and understanding, in addition to the usual office skills. And it is these qualities that make the job more enjoyable and more likely to lead to advancement. It was produced by Gotham Film Productions under the supervision of Gordon Rhodes, Training Director of the First National City Bank.

The bank has authorized its use by other companies faced with the problem of training and motivating the secretarial staff. Among companies currently using the film are W. T. Grant, J. C. Penney, New York Telephone Co., and Union Bag-Camp Paper Corp.

### How to Obtain This Program

Prints of the 11½-minute subject, plus record with both manual and automatic tracks, are available for sale (\$20) from Gotham Film Productions, Inc., 11 East 44th Street, New York 10017. •

Her job requires judgment and sensitivity, plus essential office skills.





# THE BUSINESS CORPORATION

## Meets Problems of Era of Radical Change

A New Fortune Film, Made in Cooperation With Armeo Steel

OVER THE PAST TWO YEARS it has been a frequent editorial reference point in Fortune Magazine that we are living in an "Era of Radical Change," affecting our economy, our social institutions, and — profoundly — our business corporations.

In a new motion picture, *The Era of Radical Change and the Corporation*, Fortune Films, a department of the magazine, shows how one company — an old-line company at that — is attempting to cope with and condition its people for change.

### How Change Affected Armeo

The film is presented in the public interest in cooperation with the Armeo Steel Corporation, which served as an example of the processes of change as they affect today's corporations.

The film demonstrates that in every area of operations, from production to marketing, the problem is how to motivate people to accept change, to participate in and help make the changes work, and, most important (and difficult) to use their initiative in creating change.

Armeo's part in the film project developed through conferences with Dynamic Films, Inc., producer of a previous, and highly successful, Fortune film, *The Salesman Isn't Dead — He's Different*, and with Robert C. Hattersley, head of Fortune Films.

### First of Corporate Studies

This activity makes motion pictures on certain editorial subjects which prove to be particularly interesting and useful to the business

Logan T. Johnston, board chairman of Armeo Steel, awaits signal of assistant cameraman Dick Blofson for scene in which he is featured.



community. And this, the first "corporation story" done by Fortune Films, was made because, it was thought that Armeo represented the change syndrome so well that the company might serve as a prime example of the problems facing other companies in these times.

Armeo, which paid all production costs, agreed to give Fortune complete editorial authority in scripting and producing the picture. As a result, it is a thought-



William Verity, president of Armeo (right) listens intently while director Maurice Rapf discusses a scene to be filmed in executive office of the big steel company.

fully perceptive documentary, describing the problems and challenges of change taking place within the big Middletown, Ohio, steel producer.

### Company Is "Going Places"

Probably few companies could, or would, stand still for this kind of probing, but Armeo, which has been described as a shining example of a company really going places, comes out looking remarkably good as it thrashes its way out of old habits and old methods into the new technology and philosophy of change.

It is interesting that the film does not examine a "glamor" company, where products themselves are symbols of change, but a company with venerable facilities grinding out the most basic commodity of industrial society — steel.

### New Casting Method Debated

Decisions are not always easily arrived at, as Armeo prepares for the future. The plan to adopt a new continuous casting method caused a lot of argument within the com-



Armeo Steel's controller, D. E. Boone, talks about computers in a scene from the Fortune Film on "The Era of Radical Change — and the Corporation."

pany. There were as many for the plan as against it.

As President C. William Verity, Jr., says in the film, "It was no easy decision . . . and after thrashing it around many times, the executive committee recommended that we hedge our bet." To which the narrator comments, "Not exactly a bold decision, and not everyone in the company was satisfied."

But adjusting to new technology is a continuing problem in most industries, and basic production methods can't change every day, especially in an industry like steel.

### The Market: Changes and Grows

But Fortune points out that as it has often explained, what *does change, grow and become more complicated all the time*, is the area in which the products of the new technology must be sold — the market. The innovation and specialty of today becomes the commodity of tomorrow, and the tomorrows are coming much faster than they used to.

Armeo has always been an innovator in the steel industry. For ten years, the film points out, the company tried to sell aluminized steel for automobile mufflers — an obvious improvement — to Detroit, but it wasn't until 1959 that

one major car maker switched to an aluminized muffler as standard equipment. Today, every American car built has all or part of its exhaust system made of aluminized steel. It's really a big market.

### Product Can Become Obsolete

But the irony of it for Armeo is that it can't even sit back and enjoy its share. Mufflers are going to be different because the whole system is going to be changed radically to help the smog problem. One solution will result in the exhaust gasses being much hotter, which could rule out aluminized. But this could mean that stainless steel is on the way in.

"There's the era of radical change for you," an Armeo executive says. "You spend ten years establishing something new and useful, and then find out it might be on the road to obsolescence just a few years after you get it accepted."

Armeo middle management seems to be keenly alert to the winds of change and ready for whatever they may bring.

One young Armeo man sums up this attitude in the concluding moments of the film: "Whether it's change wrought by use of a

(CONCLUDED ON PAGE 209)

Technical "task force" of Armeo Steel Corporation, about to go overseas, pauses for film scenes shot at the company hangar in Middletown, Ohio.





American Oil Company's driver education film program lets teachers show important aspects of car operation and safe driving habits that can't be learned through verbal discussion in the high school classroom.

## American Oil Films Encourage Driver Safety; Build Company's Image Among Teen-Agers

**WHEN DAD WAS A TEENAGER** learning to drive, his car had about 60 horsepower and was one of 30 million motor vehicles on the nation's streets and highways. Today, his teenage son or daughter learns to drive a car with three to five times more horsepower on highways carrying more than 82 million motor vehicles.

Consequently, training competent drivers now is both more important and more complex than when Dad first lurched along a secluded country lane in the family car years ago, while his father shouted instruction and, perhaps, epithets.

### Eight Single-Concept Films

For this reason, American Oil Company, the nationwide marketing subsidiary of Standard Oil Company (Indiana), is helping young people to become assured, safe drivers through the use of eight, 8mm, single-concept, black-and-white driver education films which visualize special road situa-

tions otherwise impossible to represent adequately in the classroom. American Oil is one of the first, if not the only, company to work with schools in this 8mm, single-concept medium.

The chief goal of the film program is to assist high school driver-education instructors to graduate safe, competent drivers. But, of course, the project also serves to introduce young motorists and potential future customers to American Oil. Teenagers, in fact, constitute one of the fastest growing portions of the population and represent the company's future business.

Inaugurated in 1964, the film project follows a tradition of youth programs supported over the years as an aspect of American Oil's corporate citizenship. For example, the company and The American Oil Foundation, for many years has sponsored the 4H Tractor Program in 40 states. American Oil Foundation also contributes to the

Chief goal of American's driver education film program is to help high school driver education teachers to develop safe, competent drivers. But the widely-used series is also introducing potential customers to company.



Future Farmers of America foundation.

### Provided Booklets and Posters

The company, in the early Sixties prepared four booklets telling the story of the petroleum industry in terms of research, marketing, transportation and exploration. Each of these booklets was mailed to more than 17,000 high schools in the country with an offer to make them available in quantity free of charge for classroom use. The response was very good.

A poster program was also established in which, each month



Driver education students at the Naperville, Ill. Community High School were among the first to use American Oil's 8mm film program.

during the school year, a poster covering a science topic in petroleum is mailed to each high school. In addition to highlighting science, these posters help to build the image of the teacher and promote interest in the petroleum industry from a job standpoint.

However, in the past, most corporate youth activities had been generally concentrated in rural areas. There was a need to level out this activity so as to incorporate more teenagers in urban-suburban environments. In the search for a common denominator through which to contact teenagers, only one appeared: the high school.

Meanwhile, at various nationwide meetings American Oil dealers suggested that a program be developed to promote safe driving among today's youth.

### Form An Advisory Committee

As a result, the National Education Association's National Commission on Safety Education was approached and, with American Oil support, a special committee of professionals in driver education, traffic safety, and audio-visual instruction was formed.

This committee developed the concept of a driver education film program to counteract the inade-

quacy of words, charts and still pictures to portray road situations realistically — a problem further complicated by the limited experience of the beginning driver.

Series Produced by Parthenon  
The committee working with the National Commission on Safety Education and Parthenon Pictures, a leading Hollywood production company, produced the eight films. The films do not bring a moving car into the classroom. But they do the next best thing by realistically simulating special driving situations — at a cost so low any school can afford one or more sets.

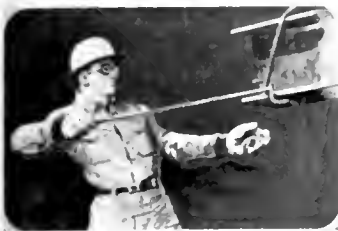
Titled *Schooled in Safety*, the motion pictures are designed as a special supplement to the national driver education program. Each of the eight films is 4½ minutes long. They allow teachers to show, on screen, important aspects of driving that could not be practicably demonstrated in class discussion or on the road.

Cover These Essential Topics  
Topics discussed include how to cope with highway emergencies, how to drive on urban superhighways, how the brakes and "power train" of a car work, what physical forces and laws are involved in operating a car, and the limits of lights in night driving. The film program includes a guide book to assist the teacher and a special booklet on safe driving for students, called "Tips from Pro Drivers."

The films tie in directly with existing driver education textbooks (CONCLUDED ON PAGE 201)

"Schooled in Safety" program includes eight 8mm, single-concept films (each 4½ min.), plus the teacher's guide and a booklet for students on "Tips from Pro Drivers." Series is available in both reel and cartridge format and is also released in 16mm sound film format.





## Watch for Handtraps A Film Helps Prevent Injuries

**L**AST FALL, in plants throughout the U.S. Steel Corporation, employees picked up paper and pencil—and watched a movie—*The Handtrap Test*. It was a new 20-minute motion picture in color which was shown over a two-month period to all company employees.

The film was sponsored by USS for one purpose — to help workers prevent hand and finger injuries on the job and off.

Some 485,000 hands and fingers were disabled in industrial accidents last year. Such injuries were the number one safety problem in American industry. In fact, one of every four disabling injuries involved the hands.

*The Handtrap Test* — patterned after the recently televised National Driver's Test — quizzed viewers on their knowledge of causes of hand and finger injuries and their reaction to potential accident situations. The test was not for grading purposes, but to remind employees of the many potential hazards to hands and fingers, and to determine how well the average USS employee recognizes "handtraps."

The film, produced by Matt Farrell Productions, Inc., of New York, used USS employees and plant and mine locations in its filming. In the film, employees were vividly reminded of "pinchpoints" — places where hands and fingers can be caught between two objects.

"Pinchpoints" are a part of everyday life, the film points out. They are everywhere — at home, at play, at work — kitchen drawers, auto doors, machinery in motion. But pinchpoints in themselves are harmless. It's only when we get a hand or finger in a pinchpoint that it can become a "handtrap."

*The Handtrap Test* was produced to help U.S. Steel people recognize pinchpoints so handtraps will be avoided and hands and fingers will be protected. 85 prints of the film were used in showings throughout all U.S. Steel plants. •

**O**F ALL THE COMMUNICATION skills in the repertoire of the average man or woman, the one used *most* (and paid attention to *least*) is that of listening. The amount of time devoted to instruction in the art of listening is miniscule.

An unusual motion picture, currently available for outright print purchase, represents a vital step towards correcting the imbalance in favor of the eye at the expense of auditory sense. *Are You Listening?* (12½-minutes, 16mm b&w) was produced by Henry Strauss & Co. It not only diagnoses major causes of the "non-listening" disease but also provides a basis on which effective programs of curative value can be developed.

### Listening Can Be Neutralized

The film's premise is that people are prevented from listening by certain emotional or intellectual distractions. Even the skillful listener can fall prey to one of several "conditions of interference" in which his skill is neutralized.

In structure as well as the nature of its subject matter, *Are You Listening?* is a very useful tool for business, supervisory, and a wide range of other group uses. Five dramatic "case histories" provide substance for effective and objective listening as they present subtle but forceful background on what happens when people fail to listen.

### Show Causes of Non-Listening

The five cases show five different causes of non-listening in operation. In each case the effect is one of dissatisfaction — no matter what the setting nor who the participants. A supervisor is insensitive to the feelings and opinions of employees. The morale in his unit sinks to an all-time low. In another case, a meeting is held at which the leader pays attention only to himself. Participation drops off to nothing. Then, we observe an evaluation interview which produces nothing but ill will and evaluates just plain nothing. No one is listening.

At another interview there is every appearance of listening, but we come to realize that "listening is more than meets the ear". It is not something that takes place on the surface. It is, rather, something that occurs deep within each individual giving meaning and importance to someone else. In this instance there is little more than wasted time.

Finally, we eavesdrop on a situation in which a prospective airline passenger attempts to con-



"The act of listening is one of the most important of all human functions and one of the most difficult."



"She screens out unwanted sounds; filters and distorts, because of things which she doesn't want to hear."

## ARE YOU LISTENING?

This New 12-Minute Picture Can Help Its Viewers Improve Upon the Most-Used, Badly-Neglected Communication Skill

vey something of his uncertainty to an employee of the airline. The point is beautifully made that listening is not simply a matter of hearing what is said. Nor is it something that can be accomplished with one-half of one's attention. We "see" listening as a truly full-time effort.

Binding these separate cases together, providing the philosophic thread that makes a unified whole out of distinctly individual parts, is some exciting documentary-style footage of people in various attitudes of listening and not listening.



"We begin life by listening. We learn to talk by listening... absorb ideas, grow by listening."

of paying close attention and of screening everything out, of involving themselves and of cutting themselves off. The scenes are apt visualizations of the ideas about listening that abound in the film's narration script: ideas worth bringing to life.

*Are You Listening?* was originally produced by the Strauss organization for Pan American World Airways for use in their Sales and Service training programs.

### How You Can Obtain This Film

The film is now available for general distribution as well. The purchase price of *Are You Listening?* is \$140 which includes a well-

organized discussion guide, invaluable for small group or classroom showings. Previews can be arranged at a cost of \$10.00, applicable towards purchase. Henry Strauss & Co., 31 West 53rd Street, New York City, are the sole distributors. •

\* \* \*

### Seagram's Holiday Promotional Show Features Unusual Visuals

Seagram-Distillers Co. demonstrated its Christmas and New Year's holiday packaging and advertising plans during October and early November last fall at 32 meetings held for the company's own and distributor salesmen at strategic locations throughout the country. Three traveling station-wagon units with Powerhouse slidefilm and 16mm sound motion picture projectors, 20-foot wide screen, and designed for one-man operation, were used to put on the meetings.

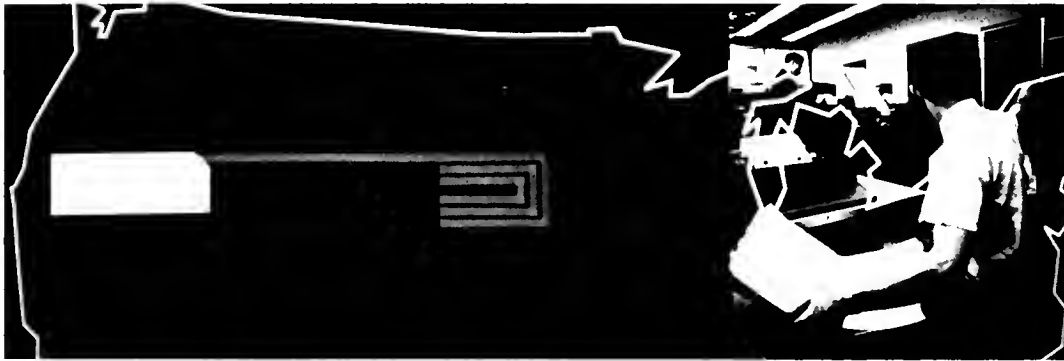
Seagram wanted something spirited this year for the annual salesmen's show — something with fun, a lot of pacing, get-up-and-go sales excitement — but at the same time not taking itself too seriously.

The presentation, said to be extremely successful in pleasing its audience and motivating them for the big holiday season, combined motion pictures and slides on one wide-screen, with content material provided by puppets, hill-billy singers, pop art, Super-Salesman himself, a cast of 20, an original score and many more elements. Slide changes were cued to a script and made manually, while the 16mm projector ran continuously. Both picture sources were blended into a freshly new and smoothly integrated presentation, all put together by Visualscope, Inc., New York. •

# THE EVOLUTION OF A MANAGEMENT INFORMATION SYSTEM



Title frame of IBM widescreen presentation which featured the Gray Company's successful experience.



Strong graphics combined with live photography pictured the computing speed of IBM's Romac 1405.

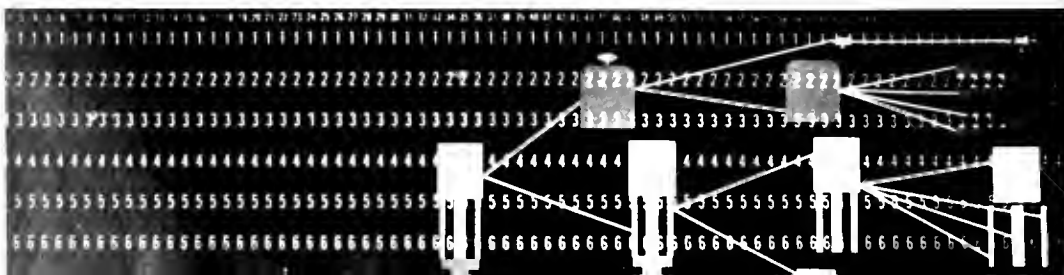


Overlapped images created excitement, illustrated machine parts awaiting replacement in inventory.



Above: five elements of manufacturing "loop": order, manufacturing, planning, inventory and financial control.

Below: complex bill of materials explosion was built up across the screen for easy comprehension.



## Visual Impact Helps Sell Data Processing

### IBM Widescreen Program Wins Audiences at Exhibition

SEVEN LEADING MANUFACTURERS of data processing systems were invited by the Data Processing Management Association to present case histories at their three-day Exhibition. The case history presentations were to be "side show" exhibits with each company attracting its own audience.

This year's show was held at the Conrad Hilton Hotel in Chicago.

IBM chose to tell the story of a medium-size manufacturer, the Gray Company of Minneapolis, which had installed a punch card machine in 1952 and since then had expanded its system to an IBM System/360 to include virtually every phase of its manufacturing operation. Its sales had more than tripled since 1950, and its work force more than doubled. It was a success story largely due to efficient systems management. It was a story, too, with which most of the DPMA membership could identify.

- **THE PROBLEM:** To present the Gray Company story in a style to capture an audience's attention without distracting from the message itself. To bring showmanship to the story, but avoid the pitfall of over production.

IBM wanted to present the story with impact and showmanship to the prospective systems buyers who are in strong concentration at the DPMA meetings.

- **THE SOLUTION:** A tightly paced forty-five minute audiovisual presentation using a new "overlap" slide and film technique developed by Ken Saco Associates, New York. With this dramatic visual support IBM executives who were intimately connected with the Gray story were chosen to appear as "live" speakers. Gray Company executives who were involved with implementation and purchasing decisions were asked by IBM to appear in the presentation in filmed interviews.

The production was structured to tell the Gray story chronologically, alternating problem with solution, with company reaction and steps toward new systems development.

Working closely with IBM, who structured the basic story, Ken Saco Associates' writer Richard Bruner developed a script with

Ken Saco integrating visual treatment. From the resultant storyboard emerged the style — a combination of live film footage and still photography with strong symbolic graphics.

Working under Ken Saco Associates' supervision, IBM film and still photographers covered the Gray Company executive interviews and the entire manufacturing operation in three days of intensive shooting on location in Minneapolis. Time was a crucial factor for the entire production scheduled for a 60 day completion date.

Staging involved the use of two podiums, one on either end of the twenty-four foot wide screen. Speakers appeared on alternating sides. Filmed interviews were planned for cross conversation between live speaker and filmed speaker. This required exacting scripts and careful timing.

Visuals were used to symbolize the progress from the beginnings of a system to a fully integrated system. Photography illustrated systems-in-use. Complex systems flow charts were boiled down and their essence built up step by step across the wide screen.

**Results:** Audiences were attracted to the IBM performances in greater numbers than to any other exhibitor. Audience reaction was captured through a questionnaire distributed at the third performance. The overwhelming enthusiastic responses were ample evidence of its effectiveness.

So successful was the production that immediate plans were begun to translate the live performance into a filmed version usable by IBM branches over the country.

Once again the audio-visual medium demonstrated its unique ability to attract sizeable audiences and communicate a complex corporate story favorably and consistent with good corporate image. •

\* \* \*

### Cancer Society's "Crusade '67" Film Processed at Color Service

☆ The American Cancer Society's *Crusade '67* film is presently being processed by Color Service Company. It is scheduled for nationwide television release early in April.

The half-hour color film features Jack Benny, Sammy Davis, Jr., and Lorne Greene of television's *Bonanza*. *Crusade '67* was produced, directed and written by Harry Olesker of the American Cancer Society, with editing and color quality control by Stefan Bednariuk. •

ONE OF THE GREAT scientific laboratories in the world. Brookhaven National Laboratory, at Upton, Long Island, New York, is the subject of a new film designed to explain the objectives of the national research center, and show how they are carried out as an integral part of the Atomic Energy Commission's nationwide program.

Research at Brookhaven, which is operated for the A.E.C. by Associated Universities, Inc., (Columbia, Cornell, Harvard, Johns Hopkins, M.I.T., Princeton, Pennsylvania, Rochester and Yale) encompasses a broad spectrum of the sciences.

#### Nuclear Experiments Pictured

The film, *The Brookhaven Spectrum*, produced for the Laboratory by Owen Murphy Productions, Inc., of New York, surveys some of the varied aspects of nuclear research and engineering at the Laboratory.

Scientists and technicians are seen conducting experiments in biology, chemistry, medicine, physics and reactor technology. The use and operation of such large and complex facilities as reactors and accelerators are shown in studying the fundamental structure of matter and the forces within the atomic nucleus. Yet in spite of the impressive size and complexity of their tools, the film concentrates upon the men and women themselves who are the most vital component of any scientific investigation.

#### These Are Research Projects

Among the research projects reviewed in the film are these: the preservation of perishable foods with high intensity radiation; the auto-radiography of rare oil paintings by neutron activation; studies with radiation on the mechanisms of aging; an experiment, in cooperation with NASA, on the combined effects of weightlessness and radiation on living organisms in outer space; a newly developed treatment for leukemia patients by extracorporeal irradiation of the blood; an experiment at the 33-BeV Alternating Gradient Synchrotron resulting in the discovery of an important subnuclear particle; and the use of neutron spectrometers at the High Flux Beam Research Reactor in studying the structure of liquids and solids.

In conclusion, the film suggests the many lines of research that lie ahead. While the primary aim of such research, basic in itself, is to add to man's knowledge of his physical world, it is eventually ap-



Loading the face of a graphite reactor at Brookhaven National Laboratory.

## The Spectrum of Research at Brookhaven

**Nuclear Research Projects. Designed to Benefit Mankind, Caught With Imaginative Skill at a National Laboratory**

plied to his benefit in a more direct sense.

#### Rare Combination of Talents

*The Brookhaven Spectrum* brings viewers an impressive 25½-minutes of beautiful color photography, visually enhanced by skillful use of colored lights and selective focus, and complemented by a sound track orchestrated from sound "themes" actually recorded live at the laboratory. Paul Cohen, of OMP was director; Alexander Scourby, the narrator; and Frank Lewin composed the sound track.

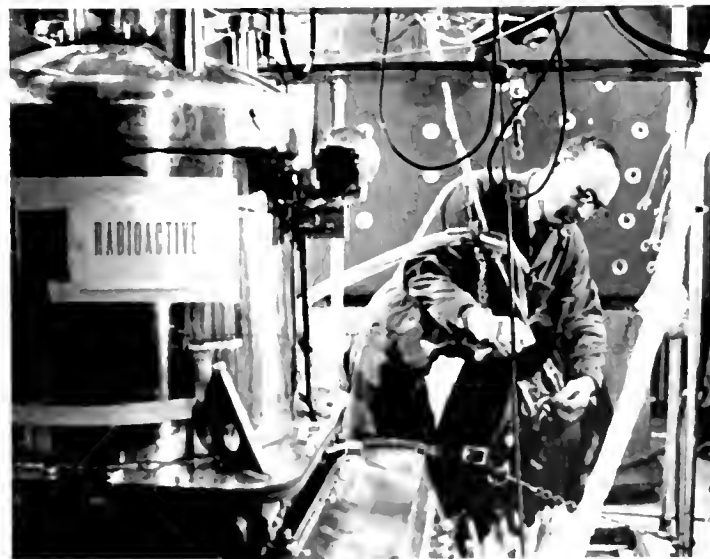
Final distribution plans have not been worked out as yet. The film is intended for general audiences. Official previews were held in New York and in Washington late in March. Each A.E.C. film library will have a print, and



Placing a target before open port of High Flux Beam Reactor in a scene for "The Brookhaven Spectrum."

Brookhaven, itself, will show the film to community groups on Long Island, accompanied by a speaker to introduce the picture and to answer audience questions.

*Calf is being treated for leukemia through extra-corporeal irradiation of the blood—one of the research projects shown in "The Brookhaven Spectrum."*



## Useful Travel Tips for "People on the Go"

TV Stations Like Program Values in Short Monsanto Film

IN 1968, Americans will be packing their bags and taking off on travels amounting to one trillion miles . . . 53 per cent of the adult population traveled 100 miles or more from home last year . . . among new passport holders, women outnumber men — 802,890 to 748,690.

Based on statistics like these, it can be seen that most Americans are interested in travel — and that anything that satisfies this interest — such as a film about how to pack a bag — should have a good audience.

### Aid to Customer Relations

The Monsanto Company, which supplies the plastic materials used in Samsonite luggage, has recently sponsored a short film, *People on the Go*, which demonstrates a number of tips on how to pack a bag quickly and efficiently. It is aimed at daytime TV audiences, principally of women, and is offered to television stations combined with a set of six cartoons for programming use, and a sheet full of travel statistics about which a whole program can be built.

Monsanto produced the film for Samsonite Corporation as a good customer relations gesture. Not that Samsonite needs any help in the sales promotion line — the company is by far a leader in the luggage field, and is one of the industry's most adept merchandisers. But public relations activity at Monsanto is more often in support of its customers than on its own behalf, and the *People on the Go* promotion seemed a nice thing to do for one of its top customers.

### Artful Evolution of Luggage

The film has been out only a few weeks, but is already achieving wide acceptance. TV stations are not only using the film, but are building on it to set up whole programs based on the travel theme and using the statistical data sheet and the series of amusing cartoons about the evolution of luggage, drawn by Bernie Oelge, of Cellomatic.

*People on the Go*, produced by Aegis Productions, Inc., of New

York, demonstrates in a montage of fast takes some of the stresses and strains that luggage is subject to — moving on and off ships, planes, auto trunks and rooftops. Without plugging for any one brand (only one brief look at a



Whoever called this the period of chivalry? This errant knight won't even help carry his own bludgeon!

Samsonite tag throughout the film) it shows that modern luggage should be lightweight, but roomy and strong.

Packing tips include: stuffing things in the tips of shoes, using small-size containers for cosmetics, taking advantage of the modern non-wrinkling synthetic knit and jersey clothing. Monsanto takes no credit at all, except in a brief end-title, which many TV stations are apt to cut, anyway.

But Monsanto believes that its indirect advantages from the film will lie in encouraging more use of strong, lightweight plastic materials in luggage, more use of synthetic yarns in clothing, and in this, Monsanto can't fail to get its share.



Then came the revolution, both in luggage and luggage-handling, as man at last assumes his rightful role.



Scene in *The Reading Railroad's* new picture "Your Track to Profit."

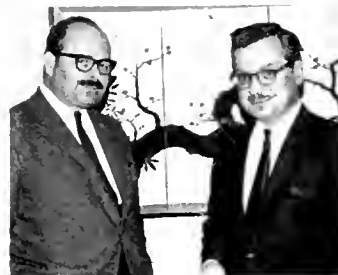
### "On-Time Delivery" Featured in Reading Railroad's Sales Picture

THE Reading Railroad's new 14-minute sales film (color) tells the story of "personalized customer service," which the railroad features along with "On-Time Delivery." These are two key precepts on which Reading has prided itself for many years.

Singled out for special attention in *Your Track to Profit*, produced by Mutschmann Films, Frazer, Pa., are such new technical developments as TRACE, the recently-installed "real-time" computer system; Reading's marine terminal at Port Richmond, Philadelphia; the company's rapidly growing container service; and "Bee-Line" service, now offering fast dock-to-dock delivery to on-line customers who ship a minimum of five cars. The "Bee-Line" trains by-pass terminal delays completely, with one crew handling switching at both ends as well as road service en route, making possible delivery to on-line points in hours instead of days.

Provided in 16mm format for screening before large groups, or in a self-contained 8mm version in a desk-top projector, *Your Track to Profit* is being shown by Reading

Previewers: Roderick Crabb, director of public relations at the Reading Railroad (left) pictured at preview of "Your Track to Profit" with producer Bill Mutschmann, president of Frazer, Pa. film company.



spokesmen to the railroad's customers and likely prospects for its services.

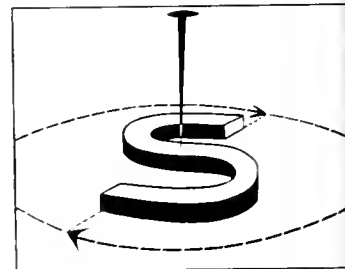
The firm's concluding line of narration, as a switch signal turns from red to green, is direct and to the point: "Our salesman is in your office right now, why not give him the "go" signal?"

\* \* \*

### "Symmetry" a Ballet-on-Film Helps Teaching of College Physics

An op-art ballet-on-film is the latest in the series of motion picture sponsored by the National Science Foundation, and designed for teaching purposes in freshman and sophomore college physics.

*Symmetry*, designed and directed by the noted animator, Philip Stapp, structurally follows precise mathematical laws of symmetry in a two-dimensional plane. Mr. Stapp explained at a recent preview in New York's Museum of Modern Art, "It is not a film about science, but a film which develops according to specific scienti-



The letter S has an axis of two-fold symmetry, perpendicular to it — and passing through its center.

fic laws in the manner in which a sonnet, or haiku, determines poetic form."

*Symmetry* was made at Sturgis-Grant Productions, Inc., in New York, over an 18-month period in collaboration with three physicists — Alan Holden of the Bell Telephone Laboratories, Judith Bregman of the Brooklyn Polytechnic Institute, and Richard Davisson of the University of Washington. The music for the film was composed by Gene Forrell.

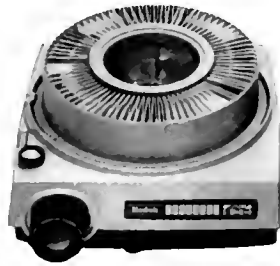
Philip Stapp, a painter as well as film-maker, has exhibited his works in several New York museums. He has directed animation films for the Marshall Plan in Paris, and has received awards at film festivals in Brussels, New York, San Francisco and Venice.

In addition to its primary use in physics instruction, the 10-minute color film has also excited interest among art, music and design teachers, as well as among theatrical distributors.

### A PREVIEW OF EDITORIAL FEATURES FOR THESE PAGES

Features to appear in subsequent issues include a pictorial report on audiovisual facilities at Douglas Aircraft; a "behind-the-scenes" analysis of modern data processing now used in film distribution; a section on Expo 67; the Index of Sponsored Films (reviewed in 1966).

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## Change Reshapes Today's Drug Store Market

**D**RUG NEWS WEEKLY has gathered together comprehensive data about the drug store market, and presents it in a sound slide-film, *The Changing Drug Store Market*.

The new film, produced by Rossmore Productions, of New York, points out that the market is moving in three major directions: (1) towards the predominance of the larger stores — those doing at least \$200,000 annual volume and over; (2) towards growing complexity — greater numbers of departments and products served by many more distributors; and (3) towards vastly greater competition, particularly by supermarkets and their subsidiaries.

These three significant changes in the market are reshaping all drug merchandising, the film states.

Drug News Weekly, a Fairchild Publication with 40 news bureaus in the U.S. and abroad, provides news and ideas that can be effectively used by key accounts. It has 41,000 paid subscribers in an industry saturated with free journals.

The films says that "any publisher can address a publication to any person, title, or company — but only the individual at the receiving end can address himself to reading the publication and, by so doing, close the communications loop. Reading is a unilateral decision."

The magazine presents new evidence of its leadership and effectiveness in a survey which shows that its readers are key people in key accounts responsible for most of the purchasing in these stores.

The film is being used in desktop showings for agency and advertising managers with LaBelle Courier battery-powered sound slidefilm projectors. According to DNW advertising manager Louis D. Bailey, the reaction to the film has been uniformly good.

\* \* \*

### Magazine's "Farm Progress Show" Dramatic Subject of Color Film

Farmer City, Illinois was well-named for the site of the 14th annual Farm Progress Show put on by the editors of PRAIRIE FARMER magazine, hosts of this exciting Midwest exposition of farm equipment and products. Converting the nearby Simpson-Otto farm to a fairgrounds and using its fields for demonstration, the publication drew 285,000 farmers to the three-



*Drug News Weekly is in a class by itself in the drug industry as a useful and wanted news publication.*

day show; the middle day alone saw 135,000 visitors on the 50-acre exhibit field. And on that day, American farmers landed 430 airplanes on an adjacent strip.

Leading manufacturers of nearly every line of farm machinery, plant foods, fertilizer and farm home products jammed the show area for what the editors say was "the biggest participation in the history of an Illinois farm show."

But you'll have to see the color film report, *Farm Progress Show*, produced by Jack Lieb Productions of Chicago, to really grasp the excitement of the event! From the air and on the ground, Lieb camera crews brought together a picture that would stir tremendous interest in many lands abroad. Practical field demonstrations of plowing and planting methods; a women's home show, weed control methods, etc. are all there. The concentrated interest of these thousands of working farmers in machines at work is a highlight in the film. The Farm Progress Show merits a special feature in an early issue of BUSINESS SCREEN as one of the most successful industry promotions in years.

"Farm Progress Show" is pictured with fish-eye lens owned by the producer of Prairie Farmer film, Jack Lieb Productions of Chicago.





## 10 Million View Bureau of Mines Pictures

**D**URING 1966, more than 10 million Americans saw motion pictures circulated by the Bureau of Mines, U.S. Department of Interior. The films depicted the conservation and development of the nation's mineral resources.

Showings of these films, which are sponsored by private industry and distributed by the Bureau on a free loan basis, totaled almost 195,000 last year. 8,500,000 viewers saw them "live" in various group, club and school audiences and another two million watched them on public-service and commercial telecasts.

The 10 most popular films circulated by the Bureau during 1966 and the numbers of times each was shown, were as follows: *Copper, the Oldest Modern Metal* (14,394 showings); *California and Its Natural Resources* (13,815); *The Petrified River* (The Story of Uranium) (12,855); *Alaska and Its Natural Resources* (11,646); *The Magic of Sulphur* (11,340); *Washington and Its Natural Resources* (10,515); *Arizona and Its Natural Resources* (10,017); *The Story of the Modern Storage Battery* (8,446); *Lead, From Mine to Metal* (7,677); and *The Drama of Steel* (6,422).

Bureau motion pictures on copper and uranium surpassed their own previous showing records, as did four other films covering cast iron, phosphorus, synthetic rubber and asbestos. Three new films were placed in circulation in 1966: *Helium, Aluminum, Metal of Many Faces*, and *Arizona and Its Natural Resources*, an entirely new version of this perennial favorite.

Industrial sponsors pay all costs of producing these films and supply the Bureau's library with prints for distribution, on request, to schools, colleges, universities, business organizations, scientific and technical societies and similar

groups. All films are available in 16mm sound and nearly all are in color.

\* \* \*

### "The Mayflower Story" Reaches 100 Million Audience in Decade

☆ Certified figures from Modern Talking Picture Service, Inc. show that the motion picture, *The Mayflower Story*, has been seen by more than 100 million persons. The picture is sponsored by the Aero Mayflower Transit Company, of Indianapolis, and has reached a total audience of 101,275,859 during the past nine and one-half years since it was released.

In heavier demand now than when first released, *The Mayflower Story* is a 25-minute documentary which re-creates the historic Pilgrim voyage. According to John Sloan Smith, president of Aero Mayflower, heaviest demand has been from schools, civic organizations and other groups. It has been seen by millions via public-service television showings.

Aero Mayflower sponsored the film as a result of its participation in the re-creation of the Pilgrim's voyage which took place in 1957 when an intrepid group of British sailors brought the Mayflower II to America. The long-distance moving company handled delivery of the cargo chests of gifts brought over on the replica ship and presented to governors of 48 states.

At present, Aero Mayflower has some 300 prints of the picture in group distribution; another 50 prints are being used at Skyport Theaters and for resort showings by Modern. 35 short versions of the film are used to meet television station requests. The film is one of the most popular educational productions of all time and demand continues unabated after 10 years in the field.

\* \* \*

### American Cancer Society Shows "Time for Decision" to Leaders

Major areas of progress in cancer control, cited in the annual report of the American Cancer Society which was released in February, are being made through extensive use of films for professional education. According to the report, "the Society has established the most extensive film program ever undertaken by a voluntary agency."

Cancer Society films, directed to medical and allied professional groups, deal with such subjects as *Oral Cancer, Nursing Management*

(CONTINUED ON PAGE 213)

## Keys to Film Results

### A Preface to the Producer Listing Pages

**T**HE BUYER OF FILMS and related audiovisual production services can turn to the following 65 pages of detailed listings of active, experienced and specializing producers with confidence that the Editors of this 17th Annual Production Review have again provided the most complete and dependable source of such reference data available anywhere in the world.

With no emphasis upon mere numbers of such listings but rather upon the quality and depth of information needed for guidance of the buyer, we have compiled countless thousands of lines that reveal essential facts about 402 production companies in the United States and Canada and more than 60 other producers in overseas countries around the world.

These are, beyond any question, the vast majority of the firms qualified to provide film/tape services needed by the business, industrial, trade group and government buyer here and abroad. With no payment accepted and reserving the right to reject any listing which does not meet our standards for accuracy and completeness of reference data, the Editors of BUSINESS SCREEN have put *quality of information above sheer names-in-quantity. The key to the value of these listings is in the data freely provided on recent films and sponsor activity*, as well as facts about facilities and personnel.

In this 28th year of this publication, we bring readers the names and titles of 1,842 key men and women within the listed companies. Including overseas studios, the total of such personnel holding key positions is well over 2,100!

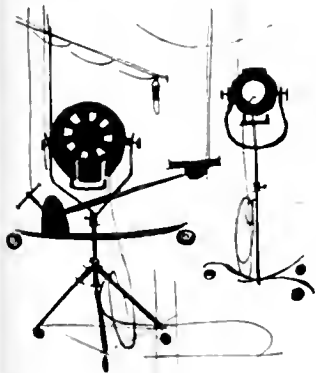
Titles and sponsors, including agencies involved in TV commercials, are given for 1,978 motion pictures created within U.S. and Canadian companies and an additional 332 motion picture credits were submitted by overseas producers. Slidefilms, live shows and other audiovisual media given in reference by U.S. and Canadian producers totaled 669; there were 35 such references from companies abroad.

And behind these statistics is the more important evidence that these were certainly *among the most widely-shown films in 1966, accounting for countless thousands of prints needed to reach the millions of viewers in the U.S. and abroad for whom they were created.* The vast majority of the prints now in use for such pictures are in color; they range in dimension from 8mm to 70mm widescreen subjects.

The pictures submitted as credits also clearly accounted for the largest number of film awards honors given in national and international competition this past year. *That impressive fact must, however, be secondary to their real objective: helping industry, trade groups and government to improve training and education, to deliver ideas and information needed throughout the world and to reach within the hearts and minds of viewers as only a great film can!*

Let us note that *new companies* are permitted a single listing in these pages without submitting credits. A few other listings were accepted without the minimum number of five motion picture, slidefilm or commercial credits when the applicant showed that an extensive project had occupied most of his preceding year's time and labor. *No well-known producer was excluded when adequate explanation was given.* Specialists in the field of television commercial work are also clearly identified with credits showing the nature of their activity in that field.

Fortified by nearly three decades of experience in serving the field of factual film production, we have done our best to provide complete and error-less data in these pages. Inevitable, it seems, are the gremlins of error and omission. They will be promptly corrected in our First Review Supplement. OHC



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## CONNECTICUT

### KEVIN DONOVAN FILMS

44 Treat Road, Glastonbury, Connecticut  
Phone: (203) 633-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York 10036  
Phone: (212) YU 6-6049

Kevin Donovan, *Owner*

**SERVICES:** Motion pictures exclusively — public relations, industrial and medical films. **FACILITIES:** Arriflex cameras (Models S, BL), Nagra, Magna-synch sound equipment; studio and portable lighting, editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Dark Is the Night* (Public Service of Indiana); *Injection Techniques for Some Common Foot Disorders* (Schering Corp.); *Progress in Connecticut* (Stone & Webster); *The Better Way* (Northeast Films).

### JOHN CAMPBELL FILMS, INC.

Box 3443, Greenwich, Conn.  
Phone: (203) 322-3443

Date of Incorporation: 1960

John Campbell, *President, Executive Producer*  
Gyneth R. Campbell, *Vice-President*  
Ve Velsor, *Office Manager*  
Gary O. Hampton, *Production Assistant*

**SERVICES:** Script to screen; public relations, business, training films. **FACILITIES:** Studio and sound recording on lease basis.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Litter-ly Speaking* (N.Y. State Dept. of Public Works); *Lasting Impact* (Self-sponsored).

### ROLAB STUDIOS & LABORATORIES

Walnut Tree Hill, Sandy Hook, Conn. 06452  
Phone: (203) 426-2466

Date of Organization in New York City: 1928;  
in Connecticut: 1934

Henry Roger, *Owner-Director*  
E. H. Roger, *Secretary*

**SERVICES:** Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. **FACILITIES:** Modern studio with lighting equipment; preview room; 25 cameras, 35mm; 16mm, still 18mm/24mm to 8" x 10"; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *The Making of Pencils* (Eagle Pencil Co.); *Dissolving Experiments* (J. Walter Thompson Co.); *Sound Stage Demonstrations* (McLaughlin Research Corp.). **FILMSTRIPS:** *Measuring & Testing Chisels*; *Handsaws for Woodworking* (Stanley Works). Photo and Cine-Micrography for New England Industries.

### CUSTOM FILMS, INC.

11 Cob Drive, Westport, Conn. 06850  
Phones: (203) 226-0300

Date of Incorporation: 1963

Lester S. Becker, *President*

**SERVICES:** 16mm and 35mm motion pictures for business, industry, sports. **FACILITIES:** editing rooms; equipment for location photography.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Safety Is Everybody's Business*; *Stock Car Racing's Greatest Challenge* (Grey Rock Division, U.S. Asbestos); *The Seventeenth Southern 500* (Southern 500 Film Corporation). **PRODUCTION SERVICES** for Falstaff Beer; Gabriel Division, Marenton Marketing, Inc.

## MASSACHUSETTS



### BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield),  
Massachusetts 01107

Phones: (413) 734-3164-5; 734-6189

Date of Organization: 1943

Branch: 80 Boylston St., Boston, Mass. Phone:  
(617) 426-8904 Lowell F. Wentworth, *Vice-President in charge*.

Morton H. Read, *President*  
David D. Doyle, *Exec. Vice-President*  
Harold O. Stanton, *Vice-President*  
Francis N. Letendre, *Vice-President*  
Lowell F. Wentworth, *Vice-President* — Boston  
A. Herbert Wells, *Treasurer*  
Harold M. Fischer, *Vice-Prs., Production Mgr.*  
Donald J. Caulfield, *Art Director*  
Kenneth Alexander, *Chief Sound Engineer*  
Bruce Jorey, *Editing Director*  
William Rhodes, *Account Executive*  
Robert Hart, *Studio Manager*  
E. Ritchie Smith, *Laboratory Manager*

**SERVICES:** 16/35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, medical, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms, filmograph; storyboards; technamation; foreign languages, narratives; special effects; still photography, b&w and color; script services; sales and training aids; distribution. **SERVICES AVAILABLE TO OTHER PRODUCERS:** Photography, sound recording, color and b&w printing, processing, positive, negative and reversal; editing, scoring, cutting, interlock screening — 35/16mm projectors, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. **FACILITIES:** Mitchell, Maurer, Eastman, Arriflex, Oxberry cameras; Hydrolly, complete lighting facilities; AC and DC portable gas driven generators; two trucks; Maurer 16mm optical film recording; 16mm, 1/4" synchronous magnetic recording, 16/17 1/2/35mm dubbing and equalization; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; Fisher Mike perambulator, Camart Portable Boom, Fish Pole, microphones, including Shot Gun Mike; two screening rooms with 35/16mm interlock equipment; 3 cutting rooms; 7 cutting benches; 16/35mm Movio-las; sound readers for 16/17 1/2/35mm, optical and magnetic; animation department with two animation stands; Oxberry 16/35mm Bi-Pack animation camera with automatic follow focus, rotation, projection light, one to twenty-six field.

## KEYS TO LISTING DATA

☆ The detail-in-depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a complete picture of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience, of films produced in the past year. Preview current pictures as a prerequisite to purchases; bidders should also provide factual data on experience, staff, facilities and financial stability.

There was no charge or obligation whatsoever to these listed companies; every known source was contacted with three separate first-class mailings. Only those who furnished evidence of recent production were accepted for an unqualified listing.



## NEW ENGLAND STATES

### BAY STATE FILM PRODUCTIONS:

over and under lighting, 360° rotary compound, adapted for technamation; art department; hot press, carpenter shop; set designing; music library; film vault; still photography department with dark rooms for color and b&w; air-conditioned sound stage, over 3000 sq. ft. permanent staff of 30.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Torpedo Mark 16*; *The Oblong Window*; *Dishwashing Machines — Maintenance* (U.S. Navy); *Taking The Hack Out of the Hack-saw* (Simonds Saw & Steel Co.); *Industrial Doors* (Stanley Works); *The Big Ten* (Raybestos Div., Raybestos-Manhattan Corp.); *Export*; *Meet the Swinger* (Polaroid Corp.); *Field Report* (Honeywell Corp.); *Your Retirement Income* (Conn. General Life Ins. Co. for the Rollins Co.); *Keep or Sell*; *The Close* (Conn. General Life Ins. Co.); *Safety in Numbers*; *Secure IFF* (U.S. Air Force); *Directory Delivery* (New England Tel. Co. & Reuben H. Donnelley Co.); *Heritage* (Ocean Spray Cranberries); *The Touch of Diamonds* (Norton Co.); *The Day After Tomorrow* (Rhode Island Apprenticeship Council); *Vinyl Sliding* (Bird & Son); *The Day the Bicycles Disappeared* (AAA Foundation for Traffic Safety); *Dedication to Excellence* (U.S. Envelope Co.); *Standard of Precision* (Hamilton Standard); *Apollo* (Mass. Inst. of Technology); *PJ 400* (Pratt & Whitney Machine Tool); *Millionths in Motion* (Miniature Precision Bearings); *Report to the Field* (New Departure-Hyatt Co.). **SLIDEFILMS:** *This is Nepeco*; *Profit Twins* (Arbor Acres Farm, Inc.); *Home Territory* (Norton Co.); *Curriculum Development for Health Technicians* (Springfield Tech. Institute). **TV COMMERCIALS:** *Quality Bakers* (8 for Dreikorn's Bread); *LaTouraine Coffee*; *McDonald's Hamburgers*; *Riverside Park*; *Midas Muffler*; *Castro Convertibles* (Arnold Co.); *Electric Power Companies of Connecticut* (4 spots).

### Metropolitan Boston Area

#### Bay State Film Productions, Inc.

80 Boylston St., Boston, Mass. 02116  
Phone: (617) 426-8904

Lowell F. Wentworth, *Vice-President in Charge*  
(See complete listing under Agawam, Mass.)

### MARTIN BOVEY PRODUCTIONS, INC.

Estabrook Road, Concord, Mass. 01742  
Phone: (617) 369-2334

Date of Organization: 1949

Martin Bovey, Jr., *President, Exec. Producer*  
Lawrence R. Miller, *Associate Producer-Director*

**SERVICES:** Documentary, p.r., industrial, sales, educational and television films, commercials. **FACILITIES:** Arriflex, Eclair NPR cameras, Nagra recorders; lighting equipment for color, b&w location shooting. *Moviola*, other editing equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Minnesota Story* (Farmers & Mechanics Saving Bank of Minneapolis); *Play Ball With the Minnesota Twins*; (First Natl. Bank of Minneapolis); *Saint Paul: Fur Trade to Space Age* (First Natl. Bank of St. Paul); *Teachers' Aides: A New Opportunity* (Carland Jr. College & Office of Economic Opportunity). **PRODUCTION SERVICES:** Sports Training Films for The Coca-Cola Co. **IN PRODUCTION:** Boston documentary (untitled)—State Street Bank & Trust Co. of Boston.



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

## NEW ENGLAND STATES

### DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116  
Phone: (617) 536-6160

Date of Organization: 1946

Joseph Rothberg, *President*  
Webster Lithgow, *Creative Director*  
Eric Handley, *Editor*  
Rice Smith, *Assistant Editor*  
Howard Rothberg, *Sound Recording*  
Charles Sullivan, *Production Assistant*  
Dorothy Cohen, *Treasurer*

**SERVICES:** 16mm and 35mm film productions and sound slidefilms. Design, animation, hot press, titles, storybook, script editorial and consulting. All services available to industry and producers. Sales promotion and sales training packaging. **FACILITIES:** 2,000 ft. sound stage; lighting equipment; Bell & Howell, Arriflex with sync generator, Maurer, Auricon 16mm and 35mm cameras; 16mm and 35mm projection room; recording booth, editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press Hydrolly and tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; ten-position mixing console; equalizers and dip filters; optical and magnetic recorders; Reeves, Nagra, magnetic interlock-dubbers; three music libraries.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *New Directions 1966* (15th Year report); *Difar*; and *Saturn V* (Sanders Associates); *H. F. Propagation Report #2 and #3* (Raytheon Company); *CSF Leak* (Schering Corporation); *Chiquita Goes to School* (United Fruit Company); *The Copier Game* (Dennison Mfg. Co.). **SLIDEFILMS:** *It Sells* (Christian Science Monitor); *Therimage* (Dennison Manufacturing Co.); *Draft Beer* (Millipore Filter Co.); *Operations C3* (Carter's Ink Co.); *Factors in Accident Prevention* (Liberty Mutual Insurance Co.); *To Achieve A Vision* (Regis College).

### D4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02155  
Phone: (617) 969-7770

Date of Organization: 1935

Date of Incorporation: 1955

Joseph Dephore, *President & Treasurer*  
Stephen Dephore, *Sales Manager*  
Jean Preo, *Audio Engineer*  
Ralph Picardi, *Laboratory & Printing Dept.*

**SERVICES:** 16mm and 35mm color and b&w motion picture film production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording, optical & magnetic. Music scoring from libraries and original. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press and super titles, art department. Slidefilms, slides, still photography-color and b&w. **FACILITIES:** Air-conditioned sound-proof studio with overhead lights, 400 amps, 35 & 16mm cameras: Arriflex with zoom, Super 1200 with zoom, Auricon Pro, Fearless sound camera, 3 Bell & Howell 2 cine specials, 4x5 Graphic Monorail camera, 3 double frame and single frame slide cameras; recording dept.: 16mm Sync Recorder, 17mm Sync Recorder, 3 16mm. interlocked dubbers, interlock projection, Gates custom built mixing console, Maurer dual-track optical recorder. Sound-proof projection room (air conditioned). 16mm & 35mm projectors. Five music libraries. 16mm color and b&w automatic printer. Oxberry animation stand, Houston Fearless Film Processor, Kensol Hot Press, three multiple editing stations with optical and magnetic readers, viewers, hot splicers, Art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Measure of a College*

### D4 FILM STUDIOS INCORPORATED:

(Augustana); *Turkey* (W. R. Grace & Co.); *Cathode Ray Display Computer* (Raytheon Co.); *Kitchen Serving Equipment* (Seco, Inc.); *Digitalgraphics* (Control Data Corp.); *Alden Starrear* (Alden Self-Transit Co.); *Homecoming* (Dean Junior College); *Chapel Consecration* (St. Anselm's College); *1966 Football Highlights* (Dartmouth College); *Harvard Reading Films* (Harvard Univ.); *Splay Foot, Primus Varus* (Massachusetts Gen. Hosp.); also films for Sylvania Electronics, Radio Corp. of America, Science House.

### JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.

Phones: (617) 526-1120; 526-7116

Date of Organization: 1958

Dr. Jonathan Karas, *President*  
M. Van de Ryn, *Vice-President*

**SERVICES:** Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized writing. **FACILITIES:** Laboratory and photographic facilities and affiliations with several university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of service and engineering and as professional exhibit demonstrators.

#### RECENT PRODUCTIONS AND SPONSORS

**SCIENTIFIC CONCEPTS, DESIGN CONSULTATION:** *This Is Photography* (Chicago Museum of Science & Industry-Eastman Kodak); *Lab '67* (Canadian Pulp & Paper Pavilion-Expo '67 Montreal); IEEE, Design Engineering, NAE, National Plastics, Nepon, Wescon, AIAA shows (Dupont-Film Dept.); SAE, Design Engineering shows (DuPont-Elastomers Dept.); Nersica, IIC, NAHB shows (DuPont-Building Materials); Nepon (DuPont-Freon products); Ted Bates, Inc.; all major automobile shows (Volkswagen of America); AISE show (Westinghouse); AISE (Hagan Controls); Design Engineering, Packaging shows (U. S. Steel).

### LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116

Phone: (617) 423-0133

Date of Organization: 1957

L. C. Switzer, *President & Treasurer*  
William Lovering, *Vice-President*  
L. R. Miller, *Vice-President*  
John Daley, *Office Manager*  
George Hughes, *Art Director*  
Vincent Ahaesy, *Equipment Manager*  
Frank McNiff, *Sales*  
Robert Gorrill, *Photographic Director*  
Ronald Ryan, Brenda Geishecker, *Art*  
Wende Sheffield, *Administrative*

**SERVICES:** Filmstrips; sound slidefilms, art, photography, scripts, sound recording, motion pictures, staging, A-V equipment for sales, rentals. **FACILITIES:** 5,000 sq. ft. downtown street floor; three darkrooms, color processing; photographic & design studios. Editing, screening and sound rooms. Repair section.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *Key to a Continent* (Fort Ticonderoga). **FILMSTRIPS:** *Hawaiian Carnival, American Carnival* (American International Travel Service); *I.D. Color System* (Polaroid Corporation); *Reading for Meaning* (Houghton Mifflin Co.).

### Your Most Complete Buyer Reference

• These Annual Production Review listing pages provide the most complete reference data available anywhere to the buyer of business films.

### MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston, Mass. 02116

Phone: (617) HU 2-5580

Date of Incorporation: 1955

Robert Berman, *President*  
Boardman O'Connor, *Director of Photography*  
Henry J. McGonagle, *Creative Director*  
Maryann Squadrito, *Asst. Art Director*

**SERVICES:** 16mm and 35mm motion picture production. Industrial, TV commercials, slides, film strips, artwork, titling. Creative services, sound services. **FACILITIES:** 2500 sq. ft. studio; Maurer, Auricon, Arriflex, Bell & Howell camera equipment, RCA, Magnasync, Ampex, Synchronous recording.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Safe Fuel Test and Materials Handling* (General Electric); *CCTV-Electric Writing, Radio Telephone* (Sylvania); *Richardson for Attorney General* (O'Leary Advtg.); *Lehigh Metal Products film. SLIDEFILM: Bozo Savings Plan* (Ralph Schiff & Partners); **SLIDE PRESENTATIONS:** Annual Reports for Tufts New England Medical Center, Mass. Hospital Association, and Universal Foods System. **TV COMMERCIALS:** for Stelbar Unicycles (Ralph Schiff & Partners); Chemstrand - Actionwear and I. C. Best (Arnold Company); St. Regis Paper (Stem/Frank Advtg.).

### MASTER MOTION PICTURE COMPANY

50 Piedmont St., Boston, Mass.

Phone: (617) HA 6-3592

Date of Organization: 1925

Irving Ross, *President*  
Alan Ross, *Production Manager*  
Sally Seader, *Creative Art Director*  
Steven Mark, *Laboratory Services & Quality Control*

**SERVICES:** Motion picture production 16/35mm (live or animated), slidefilms, TV films. **FACILITIES:** 16/35mm b&w processing; 16/35mm production equipment with sound recording in studio or on location.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Brandeis '67* (Brandeis University); *Partners in Progress* (Hancock Management); *Selrex* (Meaker Corporation); *Boating A Way of Life* (Sportswear Group). **SLIDEFILM:** *W. T. Grant* (Liberty Mutual).

### TR PRODUCTIONS, INC.

1031 Commonwealth Ave., Boston 02115

Phone: (617) 753-0200

Date of Organization: 1947

Date of Incorporation: 1951

Oscar H. Cheses, *President*  
Alfred D. Benjamin, *Vice President, Production*  
Edward B. Shaw, *Vice-Pres., Prod., Sales*  
Eugene W. Jones, *Musical Dir./Producer*  
Thomas Fleming, *Art Director*  
Robert M. Kellaway, *Audio Engineer*  
Kenneth A. MacAskill, *Writer, Director*  
James B. Deaderick, *Director, Editor,*

*Cameraman*  
Paul Skillings, *Cameraman*  
Stephen W. Snider, *Associate Art Director*  
Robert Nesson, *Asst. Editor, Cameraman*  
Charles J. Eads, *Sales Representative*  
Leslie G. Kaplan, *Secretary*

**SERVICES:** Motion pictures—animation, live action, theatrical, wide-screen, TV commercials and programs, cartoon packages; educational, scientific, industrial, public relations and business films; filmstrips, slides, script services. **FACILITIES:** 35 and 16mm Arri's, Mitchell cameras; Moviola editorial equipment; 2 sound stages; sound recording facilities; interlock projection; screening rooms; art and animation; kinescopes.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Skid Control* (Liberty Mutual Ins. Co.); *Colonial Six* (Plimoth Plantation); *On Our Way* (John Hancock); *New Home*

**TR PRODUCTIONS INCORPORATED:**

(United Shoe Machinery); *Gyro-Maneuvers* (General Electric); *Super Super 8* (Keystone Camera); *Behind Every Shadow* (Boston Police Dept.); *Interior Decorating* (New England School of Art); Warren 66 (Bresnick); *The Place of the Lab in Reconnaissance* (U.S. Air Force); *The Fugitive* (Cabot & Co.); C.D. (Civil Defense of Mass.). SLIDEFILMS: *Liberal Arts* (Northeastern U.); *Hotel Motel* (Hotel Motel Assn.); *Bowling Instructional Series* (Mass. Bowling Assn.); *Moment of Decision* (NAMCO-Ingalls); *Sales Presentation* (Simplex Wire & Cable Co.); *Opportunities* (Boston Globe); *Market Builder* (State Mutual Life Assurance Co. of America). TV COMMERCIALS: Serta; Skimobile; Erbacher Ski's (PF&C); The Massachusetts Turnpike; Boston Herald (CE&L); *The Greatest Air Show Series* (Westinghouse Broadcasting-WBZ); *New England Merchants National Bank* (K&E); Jet Spray; Dust & Wax (Wilson Haight & Welch); *Lighthouse* (Guy Gannett Broadcasting-WGAN-TV); *Depositors Trust* (Reach McClinton); *Community Opticians* (Riseman); Cott Beverages; Boston Edison; Revere Sugar (Dowd); Hornblower Weeks (Dorcmus); Martignetti (Tech Reps); Almy's; Smyly Buick (Barron); Luby Chevrolet (Appleton); *The Second Season*; *Bright New Face* (RKO General); Gas Allies; Boston Gas Co.; Rambler; New England Telephone Co.; Yellow Pages; *Shawmut National Bank* (Cabot & Co.).

**Other Massachusetts Cities**

**WATSON FILM PRODUCTIONS**

Phone: (617) 829-3422

23 Chestnut Hill Rd., Holden, Mass. 01520

Date of Organization: 1956

James L. Watson, *Producer*

SERVICES: Motion pictures, slidefilms and filmstrips for industry, education, television. Separate script, consultation service. FACILITIES: Arriflex, Bolex 16's; editing rooms with B&H hot splicer; magnetic, optical sound readers. ColorTran portable lighting equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *So You Have to Write a Report*; *Automated Handling of Limp Fabrics* (Arthur D. Little, Inc.); *Wausacum Holiday* (Worcester Boys Club); *Paging History* (Worcester Telegram & Gazette); *Continuous Intravenous Regional Anesthesia for the Rheumatoid Hand* (Astra Pharmaceutical Products).

**WORCESTER FILM CORPORATION**

131 Central Street, Worcester, Mass. 01605

Phones: (617) 757-2276/756-1203

Date of Organization: 1918

Carleton E. Bearse, *General Manager*

Walter R. Porter, *Cinematographer*

SERVICES: 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording; slide and strip film productions and photographic research and engineering. FACILITIES: Studios and generator truck.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Numerical Control-Management Style* (Jones & Lamson Division of Waterbury-Farrel); *Specialmatic* (Waterbury-Farrel); *Aircraft Flame Protection* (Fenwal, Inc.); *The Allen Atomic Set Screw Driver* (Allen Mfg. Co.). SLIDEFILM: *Abrasive Machining With V-62 Segments* (Bay State Abrasive).

**Client References to Guide the Buyer**

• Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

**RHODE ISLAND**

**GRAPHIC HOUSE**

75 Westminster St., Providence, Rhode Island 02903

Phone: (401) 331-2992

Date of Incorporation: 1962

David Green, *President, Director*

David Ferrin, *Executive Producer, Director*

Al Carlson, *Art Director*

Carol Dandanell, *Editor*

SERVICES: Motion pictures, TV films & commercials, slidefilms, animation, art, hot-press titles, front-projection filming. FACILITIES: Sound stage, editing department, art studio, 16 and 35mm production equipment, 2 Nagra recorders, Magnasync recorder, interlock projection.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Life on a Volcano* (Manufacturers' Mutual Ins.); *No Room for Error* (Factory Mutual System); *Rhode Island on the Go* (Rhode Island Development Council). SLIDEFILM: *This is Fram* (Fram Corp.) TV COMMERCIAL: *Greyhound Derby* (Video Productions).

**VERMONT**

**CAMPBELL FILMS**

Academy Avenue, Saxtons River, Vt. 05154  
Phone: (802) 869-2547

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*

James Hormell, *Writer-Editor*

Milton W. Bellows, *Cameraman-Editor*

Terrence Hickey, *Production Manager*

Alfred Ikeler, *Sales Manager*

Ann Hatfield, *Film Librarian*

Dorothy Barrows, *Office Manager*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. FACILITIES: Production facilities, camera, lights, sound equipment for location and studio production. Editing rooms and recording studio with three channel magnetic mixing. 16mm interlock screening. 16mm distribution services.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Legacy of Anne Sullivan* (Perkins School for the Blind); productions in work for Bucknell University; Furman University, Smith College and Spellman College.

**PRODUCERS IN METROPOLITAN NEW YORK AREA**

Listings cover entire metropolitan area of New York City, as well as suburban towns.



**AGEIS PRODUCTIONS, INC.**

351 Park Ave. South, New York, N.Y. 10016  
Phone: (212) MU 4-7450

Date of Organization: May 1963

Sidney Milstein, *President*

Herbert Leventhal, *Vice-President*

Barbara Milstein, *Secretary-Treasurer*

Edward J. English, *Editor*

Harry Preusch, *Production Assistant*

SERVICES: Motion pictures and slidefilms for industry, TV commercials. FACILITIES: Special facilities and equipment for medical and scientific productions; 8mm productions for Technicolor Instant Projector; art facilities. Arriflex and Auricon motion picture equipment; 16/35mm animation stand; Nagra and Magnasync sound equipment; Maviola editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Oral Cancer* (American Cancer Society); *Wear-Dated*; *People on the Go* (Monsanto); *The Art of Making Furniture* (Baumritter Corp.); *The Robot Chemist*; *Simplastin*; *Angina Pectoris Lecture* (Warner-Chilcott); *Presenting Diabetes Mellitus* (Eli Lilly & Co.); *The Mechanism of the Action of the Oral Contraceptives* (Syntex); *Doxapram: A Clinical Report* (A. H. Robbins & Co.); *Cryophake* (Aleon Laboratories); *All Clear* (Du Barry); *Projections*; *Astro Turf* (Chemstrand); *Newsbreak* (Network for Continuing Medical Education); *The Wide World of Julius Wile* (Julius Wile Sons & Co.); *Parson's School of Design Awards*; *Fashion Show* (J. C. Penney).

**ALLEGRO FILM PRODUCTIONS, INC.**

201 W. 52nd St., New York, N. Y. 10019  
Phone: (212) JU'dson 6-3057

Date of Organization: 1958

Date of Incorporation: 1961

Jerome G. Forinan, *President*

Julius Edelman, *Vice President & Executive Producer*

Hugh King, *Producer-Writer*

Daniel Ruffini, *Production Assistant*

Judy Rabitcheff, *Production Coordinator*

David Sawyer, *Erford Bedient, Writers*

Kent McKinney, *Production Supervisor*

JoAnne Marone, *Treasurer*

SERVICES: Motion picture and slide film producers; commercials, public relations, industrial

**ACI PRODUCTIONS**

16 West 46th Street, New York, N.Y. 10036

Phone: (212) JU'dson 2-1915

Date of Organization: July, 1958

Stelios Rocco, *President*

David Chapin, *Producer*

Francis Jones, *Editor*

SERVICES: Motion picture production including photography, animation, editing, sound and music. FACILITIES: Recording and editing facilities; small studio and photographic equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *To Begin Again* (U. S. I. A.); *Prints*; *Clay*; *Puppets*; *Silkscreen (Rediscovery Series—self-produced)*.



**ADMASTER PRINTS, INC.**

425 Park Ave. South, New York, N.Y. 10016  
Phone: (212) 679-1134

Date of Organization: 1945

Charles Corn, *President & Creative Director*

Henry Roth, *Secretary-Treasurer*

Meyer Gordon, *Comptroller*

Reese Patterson, *Executive Art Director*

Edward Glasser, *Production Manager*

SERVICES: Creators and producers of slides, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. FACILITIES: Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical camera facilities for all slides. All facilities for complete internal production package.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: *A Tour of Celanese* (5 languages) (Celanese Corp.); *Star Tracker* (Kollsman Instrument Corp.); *By Any Name* (New York Life Insurance Co.); *Hospital Microfilm* (Atlantic Microfilm); SLIDE SHOW: *Stockholders' Meeting* (W. R. Grace & Co.) SCREEN SHOW: *Presidents' Conference* (New Jersey Bell Telephone Co.); VUGRAPH PROGRAMS: *Basic Investment* (Bache & Co., Inc.); *Station Management Training* (Shell Oil Co.); VISTA-SELL PROGRAM: *NWDA Convention* (Nat. Wholesale Drug Assn.).

## NEW YORK PRODUCERS

### ALLEGRO FILM PRODUCTIONS:

and sponsored films; specialist in news and sports films, special department for foreign language versions and post-production finishing. **FACILITIES:** Recording, screening, editorial rooms and studio. 35mm and 16mm camera and editorial equipment; script and art departments, special print procurement and services department.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Dynamic Diagnosis*; *Ford of California* (Ford Motor Co.); *Today*; *Le Congo En Marche* (U. S. Information Agency); *Beyond the Moon*; *Today, Tomorrow & Titan III* (Monorand 7 Arts); *News Cavalcade* (Sterling Movies, U. S. A.); *The City & The University* (New York University); *Crusaders in the Sky* (U. S. Army Office of Information & Education); *Images of the East* (BOAC). **FILMSTRIPS:** *Protecting Your Margin of Safety*; *Brake Failure*; *Controlling Skids*; *Wheels Off Pavement*; and *Sudden Loss of Vision* (Ford Motor Co.). **NEWSFILMS:** for Ford Motor Co., General Electric, Celanese Corp. of America, Frigidaire, Union Carbide, Thiokol, Allis Chalmers, New York Stock Exchange. **TV COMMERCIALS:** for Ted Bates, Doyle-Dane-Bernbach, Ogilvy, Benson & Mather, Grey Advertising and Dancer-Fitzgerald-Sample.

### AMERICAN FILM PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036  
Phone: (212) 582-1900

Date of Organization: 1946  
Date of Incorporation: 1956

Robert Gross, *President*  
Lawrence A. Glesnes, *Secretary-Treasurer*  
Sheldon Abramowitz, *Vice President*  
Cornelius Vanderbilt, Jr., *Vice-President*  
Harriet H. Hester, *Director of Program Development*  
Barbara Brazong, *Office Manager*

**SERVICES:** Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations. **TV, education, training, medicals, documentary and merchandising; television commercials.** **FACILITIES:** 16mm and 35mm cameras, lighting and sound production equipment; six cutting rooms, screening rooms, shooting stage; special effects; animation; stop motion; storyboard personnel, script writers.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *One Hundred Vintage Years* (Gold Seal Vineyards); *Faces of America* (U.S. Navy); *Fluothane for Trans-Oral Procedures* (Kansas City Medical Center). **TV COMMERCIALS:** Buitoni Products (Vinti Advertising.); Keds (U.S. Rubber); A-I Sauce (Fletcher-Richards Co.); Westinghouse Electric Corp.; National Biscuit Co.; Buick Motor Division; Savings & Loan Association (McCann-Erickson).



### ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019  
Phone: (212) CO 5-2942

Date of Incorporation: 1949  
Al Stahl, *President*  
Richard Stahl, *Vice President*  
Peter Puzzo, *Director*  
Shirley De Brier, *Production*

**SERVICES:** Fotomation - a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film. Fotomation uses client's photographs, slides, storyboard drawings, magazine ads, circulars, printed materials. These visual elements are photographed on 16mm or 8mm color film, synchronized to sound track and given camera movements with animation. Fotomation conversion service updates filmstrips by converting into 16mm or 8mm motion pictures. Professional color blow-ups from 8mm to 16mm. All

### ANIMATED PRODUCTIONS INC:

phases of animation; live action and filmstrip production; sales promotion and exhibits. Educational and television animation film production; TV commercials; ad agency presentations; sound slidefilms in three dimensions. **FACILITIES:** 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiple animation stand for product stop-motion. New automated animation stand controlled by digital computer and punch tape. Optical Oxberry printer for special effects printing; Mitchell, Oxberry, and Bell & Howell cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Egg* (Grey Advertising); *Armstrong Styling* (Armstrong Cork Co.); *New Orleans* (Maloney, Regan & Schmidt); *Naturally Blonde* (Clairol); *ABC-Stage 67* (American Broadcasting Co.); *A.T. & T. Looks to the Future* (American Tel. & Tel. Co.). **TV COMMERCIALS:** for Sealtest (N. W. Ayer); Scott Tissue, Lark (J. Walter Thompson); Polident (Grey Advertising); Endust (Young & Rubicam); Army Recruiting (N. W. Ayer).



### ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York, N.Y. 10036  
Phone: (212) JU 2-2160

Date of Organization: 1949

Tasker G. Lowndes, *President*  
Leonard B. Elliott, *Vice-President*  
Darrell C. Baker, *Creative Director*  
Mako Oike, *Director of Animation*  
James DeGregory, *Art Director*  
Sandra Belardinelli, *Production Coordinator*

**SERVICES:** Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical animation. Animatic Boards (animated storyboards on motion picture film), TV commercials, charts and printed material for sales, new business presentations, corporate stockholder meetings and agency presentations. **FACILITIES:** Art, editing and photographic departments; Oxberry animation equipment; 35mm and 16mm motion picture cameras; various types of still cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Step Up the Pace* (James Lee & Sons); *The Connoisseur* (Burlington Hosiery Co.); *The All New Duke Astrojet Tire* (Duke Tire Co.); *Advertising Report* (Foundation for Commercial Banks). **SLIDEFILMS:** *The Open Road* (American Oil Co.); *Safety Valve Maintenance* (American Tel. & Tel.); *Southland Presentation* (D'Arcy); *Breakthrough-Vulcan 714* (Reeves Bros.); *Double Duty Dishes* (Reynolds Metals); *Originals de Coty* (Coty); *PVC-DWV* (Goodrich Chemical Co.); *Sales films-Series* (Kelly-Springfield Tire Co.). **TV COMMERCIALS:** *Ford Dealers* (J. Walter Thompson); *Arabesque* (West, Weir & Bartel); *Eli Lilly Co.* (Geer-Du-Bois).

### APPLIED CONCEPTS INC.

866 Third Ave., New York, N.Y. 10022  
Phone: (212) 421-4130

Date of Incorporation: 1965

George Roberts, *President & Exec. Prod.*  
Irv Silverberg, *Secretary & Creative Director*  
Ian Michael Summers, *Dir.-Client Relations*  
F. Restivo, *Senior Art Director*

**SERVICES:** Motion pictures, sound slidefilms, graphic aids, booklets, live shows for sales promotion, public relations, training, and advertising. **FACILITIES:** Art studios; motion, still photography; screening, conference rooms; music and sound effects library.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *Real People* (Saturday Evening Post). **SLIDEFILMS:** *Visit USA*; *Adventures 1966* (TWA); *Speaking of Operators* (American Tel.

### APPLIED CONCEPTS INC.:

& Tel.); *MiraSeam* (American Can); *Are the Funnies Just for Laughs?* (Puck-The Comic Weekly). **LIVE SHOWS:** *Data Communications* (American Tel. & Tel.); *Management Orientation* (J. C. Penney).

### ASSOCIATED FILM CONSULTANTS, INC.

501 Madison Avenue, New York, N.Y. 10017  
Phone: (212) PL 2-2224

Date of Organization: 1961  
Date of Incorporation: 1963

Benjamin S. Greenberg, *Pres., Exec. Prod.*  
Samuel Kravitt, *Treas., Dir. Film Operation*  
Suzanne Holeton, *Secretary*  
Marvin L. Holmes, *Dir. P.R.*  
David P. Evans, *Dir. of Sales*

**SERVICES:** Production of sales, training and documentary motion pictures, particularly those with public relations orientation; TV commercials, particularly public service spots; filmstrips. **FACILITIES:** Editing, sound recording, lighting equipment: Arriflex, Auricon, Beaulieu, Kodak, Bolex, Eyemo cameras; Magnecord, Magnesync and Minitape sound recorders; Acmade Editing Equipment; animation and titling; full still photo service.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *People Without* (U. S. Dept. Health, Education & Welfare); *The Creative Person* (Nat'l Education Television); *The Traffic Engineer* (N.Y.C. Dept. of Traffic); *From Israel With Style* (Israel Fashion Institute); *The Paris Hilton* (Hilton International); *The IBM Votomatic* (International Business Machines); *Professor B & His Wonderful Time Machine* (Chas. Bruning Co.). **FILMSTRIP:** *Girl on the Go* (Bobbie Brooks). **TV COMMERCIALS:** for Women's Army Corps (Ketchum, McLeod & Grove); U.S. Post Office (Advertising Council).



### AUDIO PRODUCTIONS, INC.

Film Center Building  
630 Ninth Avenue, New York, N.Y. 10036  
Phone: (212) PL 7-0760

Date of Organization: 1933

Branch Offices: 1724 Connecticut Ave., N.W. Washington, D. C. 20009. Phone: (202) 232-3637 (Contact: Harry Carragher)  
716 No. LaBrea, Hollywood, Calif. 90038. Phone: (213) 933-5821 (Contact: Charles Smith)

### OFFICERS AND DEPARTMENT HEADS

Peter J. Mooney, *President*  
Alexander E. Gansell, *Secretary*  
M. E. Fletcher, *Treasurer*  
John Henderson, III, *Director of TV Sales*  
Lomis Mucciolo, *Manager, Industrial-Government Departments*  
Joseph Keane, *Industrial Sales*  
Frank Lucidon, *Industrial Sales*

### PRODUCER-DIRECTORS

Frank Beckwith  
L. S. Bennetts  
Frank Burns  
Alexander E. Gansell  
Stanley R. Johnson  
Harold R. Lipman  
Bruce Malmuth  
Hans E. Mandell  
Richard Miller  
Robert Vietro  
Mike Zingale

**SERVICES:** All phases of motion picture production—public relations, sales promotion, merchandising, training, medical, technical and educational. **FACILITIES:** Silent and sound studios; complete lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments: writing, direction, editing, animated drawing and optical; projection room; two optical printers including latest Oxberry; editing equipment; zoom stand for trick work; machine shop; stop motion studio.



**AUDIO PRODUCTIONS:**

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Kids & Cookies* (Nabisco); *The True and the Just* (N. Y. Supreme Court—Ford Foundation); *Now You're Talking* (AT&T—Long lines); *The Lively New Look* (Atlantic-Richfield Co.); *The Invisible Power of Coal* (National Coal Assn.). TV COMMERCIALS: for N. W. Ayer; BBD&O; Benton & Bowles; Leo Burnett Co.; Clyde Maxon; Dancer-Fitzgerald-Sample; Doyle, Dane & Bernbach; William Esty; Fuller & Smith & Ross; Geyer, Morey, Ballard; Grey Advertising; C. J. La Roche, Richard K. Manoff; McCann-Erickson; McKim Adv.; Needham, Harper & Steers; Ogilvy & Mather; Papert, Koenig, Lois; J. Walter Thompson; Weightman; Young & Rubicam.

**BFB PRODUCTIONS, INC.**

422 Madison Ave., New York, N.Y. 10017  
Phone: (212) 421-5811

Date of Organization: 1959

Herbert Freed, *President*  
Merrill S. Brody, *Executive Vice-President*  
*Production*  
Hal Weiner, *Vice-President, Producer*  
Carl Lerner, *Producer, Director*  
Susan O'Meara, *Associate Producer*

SERVICES: Motion pictures, slide and filmstrip presentations; Industrial and promotional TV commercials, documentaries, specials, features. FACILITIES: For production of color & b/w, 35 & 16mm, library of sound effects & stock music; editing, projection and recording equipment; distribution in 35, 16 and 8mm—including rear-screen portable projectors for sales, training programs.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *All This and 702* (Olivetti Underwood); *To Be Aware* (Lehigh Portland Cement Co.); *The Vertislide Press* (Torrington Mfg. Co.); *The Living Center* (Long Island Consultation Center); *The Paper Novclty Story* (Zlowe Agency); *The Fabulous Concord* (Concord Hotel); *The F-489* (Fairchild Aerospace Corp.); *Crash at Sunrise Highway* (U. S. Steel Corp.); *Terror in the City* (Allied Artists); *Blast of Silence* (Universal International). TV COMMERCIALS: for Chrysler Motors; First National City Bank; Wedgwood China; McNeil Laboratories; Industrial Valley Bank; 3M Company; Crown Staffordshire China; American Tobacco Co.; Continental Can Co.; U. S. Steel Co.

**JOHN BRANSBY PRODUCTIONS, LTD.**

28 West 44th Street, New York, N.Y. 10036  
Phone: (212) LO 4-3580

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*  
David M. Jacobson, *Vice-Pres., Chg. of Prod.*  
Lee Stenstrom, *Secretary*  
Frank G. Marshall, *General Manager*  
Martin Craven, *Production*  
Sylvia Davern, *Art Director*

SERVICES: Production of industrial, educational, government, travel, sales and training films 16mm or 35mm, color or black and white; educational, promotional film strips; writing service. FACILITIES: Sound stage and studio. Equipment for photography, sound and location lighting; film editing facilities, service; animation photography; art department.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *New York, the Anytime City*, *Rules of the Slopes* (Humble Oil & Refining Co.), *Rivers in the Sky* (U.S. Dept. Interior); *AN-FLR-12* (I.T.T.), *Petroleum in Perspective* (A.P.I.); Sales Films (Doyle, Dane, Bernbach).



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

**BRAY STUDIOS, INC.**

729 Seventh Avenue, New York, N.Y. 10019  
Phone: (212) 245-4852

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*  
Paul A. Bray, *President*  
Paul Bray, Jr., *Vice-President*  
Ronald G. Stevens, *Production Manager*  
Rodell Johnson, *Director of Animation*

SERVICES: Planning, production and distribution of sales promotion, public relations, training, technical and general education films. Foreign language translations. FACILITIES: Staff and equipment for live action or animation; 16/35mm productions, including sync sound; slide film and slide set reproduction; aerial photography; own film library for distribution to schools, technical institutes and industries.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Using the Airspace: Navigation and Communications* (AOPA Foundation, Inc.); *How to Avoid Muscle Strains* (Bray Library); *General Instrument Film Report* (General Instrument Corp.); *Insulation* (Armstrong); *Diving: Self-Contained Underwater Breathing Apparatus-Scuba*; *Value Engineering Series*; *T-28 Standard Operating Procedures*; *Navy's Electronic Warfare Airborne POD Program* (U.S. Navy).

**BUKAR & LARISCH INC.**

10 East 49th Street, New York, N.Y. 10017  
Phone: (212) EL 5-5111

Date of Organization: 1953

Nat Bukar, *Partner, Client Contact*  
Kurt Larisch, *Partner, Creative Direction*

SERVICES: Audio/visual consultants for program development in sales training, retail program development in sales training, retail promotion, sales meetings, direct selling and other areas of business communications. Producers of motion pictures, stopmotion animation, sound slidefilms and filmstrips. FACILITIES: Script, design, research and production personnel; art department; photographic studio, screening room.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Meteorology and Weather Forecasting* (U. S. Navy—TDC); *The Gertz Story* (L.I. Press); *Butterick Operations* (Butterick Pat- ters); *CCM 1966 Reports* (Glass Container Mfg. Inst.); *The Hot Line* (Model Rectifier Corp.).

**CAMPUS FILM PRODUCTIONS, INC.**

20 East 46th St., New York, N.Y. 10017  
Phone: (212) MIU 2-5735

Date of Organization: 1934

Nat Campus, *President*  
Steve Campus, *Executive Producer*  
Lesley Froum, *Distribution Coordinator*

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: Studio, on-location equipment and creative staff.

MOTION PICTURES: *Nursing Management of the Patient with Cancer* (American Cancer Society); *Supervision in Vocational Rehabilitation Counseling* (Dr. Wilfred Huber—Vocational Rehabilitation Program of N. Y. U.); *Vocational Rehabilitation in a General Hospital* (The National Arthritis Foundation), *Part III—1966 Examination* (National Board Medical Examiners); *Revisions of Toxic Anhidrosis* (Institute for Dermatologic Communication & Education).

**M. M. Chanowski Productions N.V.**

122 East 42nd St., New York, N.Y. 10017  
Mr W. Rosenfeld, *in charge*

(For complete listing, see Amsterdam, Holland)



**NEW YORK PRODUCERS**

**CHRONICLE PRODUCTIONS**

364 West 15th Street, New York, N.Y. 10011  
Phone: (212) YU 9-5680

Date of Organization: 1965

Robert Glatzer, *President*

SERVICES: Production of documentaries, industrial and theatrical films, tv commercials. FACILITIES: Studio, facilities for production in 35/16mm. Editing, print distribution facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Friendly Game*; *The Lobstermen* (Chronicle Productions); *Now Comes to Berkeley Heights* (Waterbury, Conn. Anti-Pov- erty Program); *Carnival Weekend*; *Silver Sitz- marks* (American Youth Hotels, Inc.).



**CINEMAKERS, INC.**

1741 Broadway, New York, N.Y. 10019  
Phone: (212) CI 6-3195

Date of Incorporation: 1965

Ed Schultz, *President*  
William Doherty, *Vice-President*

SERVICES: Motion pictures, filmstrips, slide shows and TV spots; photography, recording, film and sound editing. FACILITIES: Writing, production and editing staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURE: *Poetry for Beginners* (Coronet Instructional Films); Photographic, directorial, recording, and editorial services on other productions. TV SPOT (Public Service): *Today* (Community Service Society).

**CITY FILM CENTER, INC.**

66-40 69th Street, Middle Village, New York 11379

Phone: (212) TW 4-7500

Date of Incorporation: 1957

Subsidiary: AV Lithographers, Avvenire Build- ing, 257 Pacific St., Brooklyn, New York, 11201.

John R. Gregory, *President*  
Herbert Avvenire, *Executive Vice-President*  
Douglas Mitchell, *Vice-President, Productions*  
Clarence Schmidt, *Vice-President*  
Joseph W. Harrop, *Corporate Secretary*  
Henri LaMothe, *Art Director*

SERVICES: 8, 16, 35mm motion pictures and sound slidefilms for business, industry, science, educa- tion, health, religion, political and public service fields. Correlated promotional, distributional, public relations and sales packages for motion pictures and sound slidefilms include evaluation, designing, layout, copy, artwork and lithography. FACILITIES: Equipped, staffed motion picture studio; sound stage, with control room, narrator's booth, scene dock, conference lounge with projection facilities. Art, editing and sound depart- ments; mobile and location units, motion picture color-printers for color-corrected and exposure compensated answer and release prints. Equipped and staffed Lithography Division with five presses, including die-cutting, and high-speed four-color.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Aqueduct Stakes* (RKO Gen- eral); *LPV-I. Color Antenna Series A, B, C, D* (JFD Electronics Corp.); *The Physician's Role in Suicide Prevention and Motion Picture Films in Psychosomatic Research* (Visual Projects); *Select- ed Pathology II* (Dr. Barovsky Seale); *Death of Christ* (WPX TV Color Special); *Who Cries for the Lonely?* (Feature Film: Thaddeus Pro- ductions); etc.

## NEW YORK PRODUCERS

### CLIFTON PRODUCTIONS, INC.

305 East 86th St., New York, N.Y. 10028  
Phone: (212) 348-7600

Date of Organization: 1947

Maurice T. Groen, *President*  
Ronald T. Groen, *Vice-President*  
Ernst Fischel, *Vice-President*  
William Rosenfeld, *Secretary-Treasurer*

**SERVICES:** Industrial, public relations, transportation, travel, nature studies, wildlife conservation, sales promotion, agricultural and horticultural motion pictures; TV shorts and commercials; color stock shots. **FACILITIES:** Cameramen in Sweden, Austria, and Holland; worldwide coverage. Production affiliations for location shooting in Europe, Middle East, Far East, Australia and Latin America.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Key to Life* (Agrico Chemical Co.); *And There Was Light* (Clifton Bible Classics); *City on the Water*; *Caribbean Spearfishing* (Films of the Nations); *Prepare for Spring* (Associated Bulb Growers of Holland).



### COLEMAN PRODUCTIONS, INC.

75 West 45th Street, New York, N.Y. 10036  
Phone: (212) CI 5-9080

Date of Organization: 1935

Harry L. Coleman, *President*  
Sonya Coleman, *Vice-President*  
Barry A. Lisee, *Production Manager*  
Phillip Messina, *Editor*  
Rib Smith, *Sales Coordinator*  
John Peterson, *Dir. of Photography*  
J. Brown, *Sound*  
Harold Azine, *Scripts*

**SERVICES:** Production of 16/35mm motion pictures from script to final print for industry, medicine, travel and television. **FACILITIES:** 25' x 25' sound studio equipped with lights, props, sets, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Marketing Horizons* (Continental Can Co.); *The Crossing* (Italian Line); *Diapulse in Foot Surgery* (Diapulse Corp.); *Melanomas of the Head* (Pack Medical Foundation); *Ribotide* (Rosston, Kremer & Slaughter).

### COLEMAN/MEYER, INC.

225 West 57th Street, New York, N.Y. 10019  
Phone: (212) 581-4840

Date of Organization: 1965

Joseph M. Coleman, *Creative Director*  
Gil M. Meyer, *Executive Producer*  
Bibi Damon, *Production/Traffic*  
Bradley N. Johnson, *Sales Manager*

**SERVICES:** Motion pictures, slidefilms, slide programs, graphics, sales meetings and shows for promotion, public relations, training, new product introduction. **FACILITIES:** No data provided.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Where Giants Come to Play* (The San Francisco Giants); *Garter, Garter, Who's Got the Button* (Warner Lingerie-Slimwear Div.); *Tale of a Lead Balloon* (Coleman/Meyer); *The Man from Manhattan*; *Shirt Watcher's Guide* (The Manhattan Shirt Co.); . . . *But Where Have all the Ware Caves Gone?*; *The Second Longest Link*; *Identified Flying Objects* (American Airlines); Field Training and Sales Meeting (Warner Bros. Lingerie-Slimwear Div.); *Not Every Pebble's on the Beach* (American Enka); *The Live Wires* (Montgomery Ward); Training Film (Clairrol); New Products (Lehn & Fink). **CLOSED-CIRCUIT TV:** *You Can't Beat the System* (Minnesota Min-

### COLEMAN/MEYER:

ing & Manufacturing). **GRAPHICS:** *Quotes and Quotas* (The Chunky Corp.); *Selling with Surrey* (Surrey Candy Kitchens); *Dimensions of the Marketplace* (Universal Marketing Research).

### CONTEMPO! PRODUCTIONS, INC.

25 West 65th St., New York, N.Y. 10023  
Phone: (212) TR 3-3333

Date of Incorporation: 1963

**Branch:** 690 East Maple Road, Birmingham, Michigan 48011 Phone: (313) MI 2-8363 (Ross R. Callaway)

David B. Marshall, *Executive Producer*  
Donald P. Smith, *Vice-President*  
Joan Marshall, *Corporate Secretary*  
Nathan Caldwell, Jr., *Assoc. Producer*  
Ross R. Callaway, *Account Rep.*  
Charles E. Hoefler, *Art Director*  
Cecily B. Hoeck, *Production Associate*  
T. F. Fagan, *Manager, Accounting Services*  
C. Monique Siegel, *Production Secretary*

**SERVICES:** Motion pictures—16, 35mm, live shows, business, sales meeting presentations; special techniques include: multi-screen, multi-image "choreographed" visual presentations, portable cyclorama projection; sculptured projection, A-V programmed presentations. Jingles, theme music, recordings. **FACILITIES:** for art, graphics; editing, animation; road show, meeting equipment for sound and projection.

#### RECENT PRODUCTIONS AND SPONSORS

**LIVE SHOWS:** *Diesel Dazzle* (General Motors-Diesel Div.); *ABC Record Show*; *ABC Affiliates Show* (American Broadcasting Co.); 1967 *Press Preview Concept* (Chrysler Corp.).

### RAYMOND A. CORWIN PRODUCTIONS, INC.

701 Seventh Ave., New York, N.Y. 10036  
Phone: (212) 756-0662

Date of Organization: 1959

Raymond A. Corwin, *President*  
Bertram Brown, *Executive Vice-President*  
Donald Crabb, *Vice-President* (Travel Dept.)  
Richard E. Brooks, *Director of Photography*  
Bert Salsman, *Production Manager*  
Susan McCartney, *Art Director*

**SERVICES:** Motion pictures for television, industry; sound slidefilms and filmstrips. **FACILITIES:** Offices, screening and editing rooms; facilities for production of film, tape and other audio-visual media.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Breaking the Production Barrier* (IBM); *I Understand* (Xerox); *Americans on the Move* (American Hotel & Motel Assn.); *Once Upon a Mattress* (Simmons); *Portrait of Stanley* (Stanley Furniture); *A Dream of a Blanket* (Chatham Mills). **SLIDEFILMS:** *Northeast's Vacation Plan* (Northeast Airlines); *This is Holiday* (Holiday Magazine).

### THOMAS CRAVEN FILM CORPORATION

330 East 56th St., New York, N.Y. 10022  
Phone: (212) MU 8-1585

Date of Organization: 1950

Thomas Craven, *President*  
Harvey C. McClintock, *Vice-President*  
Willis F. Briley, *Director, Production*  
Marvin Barouch, *Comptroller*  
Andrew B. Nemes, *Associate Producer*  
Beverly O'Reilly, *Dir. of Sales*

**SERVICES:** Production of television, industrial, public information, training and educational films and programming, theatrical featurettes and promos; overseas and multi-language departments; live action and animated TV commercial division. **FACILITIES:** Air-conditioned sound stage, camera, sound, lighting, animation and set con-

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### CRAVEN FILM CORPORATION:

struction departments; editing, recording and projection rooms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Filiberto of the High Valley*; *The Port City and the Pampa* (United World Films-educational documentaries); *Sonic Boom and You* (Federal Aviation Agency); *Act of Love* (Kennedy Foundation-Educational TV); 2001-A *Space Odyssey*; *Holiday Italian Style*; *Return of the Gunfighter*; *Tell Me Whom to Kill* (theatrical promotions); *Grand Prix-Spanish* (TV show-NGM); *Alliance for Progress* (USIA). **TV COMMERCIALS:** for Colt 45 Malt Liquor (W. B. Donner); Yardley (Johnstone); Food Fair Stores (W. B. Donner).

### GORDON CROWE PRODUCTIONS, INC.

15 East 41st St., New York, N.Y. 10017  
Phone: (212) S67-9437

Date of Incorporation: 1965

Gordon Crowe, *President, Executive Producer*  
Kent Lane, *Vice-President, Producer*  
Selma Cooper Crowe, *Secretary-Treasurer*

**SERVICES:** Sales meetings, entertainment and musical productions for industry; motion pictures for industry; special projection techniques. **FACILITIES:** Sound stages, rehearsal studios, photographic studio; equipment and personnel for motion pictures and live industrial shows.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beauty and the Bosom* (Bali Co.); *Job Opportunity* (National Association of Manufacturers). **SLIDEFILMS:** *Where the Action Is* (Saturday Evening Post); *The Name of the Game* (Calvert Distillers); *TWA Marketair* (TWA). **LIVE SHOWS:** *Kingdom of Best Foods* (Best Foods); *We're No. 1* (Congoleum Nairm); *Move with Mobil* (Mobil Oil Co.); *The New Look* (Premium Advertising Assn.); *Volkswagen Show* (Worldwide Volkswagen Convention).

### CYGNET-LLOYD PEARSON ASSOCIATES, INC.

347 Madison Ave., New York, N.Y. 10017  
Phone: (212) MU 8-9545

Date of Organization: 1952

Lloyd Pearson, *President*  
Rae Evans, *Vice-President*  
John Reeve, *Vice-President*  
David Grainger, *Vice-President*  
Alexander Greeley, *Secretary*  
Jim Roomes, *Production Manager*

**SERVICES:** Motion pictures, slides and filmstrips for business, industry, and TV; business and educational audio-visual programs. **FACILITIES:** Studios, also mobile camera vans in Europe.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Watch on the Rhine* F105 (Republic Aviation); *The Sun Goes North* (Florida Citrus Comm.); *The Story of Thread* (Coats, Ltd.); *Arrow Around the World* (Arrow International); *Over the Top* (Thos. Costain Ltd.).

### Delta Films International, Inc.

15 West 46th St., New York, N.Y. 10036  
Phone: (212) 582-5711

Klaus Werner, *Manager*

(For complete listing data, see Puerto Rico)

### DEPICTO FILMS CORPORATION

254 West 54th St., New York, N.Y. 10019  
Phone: (212) CO 5-7620

Date of Organization: 1944

Jack R. von Maur, *President*  
Glenn J. Graves, *Vice-President, Industrials*  
Pat Labate, *Vice President, Production*

**SERVICES:** A completely integrated one-source organization providing: Scripting—from technical to creative to complete convention format; Motion Picture—live-action, location, animation; Slidefilm—training, promotion, public relations,

**DEPICO FILMS CORPORATION:**

merchandising; Slides—all sizes, color and b&w, lamination; Industrial Meetings & Conventions—complete package from creation through staging and equipment to traveling unit teams. **FACILITIES:** Photographic studios; full motion picture department, live and animation; completely staffed slidefilms and graphic art department; special wide-screen and carbon arc projectors.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *A Lion Sized Budget for a Lion's Share of the Market* (Canada Dry Corp.); *Tedlar* (DuPont de Nemours). **SLIDEFILMS:** *A New Number*; S. A. M. (A. T. & T.). **INDUSTRIAL SHOWS:** *Our Dynamic Tomorrow* (Westinghouse); 1966 Congress (N. A. M.).

**DERUJINSKY STUDIO, INC.**

106 West End Ave., New York, N.Y. 10023  
 Phone: (212) 799-4400

Date of Organization: 1950

Gleb Derujinsky, Jr., *President*

George Lawrence, *Executive Vice-President*

Joseph K. Landsman, *Secretary*

**SERVICES:** TV commercials, documentaries, industrials. **FACILITIES:** Creative department, editorial staff, studios, and equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
**TV COMMERCIALS:** for Peace Corps (Peace Corps—Young & Rubicam); Ford Corporate (Ford Motor-Grey Adv.); Camay (Proctor & Gamble—Leo Burnett); Camel Cigarettes (R. I. Reynolds, Dancer—Fitzgerald—Sample); Fresca (Coca-Cola Co.—Marschall Co.).

**DOLPHIN PRODUCTIONS, INC.**

4 East 53rd Street, New York, N.Y. 10022  
 Phone: (212) PL 3-5592

Date of Incorporation: 1960

**Division:** Dolphin International.

Allan Stanley, *President*

Roger Ame Lunxen, *Business Manager*

Bill Pitus, *Chief Editor*

Barbara Fletcher, *Co-ordinator, Int'l Div.*

**SERVICES:** Commercial, industrial, educational motion pictures; radio transcriptions; television commercials (live and animated); 35mm and 16mm, color and B&W. For Dolphin International: Television commercials for international markets; revoicing and adaptation of existing commercial for multi-lingual markets; dealer trailers; researching, analyzing, planning and placing cinema advertising campaigns around the world. **FACILITIES:** Four editing rooms; working arrangements with all studios in New York City; out-of-town connections for location photography.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *The Natural Look*; *Great Day*; *Travelling Carousel*; *Nice 'n Easy* (Clairol); *Eye on the NFL* (CBS-TV); *My Secret Vice* (20th Century-Fox). **TV COMMERCIALS:** for CBS-TV; *Michigan National Bank* (Jepson-Murray); U. S. Coast Guard; *New York Daily News* (Schneider); *Pan-American Miles Lab.* (LPE Robert Otto); Opel Kadett (Gen. Motors-Foreign Dis. Div.); Procinco-Rossi, Inc. (Mathison Adv.); Colorforms Toys (Chalek & Dreyer); Knapp's Dept. Stores; The Esterbrook Pen Co.; Bernzomatic Corp. (Rumrill); *Expo '67* (Spaulding, Taylor, Hall, Ltd.); Wise Potato Chips Company (The Lynn Organization); U. S. Air Force Reserve (Hume, Smith, Mickleberry).

**Kevin Donovan Films**

15 West 44th Street, New York, N.Y. 10036  
 Phone: (212) YUkon 6-6049

(See complete listing under Connecticut)

**DYNAMIC FILMS, INC.**

Executive Offices: 405 Park Avenue, New York, New York 10022

Phone: (212) PL 1-7447

Date of Organization: 1948

**Divisions:** Dynamic Theatre Networks, Inc. Medical Dynamics, Inc., Dynamic Programs  
**Branch Offices:** 133 Carnegie Way, N.W., Atlanta, Ga. 30301 Phone: (404) 524-7211.  
 Don O'Reilly, *Manager*. 130-7th St., Pittsburgh, Pa. 15222 Phone: (412) 471-2780.  
 William Matthews, *Manager*.

Nathan Zucker, *President*

Maurice Rapf, *Executive Producer*

Mina Brownstone, *Director of Production and 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 revision, foreign film productions, etc. **FACILITIES:** Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *International 500* (Golden Anniversary Race) (Studebaker Corp. STP Div.); *Six Deadly Skids* (Liberty Mutual); *Era of Radical Change & the Corporation* (Fortune Magazine-Armco Steel); *Information Explosion* (Cowles Communications); *Chlorine, The Green Goddess* (Pittsburgh Plate Glass Co.) *Revolution at Sand Springs* (Armco Steel Corp.); *The Green Thumb* (Denson Frey & Affiliates); *Changing View of the Change of Life* (Wilson Research Foundation); *The Collection* (Family Circle Magazine); *The Quickest Quiet One-Ned Jarrett Story* (Ford Motor Co.); *Victory Circles 1966* (Dana Corp.); *NHRA Drags* (Hurst-Campbell); *Race Against Time* (Ashland Oil & Refining Co.); Annual National Sales Meeting (Ayerst Lab.). **TV COMMERCIALS:** for Diet Rite Cola (D'Arcy Agency).

**EAST-WEST FILMS, INC.**

35 West 45th St., New York, N.Y. 10036  
 Phone: (212) 552-6500

Date of Organization: 1955

Bruce McConnaehie, *President*

Morton McConnaehie, *Vice-President*

Joseph Lydon, *Secretary, Treasurer*

Diek Lynch, *Vice-President, Sales*

George Leuck, *Production Manager*

Tom Martin, *Production Manager*

Dave Pollock, *Editorial Supervisor*

**SERVICES:** Motion pictures; TV commercials. **FACILITIES:** 35 and 16mm production equipment, lights, sound records, cameras, etc.; editing rooms; 35 and 16mm projection and conference rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURE:** *Journey of Oil* (Aramco). **TV COMMERCIALS:** for Vitalis (Young & Rubicam); Hollywood Bread Co. (Elinor Landsbury); Handi Wrap (Norman Craig & Kummel); CITCO (Lennen & Newell).

**FRANZ EDSON PRODUCTIONS**

24 Crist Mill Lane, Halesite, New York 11745  
 Phone: (516) Hamilton 7-2545

Date of Organization: 1961

Franz Edson, *Owner*.

**SERVICES:** Documentary, sales, technical motion pictures and slidefilms. **FACILITIES:** Cameras, lighting, sound recording & editing equipment. Animation stand, high-speed instrumentation equipment.

**NEW YORK PRODUCERS****FRANZ EDSON PRODUCTIONS:**

**RECENT PRODUCTIONS AND SPONSORS**  
**A-V PRESENTATIONS:** for Bell Telephone Laboratories; Univac; Pickering & Co.; Franklin National Bank; B. Altman & Co.; Leeson Moos Laboratories; Institute of High-Fidelity; Sperry Rand Corp.; Philips Electronic Instrument.

**ELEKTRA FILM PRODUCTIONS, INC.**

33 West 46th Street, New York, N.Y. 10036  
 Phone: (212) 582-3606

Date of Organization: 1956

Samuel Magdoff, *President*

Jordan L. Caldwell, *Vice-President*

Bert Hecht, *Producer-Sales*

Mike Kraft, *Producer-Sales*

Marvin Friedman, *Director*

George Cannata, *Director*

Morty Baran, *Production Manager*

**SERVICES:** Production of industrial, educational, sales training films, featurettes, and TV commercials. **FACILITIES:** Stage; animation staff and facilities; editing, concept creation.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Product is Like a Woman* (Eastman Chemical Products); *Patterns for Communication* (Western Electric); *In Search of Pie* (Mrs. Smith's Pies); Kodak (Eastman Kodak); *Xmas Trailer* (Theater release-featurette). **TV COMMERCIALS:** for Wilkinson Blades (Ted Bates & Co.); Benjamin Moore Paint (Dreher Advtg.); Wishbone Salad Dressing (Ed. H. Weiss & Co.); Post Honeycomb (Benton & Bowles); Thermoident (Doyle, Dane, Bernbach); Coca-Cola (McCann-Erickson); American Gas (J. W. Thompson); Remington Typewriter (Young & Rubicam); Rescue Soap Pads (BBD&O); Brown & Williamson Tobacco (Ted Bates); Westinghouse (McCann-Erickson); Lipton Tea (SSC&B); Ballantine (SSC&B).

**CHARLES ELMS PRODUCTIONS, INC.**

163 Highland Ave., No. Tarrytown, N.Y. 10593

Phone: (914) 631-7474

Date of Incorporation: 1952

Charles D. Elms, *President*

Charles D. Elms, Jr., *Vice-President*

Ruth M. Elms, *Secretary, Treasurer*

**SERVICE:** Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations, training manuals and charts for sales promotion, sales training and education. **FACILITIES:** Studio mobile camera, sound and lighting equipment, "Widescope" 70mm revolving lens camera and 2-lens split-screen camera.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Golf*; *Love That Job—Edition VIII* (Philip Morris); *Basic Electricity* (Gas Consumers Service Co.). **SLIDEFILMS:** *Compact-Impact Merchandizing of Razor Blades* (Philip Morris, Inc.); *More Cigarette Profits* (Lord Baltimore Candy & Tobacco Co.); *Federal Heats New York*; *Quiet Cushion*, 18th International Heating Exposition (Federal Boiler Co.).

**ESPRIT PRODUCTIONS**

300 W. 55th Street, New York, N.Y. 10019  
 Phone: (212) 765-0675

Date of Organization: April, 1965

Sylvan Markman, *President, Producer-Director*

Vincent R. Tortosa, *Script & Concept Director*

Jerry Brick, *Sound Director*

Dave Watts, *Chief Cameraman*

**SERVICES:** Industrial, educational, sales promotional, T. V. documentaries, short subjects. **Fa-**



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

## NEW YORK PRODUCERS

### ESPRIT PRODUCTIONS:

**CILITIES:** Creative department; art, editing studios, 16/35mm production equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *An Academical Village* (University of Virginia); *The Liberty Bell* (Liberty Bell Foundation); *The Old Order Amish* (Penna. Folklife Society); *The World Today* (Council on International Affairs); *A Montage in 3 Minutes* (Photo-Arts Products).



### MATT FARRELL PRODUCTIONS, INC.

213 East 38th Street, New York, N.Y. 10016  
Phone: (212) 683-8358

Date of Incorporation: 1951

Matt Farrell, *President & General Manager*

C. Lillian Farrell, *Secretary-Treasurer*

William McAleer, *Vice-President &*

*Director of Photography*

Joseph Faro, *Vice-President, Production Mgr.*

**SERVICES:** Production and distribution of sound motion pictures and sound stripfilms for business and industry. **FACILITIES:** 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, art work, animation, foreign language versions.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Hand Trap Test*; *Cable to Count On* (U.S. Steel Corp.); *Any Day in the Week*; *The Particle of Difference*; *Safer to Cotton* (Hercules, Inc.).

### FILM ENTERPRISES, INC.

485 Fifth Avenue, New York, N.Y. 10017

Phone: (212) MU 2-3973

Date of Incorporation: 1959

James R. Handley, *President*

F. William Bryant, Jr., *Secretary-Treasurer*

Howard A. Mann, *Production Supervisor*

**SERVICES:** 16 and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. **FACILITIES:** Administrative offices; preview screening; editorial dept.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *This is B-D*; *The Vacutainer System* (Becton, Dickinson & Co.); *Development of Integrated Circuit Packages*; *Nike-X-Reports* (Bell Telephone Lab.); *Man and Machine*; *24 Hours of Le Mans*; *System/360* (IBM World Trade Corp.); *20th Century Epidemic* (American Heart Association).



### FILMEX, INCORPORATED

300 East 46th Street, New York, N.Y. 10017

Studio 240 E. 45th St., New York, N.Y. 10017

Phone: (212) OX 7-6655

Date of Organization: 1959

**Branches-Subsidiaries:** 1041 N. Highland Ave., Hollywood, Calif. Phone: (213) HO 6-3211. Ray Dietrich, *VP & Gen. Mgr.* 2501 E. Oakland Pk. Blvd., Fort Lauderdale, Fla. Phone: (305) 564-7671. Jack Drury, *Exec. in charge.* Studio EAG, 18 Rue Louis-Blanc, Lavallois-Perret, Seine, France. Phones: 37-46, 39-46. Kevin Farrell, *Exec. in charge.* Filmexpress West, Plant #20, Technicolor Corp., Universal City, Hollywood, Calif. Phone: (213) 769-8500. Joseph Benadon, *Exec. in charge.* Filmexpress East, 300 E. 46 St., New York 10017. Phone: (212) OX 7-6655. Patricia Linburn, *Exec. in charge.*

### FILMEX INCORPORATED:

Robert Bergmann, *President*  
Peter Griffith, *Vice-President-Production*  
Paul Minor, *Vice-President-Sales*  
Steve Kambourian, *Vice-Pres., Completion*  
Thomas Vietor, *Vice-President, Business Films*  
Frank Tuttle, *Vice-President, National Production Services*  
Herb Horton, *Vice-President, Director, Tapex*  
Ray Dietrich, *Vice-President, Gen. Mgr.*  
Filmex West  
George Wyland, *Vice-President, Director Creative Services*  
Slavko Vorkapich, *Staff Consultant*  
Donald Horan, *Director*  
Edward Vorkapich, *Dir./Cinematographer*  
Christian Herfel, *Director*  
Baron Trenner, Jr., *Director*  
Bernard Herschenson, *Cinematographer*  
Peter Passas, *Cinematographer*  
Jack Horton, *Cinematographer*

**SERVICES:** Films for business, advertising, education, government and the television arts. **FACILITIES:** Studio and office facilities include 50' x 80' sound stage with photographic, lighting and sound equipment for studio and location; still photograph lab, carpentry shop, dressing rooms, makeup rooms, editorial rooms, screening rooms with 35mm and 16mm interlock facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Consider the Bearing* (Timken Roller Bearings Co.); *The Computer Dollar Guide* (Prudential Ins.); *Aerospace Marketing* (McGraw-Hill); *Enkalure* (Amer. Enka Corp.); *Port Malabar*; *Port St. Lucie*; *Port Charlotte* (General Development Corp.); 70mm film for Dome Theater at N.Y. World's Fair (Eastman Kodak). **TV COMMERCIALS:** Batten, Barton, Durstine & Osborne; Benton & Bowles; Young & Rubicam; McCann-Erickson; Ted Bates; D'Arcy; J. Walter Thompson; Wm. Esty; Ogilvy & Mather; Sullivan, Stauffer, Colwell & Bayles; Grey Advertising; Cunningham & Walsh; Papert, Koenig, Lois; Dancer-Fitzgerald-Sample; Campbell-Ewald; N. W. Ayer; Warwick & Legler; Leo Burnett; Marschalk.



### Filmexpress, East

300 East 46th St., New York, N.Y. 10017

Phone: (212) OX 7-6655

Patricia Linburn, *Executive-in-Charge*

### FILMFAIR, INC.

339 E. 45th St., New York, N.Y. 10017

Phone: (212) IIA 1-8480

Date of Organization: 1965

August A. Jekel, *President*

Chuck Manno, *Vice-President*

William D. Jekel, *Secretary*

Kay Himes, *Treasurer*

Armand Acosta, *Live Action Director*

Peter Von Schmidt, *Live Action Director,*

*Cameraman*

David Lloyd, *Editor*

**SERVICES:** Live action films for commercial and industrial accounts. **FACILITIES:** Two stages; complete editing rooms.

### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for Falstaff Beer (Dancer-Fitzgerald-Sample); Clairol (Normal, Craig & Kummel); Ford Motor; Eastman Kodak (J. Walter Thompson); Chevrolet (Campbell-Ewald Co.); Dupon (N. W. Ayer); Ocean Spray (Dole, Dane, Bernbach).

### All the Facts You Need to Know

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References which appear in each listing.



### FILM GRAPHICS, INC.

369 Lexington Ave., New York, N.Y. 10017  
Phone: (212) TN 7-3330

Date of Organization: 1945

Lee E. Blair, *President*

Bernard Rubin, *Secretary-Treasurer-Director*

Sidney Greenhaus, *Vice-President, Production*

Harold Wondsel, *Producer, Salesman*

Peter Tytla, *Staff Director*

Lee Blair, *Director of Animation*

Irvin Wallace, *Studio Manager*

Walter Rogge, *Chief Film Editor*

**SERVICES:** Documentary, educational public relations, training, informational and TV commercial films in 35mm and 16mm, both color and b & w. **FACILITIES:** Fully equipped and staffed 15,000 sq. ft. studio; independent animation and special effects departments; optical effects department with optical film laboratory; editing and service departments.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beyond the Moon* (Avco Corporation); *Tactical Command* (NBC News); *Women's World* (U. S. Marine Corps); *Climbing the Navy Advancement Ladder*; *Blondes Prefer Gentlemen*; *How to Succeed With Brunettes*; *Gentlemen at Sea* (U. S. Navy).

(See T.V. Graphics, this section, for TV productions)

### FOSTER FILMS, INC.

200 West 57th Street, New York, N.Y. 10019

Phone: (212) JU 2-7620

Date of Organization: 1963

Harry Foster, *President*

Barry Dubin, *Vice-President*

**SERVICES:** Industrial and theatrical films, TV commercials. **FACILITIES:** Editing rooms, production facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Sports Carnival* (Canadian National Exhibition); *Windjammer Adventure* (Dutch East Indies-Remington Arms-Pan Am); *Story of a Castle* (National Distilleries); *Swimmer*; *Lord Jim* (special featurette for Columbia Pictures).

### FORDEL FILMS, INC.

1079 Nelson Ave., Bronx, N.Y. 10452

Phone: (212) WY 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*

Enid Borde, *Secretary-Treasurer*

**SERVICES:** Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility, specialists in color, live and animated. Audio-visual consultation and services for convention and sales meeting. **FACILITIES:** Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Real Thing* (U. S. Navy); *Pigs for Profit* (Cyanamid); *Immunization Against Infectious Diseases* (Lederle); **SLIDE-FILMS:** *Aureomycin SS* (Cyanamid); *A Closer Look* (Inter-American Corp.).

### FPS PRODUCTIONS, INC.

45 West 45th St., New York, N.Y. 10036

Phone: (212) CI 5-6950

Date of Organization: 1957

Date of Incorporation: 1963

Joseph C. Bowman, *President, Exec. Prod.*

**F-P-S PRODUCTIONS:**

William F. Mills, Jr., *Director Marketing*  
 Jacob R. Moon, *Script Supervisor*  
 Ann Leonessa, *Production Coordinator*

**SERVICES:** Salesmate selling programs; also sales, training and educational motion pictures and sound slidefilms. **FACILITIES:** Editing and art facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Garrard Trade Show; The Garrard 1967 Line* (British Industries Corp.); *Gold & You* (Directorate for Armed Forces of Education & Information, U.S. Govt.); **TEST FILMS:** *Penn Central* (New York Central/Robt. Conahay); *New Products* (Young & Rubicam); *13 Test-Films* (Cunningham & Walsh). **TAPE:** *How to Sell Permanent Press* (Klopman Mills-Burlington Ind.). **IN PRODUCTION (MOTION PICTURES):** *Prescription Farming Today* (Allied Chemical); *Strike Command* (Directorate for Armed Forces of Education & Information, U.S. Govt.). **SLIDEFILMS:** *Ozone, The Tiny Giant; Hydrogen Peroxide; Oil, Its Behavior in the Refrigeration System* (Ind. Chemicals Div., Allied Chemical); *The Critical Path to Profits-Time* (Worthington Corp.).

**SI FRIED PRODUCTION, INC.**

49 West 45th St., New York, N.Y. 10036  
 Phone: (212) PL 7-4424

Date of Organization: 1960  
 Si Fried, *President & Producer*  
 Stan Vanderbeek, *Creative Director*  
 Art Zigouras, *Writer-Director*  
 Gerald Kabat, *Business Manager*

**SERVICES:** Motion pictures, including theatrical, industrial documentary, TV commercials, newsfilms, etc. **FACILITIES:** 16mm and 35mm equipment available in house.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Expo 67* (IBM World Trade Corp.); *Today's Quality* (IBM Corp.); *All the Other Outs in Free* (self-produced theatrical feature).



**William J. Ganz, Company, Inc.**  
 (A Division of I.V.C.)

P.O. Box 268, Scarsdale, New York 10583  
 Phone: (914) 472-0470

(See complete data under Institute of Visual Communications, Inc. listing, this section)

**GEMINI FILMS, INC.**

150 East 37th St., New York, N.Y. 10016  
 Phone: (212) 859-7194

Date of Incorporation: 1963

Morton S. Epstein, *President*  
 Michael Jorin, *Vice President*

**SERVICES:** Conception, design, production of films for government, industry, tv and theater. **FACILITIES:** Office, screening and editing rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** (TV) *The Thickening Forest* (The Caldwell-Davis Co.); *The Writer's World* (State University of New York). **TV COMMERCIALS:** *Fabulash* (Revlon/Grey Advertising); *V-8 Juice* (Campbell's LPE/Robt Otto); *One A Day Vitamins* (Miles/LPE/Robt Otto); *Reef Mouthwash* (Warner-Lambert/J. Walter Thompson); *Westinghouse Air Conditioner*.

**GERALD PRODUCTIONS, INC.**

**Subsidiary of The Communications Group**  
 421 West 54th St., New York, N.Y. 10022  
 Phone: (212) PL 7-2125

Date of Incorporation: 1955

Gerald Auerbach, *President*

**GERALD PRODUCTIONS INC:**

Henry Trainan, *Vice-Pres., General Mgr.*  
 Ralph Caruso, *Comptroller*

**SERVICES:** Production media-film, live and video tape, TV and industrial shows; complete distribution services. Documentary, industrial, educational, and entertainment films. **FACILITIES:** Sound stages, recording and mixing studio; 35mm and 16mm theaters.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Forecast* (Alcoa); *Moments of Decision and Your Man In* (U. S. Army); *A Math Crisis* (Olivetti); *Sir Robert Burnett's Gin* (Seagram's—Robert Hills Prods.); *Successful Farming* (Robert Hills Productions); **TV COMMERCIALS:** for Beer Bottle Caps (Alcoa); Aqua Velva (Parkson Advtg); MDAA, ABC and CBS

**JACK GLENN, INCORPORATED**

207 East 37th Street, New York, N.Y. 10016  
 Phone: (212) OX 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*  
 Carol Lee Douglass, *Vice-President*  
 Lew Waldeck, *Production*  
 William Lister, *Production*  
 Charles E. Melver, *Production*  
 Glen Tracy, *Production*

**SERVICES:** Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercial and slidefilms; filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and/or directing, producing, editing. **FACILITIES:** Mitchell, Wall, B&H, Arriflex cameras; lighting and Nagra sound equipment; studios and scenic shops; projection and cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Six classroom films for McGraw Hill Text-films. **TV SPOTS:** for National Council YMCA.

**GOTHAM FILM PRODUCTIONS, INC.**

11 E. 44th St., New York, N.Y. 10017  
 Phone: (212) MU 2-4450

Date of Organization: 1956

Susan Wayne, *President*

**SERVICES:** 35, 16 and 8mm motion pictures; filmstrips & slidefilms, slides; recordings and supplementary aids. **FACILITIES:** Sound stage; art staff; still studio; editorial and recording services.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Safety is Golden* (N. Y. Telephone Co.); *Eagle Clothes* (Walsh's Pty. Ltd.-Australia); **SLIDEFILMS:** *Mind's Eye Series; Accent on Service* (American Tel & Tel.); *Just a Secretary* (First National City Bank); *Using Communications for Better Patient Care* (Executive Corp.).

**Holas & Batchelor Cartoon Films Ltd.**

Unirep TV Sales, Ltd., Representative  
 75 East 55th St., New York, N.Y. 10022  
 Phone: (212) PLaza 2-8715

(see listing under England, Int'l Section)

**The Jam Handy Organization, Inc.**

1775 Broadway, New York, N.Y. 10019  
 Phone: (212) JU 2-4060

Hernan Goelz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

**NEW YORK PRODUCERS****HANKINSON STUDIO, INC.**

72 West 45th Street, New York, N.Y. 10036  
 Phone: (212) YU 6-2150

Date of Organization: 1947

Frederick L. Hankinson, *President*  
 Walter Klas, *Vice-President*  
 Lawrence Dineca, *Treasurer*

**SERVICES:** Live and animated motion pictures for TV, industry and sales promotion. **FACILITIES:** Animation studio; live insert stage; editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Memory Years* (American Yearbook); *Easy-O* (Continental Can); *Aradcom Ring* (Army Pictorial Center); **TV COMMERCIALS:** for Wise Potato Chips (Lynn Organization); N.Y. Blue Cross (J. Walter Thompson).

**CHARLES HANS FILM PRODUCTIONS, INC.**

305 East 46th St., New York, N.Y. 10017  
 Phone: (212) MU 2-4594

Date of Organization: 1963

Charles S. Hans, *President*  
 Sigmund Sosiewicz, *Vice President*  
 Eleanore Hans, *Secretary*

**SERVICES:** Industrial, public relations, sales promotion, educational, sales training and special purpose motion pictures; slidefilms, filmographs, slides and slide lamination. **FACILITIES:** Studio; art department; projection and cutting room; personnel for photography, writing, direction, editing, technical animation and production.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Group Lead to Ordinary* (New York Life Ins. Co.); *Motorized Grades; Operation of Engineer Equipment* (Army Pictorial Center); **FILM-O-GRAPH:** *Intramuscular Injections* (Chas. Pfizer Co.). **TV COMMERCIALS:** for *Malathion* (2) (Dancer/Fitzgerald/Sample).

**HARTLEY PRODUCTIONS, INC.**

279 East 44th St., New York, N.Y. 10017  
 Phone: (212) YU 6-0563

Date of Incorporation: 1951

Irving Hartley, *President*  
 Elda Hartley, *Secretary-Treasurer*  
 Frederick W. Adams, *Vice-President*  
 Saul B. Cohen, *Producer-Director*

**SERVICES:** Motion pictures and slidefilms for business, education, training, travel and public relations. Specialize in films on women's interests for distribution to TV, schools, service clubs and women's clubs. **FACILITIES:** None listed.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Flavor of Maine* (U.S. Dept. Fish & Wildlife Service); *Datchine L.I.* (Newsday); *The M&I Story* (Management Assistance, Inc.); *The Winners* (Bates Fabrics); *The Mood of Zen* (Society for Comparative Philosophy); *Let's Have a Party* (Glassware Institute); *Fabulous Cheeses of France* (Foods from France). **SLIDEFILM:** *New Profit Horizons* (Coats & Clark).

**HARVEST FILMS, INC.**

25 West 43rd St., New York, N.Y. 10036  
 Phone: (212) BR 9-0150

Date of Organization: 1950

Leo Trachtenberg, *President*  
 Simon Nuchtern, *Producer*  
 Jon Faly, *Librarian*  
 Cecile Fein, *Office Manager*  
 Gay Weisman, *Asst. to the President*

**SERVICES:** Motion pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films for clients. **FACILITIES:** Production and creative facilities — cameras, sound equipment, art and

## NEW YORK PRODUCERS

### HARVEST FILMS:

editorial departments, music and stock footage library, storage, stages.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Por que Juanito?* (Agency for International Development); *Don't Push Your Luck* (National Society for Prevention of Blindness); *Helping Hands*; *Aides in Daily Living* (United Hospital Fund).

### HAVERLAND FILM PRODUCTIONS LTD.

6 East 39th St., New York, N.Y. 10016

Phone: (212) 679-0939

Date of Organization: 1958

Date of Incorporation: 1966

Laszlo Haverland, *Producer-Director*  
Arpad Makay, *Assoc. Prod. & Tech. Director*  
Laszlo Noszthy, *Production Coordinator*  
Bela Szabadosi, *Writer*

**SERVICES:** 35 and 16mm script to screen productions or service. **FACILITIES:** 35 and 16mm cameras, dubbers, dubbing studio, recording and editing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Go-Go Program*; *Children's Fashion Show* (Allied Chemical/Benton & Bowles); *Leonard Bernstein Interview* (Mercury Newsfilm); *Four-H Interviews-Chicago* (Associated Films); *The Abandoned Mill* (M. Grumbacher).

### HENKIN-FAILLACE PRODUCTIONS, INC.

1270 Sixth Ave., New York, N.Y. 10020

Phone: (212) 246-7676

Date of Incorporation: 1963

Tony Faillace, Jr., *President*  
Howard Henkin, *Vice-President*  
Herbert A. Boas, Jr., *Vice-President*  
Pat Coleman, *Office Mgr.*

**SERVICES:** Industrial, commercial and sales training films; slidesfilms; creation of original music; animation and live action. **FACILITIES:** Creative staff; editing; recording and filming.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World of Bowling* (Miller Brewing); *The Air of Good Living*; *The ACD Preview*; *'67 Holiday* (American Standard). TV COMMERCIALS: for Pixie-Pie Ice Cream (Foremost Dairies-Battle Adv.); Sparkle Scent (Standard Household Products-Ingalls Adv.); Herculite (Pittsburgh Plate Glass-Ketchum MacLeod & Grove); Aluminum (Alcoa-Fuller & Smith & Ross); ROTC (U.S. Army (K.M.G.)); Slo-Poke (M. I. Holloway-Don Kemper Co.).

### DAN HESS PRODUCTIONS

145-1/2 East 40th Street, New York, N.Y. 10016

Phone: (212) ORegon 9-6260

Date of Organization: 1961

Daniel L. Hess, *President & Executive Producer*

Hal Douglas, *Senior Writer-Director*  
George Ancona, *Director of Photography*  
David Lucas, *Musical Director*  
John Steinberg, *Creative Director*  
Joan G. Onorato, *Production Manager*

**SERVICES:** Industrial, documentary films for sales promotion, public relations, sales training; sales meetings. Sound slidesfilms, filmstrips, programs—including printed literature, publications.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's Called Motor Oil* (Shell Oil Co.); *Our Young-Young World* (Eastman Kodak); *Kodak II* (Eastman Chemical); *BOAC Goes to Market* (British Overseas Airways Corp.); *Take 10* (Renault, Inc.); Christmas Presentation, (McCall's).

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a Copyrighted Business Screen Feature



### INSTITUTE OF VISUAL COMMUNICATION, INC.

P.O. Box 268, Scarsdale, New York 10583

Phone: (914) 472-0470

Date of Organization: 1919

William J. Ganz, *President*

**SERVICES:** Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. **FACILITIES:** Complete film production from script to screen for public relations, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In the Hearts of Men* (Freemasonry); *On the Road to Olympics* (Mead Johnson); *Winning Golf* (Brunswick-MacGregor); *Journey to Banana Land* (United Fruit); *Palatizing for Profit* (Unarco).

### VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York, N.Y. 10019

Phone: (212) CI 5-4830

Date of Organization: 1947

Branches: New York: 1200 Westfall Rd., Rochester. Phones: (716) CH 4-5164; GR 3-3000, Ext. 534. Don Lyon, New Jersey: Box 1042, New Brunswick. Phone: (201) 763-6000. Henry M. Sager.

Victor Kayfetz, *President, Exec. Producer*  
Seymour Posner, *Assistant to the Producer*  
Gerald Cotts, *Mgr. Special Projects*  
Irene Siegel, *Administrative Asst.*  
Bernard Peretz, *Production Asst.*  
Jane Kayfetz, *Vice-Pres. Creativision, Inc.*  
Joele Brediger, *Distribution Mgr. Creativision*

**SERVICES:** Motion picture production, combining line cinematography, animation. "Projected Presentations" equipment, capable of cinematography of 9x12 ft. projection backgrounds of live subjects in front of any projected color background. **FACILITIES:** 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, B&H-70DL, Auricon (400 ft. & 1200 ft.) with zoom, full accessories. Studio flats, backgrounds, table tops. Slidefilm and 2x2 slide production cameras. For stop motion shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Oxberry animation stand with hi-pack camera (16 and 35mm) with compound table. Complete art and animation department, 16 and 35mm sound Moviolas, 35mm interlock and 16mm projectors in booth of screening room. Nagra tape recorder; microphones. Tripods, high hat, dolly, location lighting equipment, cables, trucks, cargo trailer.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Outdoor Advertising Control Film* (Schwerin Research Corp.); *Safety-Tested Aluminum Median Barriers* (Aluminum Assn.); *Sea-Safe America* (National Assn. Engine & Boat Mfg.); *Basic Sailing* (Columbia Yacht Corp. for American Natl. Red Cross); *Lotus TV Presentations* (John Lotas Productions); *Human Multi-Directional Impact Test* (MB Div. Textron Electronics); *TWA Travel Agents Show* (Wakeman & Walworth); *Solderless Wire Wrapping* (Western Electric); *Remuda Ranch Grants Film*, using *Projected Presentations* and *River Ranch* and *Remuda Ranch Party Films* (Paul Venze Associates); *Foreign Object Damage to Army Aircraft* (Army Pictorial Center); *Flamingos of the Bahamas* (Bahamas National Trust). TV COMMERCIALS: for *Ripoo* (Natl. Export Adv. Service, Inc.); Ourisman Chevrolet (Lotas); Pennsylvania Gas & Water Co. (Lotas); YMCA (YMCA of Greater N.Y.).

### ALLAN KEITH PRODUCTIONS, INC.

243 West 56th St., New York, N.Y. 10019

Phone: (212) 246-0239

### ALLAN KEITH PRODUCTIONS:

Date of Organization: 1956

Allan Keith, *President-Exec. Producer*  
Evelyn McCarthy, *Vice-President*  
Burrell Smith, *Producer-Director*  
Frank Schilling, *Editor*

**SERVICES:** Films for industry, sales training & education; dramatized sales meetings. Specialize in cosmetic & hairstyling films for the beauty trade. **FACILITIES:** Sound stage and editing room.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Image* (John H. Breck); Imperial Edition of *Beautyrama* (joint); *Beautyland* (joint). TV COMMERCIALS: for Alberto-Culver; Coca-Cola Co.

### HERBERT KERKOW, INC.

14 East 35th St., New York, N.Y. 10016

Phone: (212) MU 9-9122

Date of Organization: 1937

Date of Incorporation: 1946

Herbert Kerkow, *President & Treasurer*  
Rosemond Kerkow, *Secretary*

**SERVICES:** Public relations, sales training and sales presentation films. **FACILITIES:** Sound stage; set building department, projection room, sound recording; editing and animation facilities. Bell & Howell and Eclair Camerette 35mm cameras, Maurer and Arriflex 16mm cameras. Visualization sound stage, special equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *VD Control*; *Leadership Responsibility*; *Time for Decision* (U.S. Navy); *A Post-Graduate Seminar in Dental Radiation* (U.S. Public Health Service); *To Face Life Again* (Society for Rehabilitation of Facially Disfigured, Inc.); TV COMMERCIALS: for MacBarron's Tobacco (Fireside Tobacco Corp./Zakin Co.).

### PAUL KIM & LEW GIFFORD PRODUCTIONS, INC.

342 Madison Avenue, New York, N.Y. 10017

Phone: (212) YU 6-2826

Date of Organization: 1960

Date of Incorporation: 1961

Paul Kim, *Director*  
Lewis Gifford, *Director*  
Julia Whalen, *Production Manager*  
Arthur Petricone, *Sales*

**SERVICES:** Creative service and production of animated, squeeze motion and live-action films. **FACILITIES:** Stage, animation department.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for J. Walter Thompson Co. (Burry Biscuit Co.; Eastman Kodak Co.); BBDO (Continental Can Co.; Armstrong Cork Co.; Liberty Mutual Insurance Co.; F & M Schafer Brewing Co.; Wall Street Journal); Young and Rubicam, Inc. (Manufacturers Hanover Trust); Reach, McClintock & Co. (Prudential Insurance Co.); N. W. Ayer & Son, Inc. (Insurance Co. of North America; American Tel. and Tel. Co.); Sullivan, Stauffer, Colwell & Bayes, Inc. (American Iron & Steel Institute).

### KNICKERBOCKER PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036

Phone: (212) CI 5-6710

Date of Organization: 1947

Howard S. Lesser, *President*  
Willard Van Dyke, *Production Consultant*  
Renzo Olivieri, *Vice-President*  
Agnes Grant, *Secretary*  
Frederic G. Calder, *Sales Manager*

**SERVICES:** Production from original research to finished film. **FACILITIES:** Cameras (35 & 16mm), lighting, and editing equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oktoberfest*; *Inflatable Structures* (J. P. Stevens & Co.); *A Simple Piece of Cloth* (Infoplan).

**LANCE PRODUCTIONS, INC.**

353 West 57th St., New York, N.Y. 10019

Phone: (212) PL 7-6167

Date of Organization: 1950

Lorren Lester, *President*George Lessner, *Vice-President & Treasurer*Alford Lessner, *Executive Vice-President*Robert Lessner, *Vice-President Charge of Sound*

SERVICES: Motion pictures, features, TV commercials, industrials, sound recordings, etc. FACILITIES: Sound stage; electrical equipment (sets, props, dolly, etc.).

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Bobo and His Travelling Troupe* (26 films in color-Fantasy Features); *The Head That Wouldn't Die* (Carlton Production); *The Naked Road* (Bill Martin Production); Industrial (U.S. Rubber). TV COMMERCIALS for Cunningham & Walsh, Y & R, etc.

**LANCE STUDIOS**

151 West 46th Street, New York, N.Y. 10036

Phone: (212) JU 6-4233

Date of Organization: 1948

David Wasserman, *Producer*Amador Chaidez, *Producer*Doris Rontowsky, *Art Director*

SERVICES: Sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training. Slide-ination technique; art and three-dimensional models, mock-ups and special effects for sales meetings, industrial shows and TV commercials. FACILITIES: Art and production studios; scripts, storyboards, art, music and sound, photography and editing.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: *Top Management Conference* (American Can Co.); *Interline Sales Promotion* (Eastern Airlines); *Advertising & Promotion Seminar* (National Distillers); Sales Meeting (Maxwell House); Sales Meeting (General Foods); Sales Meeting (American Home Foods); Introductory Promotion (Mr. Wiggle Gelatin); 1966 Advertising (Old Grand-Dad); Sales Meeting (Breck); Sales Meeting (Bellows Bourbon).

**Anthony Lane Film Studios, Inc.**

2 Overhill Rd., Scarsdale, N.Y.

Phone: SC 5-3477

Neil McCaffrey, *in charge*

(See complete listing under Minneapolis.)

**ARTHUR LODGE PRODUCTIONS, INC.**

333 West 52nd St., New York, N.Y. 10019

Phone: (212) JU 2-5477

Date of Incorporation: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Industrial, documentary, educational, and newsfilm production. FACILITIES: No data provided.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Putting Sparkle in Our Lives* (American Bottlers of Carbonated Beverages); *Service Center for Industry* (American Supply & Machinery Mfg. Assn.); *The Quest for Perfection* (Rubber Mfg. Assn.); *The Flame of the Future* (American Gas Assn.); *Design for Highway Safety* (Automobile Mfg. Assn.); *The Tree Farm* (American Forest Products Industries).

**JAMES LOVE PRODUCTIONS, INC.**

550 Fifth Ave., New York, N.Y. 10036

Phone: (212) JU 2-4633

Date of Organization: 1952

James A. Love, *President*Anne M. Love, *Secretary*Herbert R. Dietz, *Vice-President*Jack Safran, *Laboratory Expediter*Robert S. Cherin, *Commercial Producer***JAMES LOVE PRODUCTIONS:**

SERVICES: Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. FACILITIES: Offices, cutting rooms, art department; mobile location unit. Studio, creative, technical and production staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Hasbro Toy Fair* (Hassenfeld Bros.); *Titanium Pigments* (Titanium Pigment Corp.). SLIDEFILMS: *Slip, Trip & Fall*; *Seat Belts* (Bell Tel. of Penna.). TV COMMERCIALS: for *Home Town*; *Hector* (Bell Tel. Co.-Gray & Rogers); *Cheerios* (General Mills-Dancer-Fitzgerald-Sample); *Bounty*; *Dash*; *Oxydol* (Proctor & Gamble-Dancer-Fitzgerald-Sample) and others.

**LUX-BRILL PRODUCTIONS, INC.**

321 East 44th St., New York, N.Y. 10017

Phone: (212) OR 9-6320

Date of Organization: 1950

Bernard Grossman, *Production Supervisor*Richard S. Dubelman, *Producer & Director*Herbert D. Brown, *Editorial Dept.*Anne L. Bauer, *Office Manager*

SERVICES: Live and/or animated motion pictures and slidefilms; ideas, writing, storyboards, art direction. Sales promotions, training films, documentaries, TV commercials; editing and re-editing company films; integration of film and live TV; rear projection and process photography. FACILITIES: Animation dept., studio; location equipment; editing and screening rooms; recording studio; creative and technical staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Clinic for Transfusions* (Children's Blood Foundation); *TWA Tempo 1966* (TWA); *Great Moments* (U.S. Army); *Hallmark Presentation* (Hallmark); U.S. Dept. of Labor-State Employment Guidance Films; *Adoption* (Foster Parents' Plan). TV COMMERCIALS: for Crystal Springs Water Co.; National Biscuit Co.; U.S. Army; Alberto-Culver; Savarin Coffee; Economics Lab.; Empire Brushes; Taylor-Reed Corp.; Menley & James (various Contac products); Sterling Drugs; General Foods Corp.; Royal Desserts; Crisco; Dash; Ivory (divisions of Proctor & Gamble); Vick Chemical; Tri-Point Industries; American Can Co.; Rheingold Beer; Jacques Kreisler Mfg. Corp.; Serval. Orkin Exterminating Co.; and others.

**LARRY MADISON PRODUCTIONS, INC.**

111 East 39th Street, New York, N.Y. 10016

Phone: (212) 657-1590

Date of Organization: 1962

Larry Madison, *President*William Donati, *Production Manager*

SERVICES: Producers of industrial, documentary, public relations, sales, education and TV films and commercials. Location shooting in color and B&W, 16 and 35mm. FACILITIES: 16 and 35mm Arriflex; lighting and sound equipment for location shooting.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Last Frontier* (U.S. Bureau of Land Management); *Wild Heritage*; *Skeet Shooting* (Remington Arms Co.); *A Touch of California* (American Airlines); *As Tall as The Mountains* (Adolph Coors Co.). TV COMMERCIAL: for Salem cigarettes (Reynolds Tobacco Co.-Wm. Estv Co.).

**MARATHON INTERNATIONAL PRODUCTIONS, INC.**

10 East 49th Street, New York, N.Y. 10017

Phone: (212) 655-1130

Cable: Maratelsvis Newyork Telex: 01-25395

Date of Incorporation: 1948

Branch: Studio Hamburg, Tonndorfer Hauptstrasse 90, 2 Hamburg-Wandsbek (70) Germany. Phone: 66581, Telex: 021 4218. Cable: Studio Hamburg. Ruediger Proske in charge.

**NEW YORK PRODUCERS****MARATHON INTERNATIONAL PRODUCTIONS:**Konstantin Kalsner, *President & Executive Producer*Kenneth Baldwin, *Exec. Vice-President*; *Supervisor of Production*Joseph Clair, *Gen. Mgr.-Production*Leonard Weinstein, *Accounts Dept.*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots. Videotape division; production, editing, duplicating. FACILITIES: Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in the U.S.A. and all countries of the world.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Images '67* (Federal Republic of Germany); *Moments in Washington* (USIA); *Of Sea and Ships* (Paramount); *The Young Ambassadors*; *Treasure with Pleasure* (Volkswagen of America).

**Mattca Associates, Inc.**

18 W. 45th Street, New York, N.Y. 10036

Phone: (212) OX 7-2596

Winston Sharples, Jr., *Musical Director*Clifford Baxter, *Sales*

(See complete listing under Chicago area)

**MAYSLES FILMS, INC.**

1697 Broadway, New York, N.Y.

Phone: (212) JU 2-6050

Date of Organization: 1962

David Maysles, Albert Maysles,

Stanley Hirson, *Directors-Producers*

SERVICES: All services in connection with production of motion picture films. FACILITIES: Total production facilities include special personally designed portable camera and sound equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: (work in progress) *The Computer in Retail Management* (IBM); *The Problem On Our Hands* (Johnson & Johnson); *The Hemingway Mystique* (co-production with Orson Welles); *The Bible Salesman* (independent non-fiction feature film); presentation films, trailers and TV spots for American Cyanamid, MGM, 20th Century Fox, and McCann-Erickson.

**McLAUGHLIN RESEARCH CORPORATION****M R C Films Division**

71 West 23rd St., New York, N.Y. 10010

Phone: (212) YU 9-1750

Date of Organization: 1942

Branch Office: 1110 13th St., N.W., Washington, D.C. Phone: (202) ST 3-0986

C. H. McLaughlin, *President*O. C. Romanello, *Vice-President*Lawrence Mollot, *Executive Producer-Director*John Newport, *Writer*Ramsey Togo, *Writer*Walter Hertz, *Sales, N.Y. Office*D. L. Wheelchel, *Sales, Washington Office*W. E. McMahon, *Technical Services*Richard Fanizzi, *Art Director, N.Y.*Wayne Proctor, *Art Director, Washington*Edward Sinnott, *Scenic Art*

SERVICES: Production of motion pictures, filmstrips, and recordings for TV industry and government. Consultants to "in-plant" film units, providing script, editing, animation, recording, and production completion services. FACILITIES: Writers, directors, editors, and animation artists. 30'x40' sound stage with 16' ceiling. Also specialized scientific studio for micro, macro, and time-lapse photography.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Minuteman in Montana*; *Syl-*

## NEW YORK PRODUCERS

### McLAUGHLIN RESEARCH/MRC FILMS:

*vania and Minuteman; Teamwork* (Sylvania Electronics Systems); *Espionage Warfare* (U.S. Air Force); *Communication Tools for Management* (McLaughlin Research Corp.).



### Medical Dynamics, Inc.

405 Park Avenue, New York, N.Y. 10022

Phone: (212) PLaza 1-7447

(See complete data under Dynamic Films Inc. listing, this section)

### MERCURY NEWSFILM, INC.

501 Madison Ave., New York, N.Y. 10022

Phone: (212) PL 2-2224

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, *President, Executive Producer*

David P. Evans, *Vice President, Director of Sales*

Marvin L. Holmes, *Vice President, Director of Public Relations*

Samuel Kravitt, *Treasurer, Director of Cinematography*

Suzanne Holton, *Secretary, Adm. Director*

SERVICES: Production and distribution of TV Newsfilms and Cameos, silent and sound. Special assignments. FACILITIES: Editing, sound and lighting equipment; Arriflex, Auricon, Beaulieu, Kodak, Bolex and Eyemo cameras; animation and titling equipment; radio recording services; still photo services.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aids for the Handicapped* (AT&T); *Project 70* (U.S. Steel); *Girl on the Go* (Eastman Chemical); *4-H Convention* (General Foods); *Always on Saturday* (Sears-Roebuck).

### METROVISION, INC.

117 West 48th Street, New York, N.Y. 10036

Phone: (212) PLaza 7-3270

Date of Organization: 1961

John P. Hudak, *President, Exec. Producer*

John Walek, *Secretary, Treasurer*

Carroll Owen, *Public Relations, Writer*

Nicholas Albano, *Producer*

John Douglas, *Production Manager*

SERVICES: Motion pictures, filmstrips, slides for public relations, sales training, education, television, sales meetings. Specialized audio-visual consultant services. FACILITIES: Studios and offices equipped.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Serving Up a Service* (Johnson Bros.); *En France* (Scope Advertising); *Associate Degree Nursing* (Kellogg Foundation); *Quackery—Unfair Game*; *Stock Market Today* (Self-sponsored). SLIDEFILMS: *Home Building* (Time-Life, Inc.); *Theodore Dritzler* (Theodore Dritzler Co.); *Gas and Oil* (Meredit Publishing Co.); *Industry & So. Plainfield* (Borough of So. Plainfield); *Accounting for your Future* (National Assn. Certified Public Accountants).

### ARTHUR MOKIN PRODUCTIONS, INC.

17 West 60th St., New York, N.Y. 10023

Phone: (212) PL 7-4568

Date of Organization: 1956

Arthur Mokin, *President*

Joseph Weber, *Distribution Manager*

Karen Chavis, *Administrative Ass't.*

SERVICES: Production and distribution of non-theatrical motion pictures and slidefilms. FACILITIES: Camera and editorial equipment for 16mm production. Library and maintenance equipment for print distribution.

### ARTHUR MOKIN PRODUCTIONS:

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Offensive Backfield*; *Offensive Line*; *Defensive Football* (Standard Brands, Inc.); *Holy Communion*; *Morning Prayer* (Executive Council, Episcopal Church).

### MOSS COMMUNICATIONS, INC.

10 East 40th St., New York, N.Y. 10016

Phone: (212) 889-7758

Date of Organization: 1966

Jack Moss, *President*

SERVICES: 16mm motion pictures, slidefilms, slides, and sales meetings for training, education, and motivation; and budget-service on-location sync films. FACILITIES: New company.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dynamic People of GAC* (General Acceptance Corp.); on-location sync films (Pepsi-Cola); *Fancy Stitches* (Japan Trade Center); *Shhh! 180,000,000 Americans are Sleeping* (Mohawk Carpet Mills). SLIDEFILMS: *1967 Promotion Presentation*; *Quality in Every Drop* (Pepsi-Cola). SALES MEETINGS: Portions of meetings for Pepsi-Cola, Mohawk Carpet Mills, Kelly-Springfield Tires, New York Oil Heat Assn.

### ARNOLD MORRISON LTD.

150 West 55th St., New York, N.Y. 10019

Phone: (212) CI 5-2850

Date of Organization: 1940

Date of Incorporation: 1957

Arnold Morrison, *President, Producer-Director*

Herbert L. Shore, *Writer-Director*

Morton Silverstein, *Creative Director*

Peter Jones, *Script Supervisor*

H. C. Anthony, *Production Supervisor*

Glen Moore, *Musical Director*

SERVICES: Creative planning and production of business, documentary and educational films. Consultation services for visual education. Evaluation of film programs. Live programs for sales meetings, conventions and sales promotion. Closed circuit TV production and planning. FACILITIES: Filming and editing facilities; film library for stock footage and rear-screen projection. Film research.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Segments of *At Issue: Dollars & Cents*; *Your Dollar's Worth* (NET); Untitled sales promotion film (Metropolitan Life Insurance Co.). TV COMMERCIALS: for AVNET Industries.



### MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)

222 East 44th St., New York, N.Y. 10017

Phone: (212) TN 7-8200

Date of Organization: 1947

Branch Offices: Michigan: Korbaw-MPO

1300 Buhl Bldg., Detroit, 48226. Phone: (313) 963-0201. Haford Korbaw, *President*.

Illinois: 185 N. Wabash, Chicago, 60601. Phone: (312) 372-1535, Bill Bailey, *Manager*.

California: 800 N. Seward, Hollywood, 90038. Phone: (213) HO 6-3341, Mel Dellar, *Vice-President, Manager*.

Judd L. Pollock, *President*

Marvin Rothenberg, *Vice-President*

Arnold Kaiser, *Vice-President*

Gerald Hirschfield, *ASC, Vice-President*

Gustave Eisenmann, *Vice-President*

Hv Goldman, *Vice-President*

Marshall Stone, *Vice-President*

Morton Dubin, *Vice-President*

William Susman, *Vice-President*

Sanford Greenberg, *Treasurer*

Sidney Jerris, *Assistant Treasurer*

Michael Cimino, Joseph Kohn, Murray Lerner,

Ira Marvin, David Monahan, David Nagata,

Julius Potocnsy, Robert Reagan, Lloyd Rit-

### M P O PRODUCTIONS INCORPORATED:

ter, Victor Solow, Marshall Stone, Gerald Hirschfield, Leonard Hirschfield, Al DeCaprio, Charles Dubin, Peter Glushanok, Victor Lukens, Marvin Rothenberg, *Directors*

Richard Druz, Irwin Forster, Thomas Whitesell, Sheldon Friedman, Michael Angelo, Howard Title, *Producers*

Sol Goodnoff, *Director of Special Effects*

Paul Petroff, *Director of Scenic Design*

Howard Baker, William Molyneux,

*Art Directors*

Tony Brooke, Leonard Hirschfield, Stan Meredith, Owen Roizman, *Directors of Photography*

Julian Bergman, Bennet Canarick, George Fineman, Stuart Gellman, Hy Goldman, Garry Hayes, Bill Kosh, Dan Heiss, Harry Howard, Robert Lynch, James MacLean, George Norris, Eva Radnay, Cal Schultz, Frank Madden, Philip Colon, *Editors*

Erik Hazel, Lou Leighton, *Color Quality Control*

Philip Frankel, Norman Gewirtz, George Marvin, Jerry Leeds, *Assistant Directors*

### TAPE FILMS INC.—KENCO

Charles Ahto, *General Manager*

Hal Briggs, *Sales Manager*

Tom Jones, *Storage Supervisor*

SERVICES: Complete production of motion pictures for sales promotion, training, public relations and product demonstration. Filmed TV commercials. Distribution service to TV, stations, schools, etc. Film and live presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. Entertainment packaging for banquets, meetings, etc. Communications counseling. FACILITIES: (New York): Large self-contained studio center for sponsored films; includes 9 sound stages with lighting, photographic, and sound equipment, make-up and dressing rooms, screening rooms, set construction shops, casting rooms, special effects shops; mobile units for on location photography; editing facilities, kitchens, paint shop, machine shop, recording studios; off-street ramps for loading. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *USS ERW Pipe*; *USS Continuous Casting*; *Manufacture of U. S. Steel Sheets* (U. S. Steel Corp.); *To Be a Man* (Yale University); *Search for the Lost Self* (NET); *Ronson Power Center*; *Ronson Electric Toothbrush* (Ronson Corp.); *The Spy Who Came in for the Olds* (General Motors-Oldsmobile Div.); *Accent on Excellence* (General Motors-AC Spark Plug Div.); *Fruits of our Labors* (State of California-Dept. of Labor); *The Travelodge Story* (Travelodge Corp.); *The World of Welding* (Eutectic/Castolin Welding Alloys Corp.); *How to Keep Your Man Well Dressed* (Newsweek Magazine); *The Coronet Tire* (Armstrong Rubber Corp.); *Miracure Bacon*; *The Golden Star* (Armour & Co.); *AccuRoll Chair Platforms*; *The Blaster* (Universal Bleacher Co.); *Inventory Management Control Series*; *The Purdue Sales Game* (Quaker Oats); *Don't Tell My Wife* (Piper Aircraft Corp.); *Medium Duty Tilt Cab* (Dodge-Truck Div.); *Come On Up* (Cessna Aircraft Corp.); *For Every Tomorrow* (Detroit United Foundation). SLIDEFILMS: *Keylease Plan* (Chrysler Leasing Corp.). SALES MEETINGS: Distributor Meeting—Lear Jet-Stereo Div.; '67 Announcement Show—Dodge Div.; '67 Announcement Show—Chrysler-Plymouth Div.; IBM—General Electric Div.; Calvert Distillers; General Electric-Lamp Div.; Housewares Div.; AT&T. TV COMMERCIALS: for Ted Bates; Benton & Bowles; BBD&O; Leo Burnett; Compton; Dancer-Fitzgerald-Sample; Lennen & Newell; J. Walter Thompson; Young & Rubicam.



**MPO/Repeater Projector Division**  
461 Park Avenue South, New York, N.Y. 10016  
Phone: (212) TN 7-8200

Don Woelfel, General Manager

**MULLER JORDAN AND HERRICK, INC.**

757 Third Ave., New York, N.Y. 10017  
Phone: (212) MU 8-6900

Date of Organization: 1955

John T. Jordan, *President*

William F. Herrick, *Executive Vice-President, Charge of Audio-Visual Department*

Frank B. Muller, *Executive Vice-President & Treasurer*

Mark Perrier, *Vice-President & Project Supervisor*

John D. Lind, *Project Supervisor*

Edward Chasius, *Director, Consumer Marketing*

Lew Zaeks, *Audio-Visual Art Director*

Terrence Santry, *Audio-Visual Asst.*

*Art Director*

John Avildsen, *Director, Motion Picture Production*

Lynn Phillips, *Audio-Visual Sales*

Alan Zwick, *Audio-Visual Sales*

Alex Palermo, *Choreographer/Director*

**SERVICES:** Motion pictures, presentations and stage shows for industry; slidefilms and other audio-visual media. Service audio-visual print media and public relations accounts. **FACILITIES:** Staff writers, directors, art director, art facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Timebuyer; Gasoline Gulch* (Shell Oil Co.); *Why Did I Ever Come Here for Oil?* (Mid-Continent Oil Co.); *Sulphur* (Freeport Sulphur). **SLIDEFILMS:** 50th Anniversary *Banquet* (Miles Shoes); *January Sales* (Thom McAn); *Media Presentation* (Town & Country); *Poverty* (National Council of Churches); *Made for the Sun Roofing*; (Owens-Corning Fiberglass); *Credit* (J. C. Penney); 1966 TV *Campaign* (Metropolitan Life); *S.L.T.*; *Float*; *Explosion* (I.B.M.); *Changing Face* (Industrial Distribution); *The N.E.A. Annuity Program* (Prudential); *Coil Springs*; *Railroad Products* (Alco); 1966 *Media Presentation* (House Beautiful); 1966 *Media Presentation* (Redbook); *Ucar Props* (Union Carbide); *Hardware Dealer* (General Electric); *Food Store Presentation* (Clairol). **LIVE SHOWS:** *Corfam* (Dupont); *Tulsa Oil Show* (Mid-Continent Oil Co.); *Color TV* (General Electric); *NACDS*; *Fashion Presentation*; *L.A. Sales Meeting* (Clairol); *Design Explosion*; *In-Store Demonstration* (Owens-Corning Fiberglass); *Zefchrome* (Dow Badische); *Learning to Sew* (J. C. Penney); *Men's Fibers Show* (Celanese).



**OWEN MURPHY PRODUCTIONS, INC.**

666 Fifth Avenue, New York, N.Y. 10019  
Phone: (212) PL 7-S144

Date of Organization: 1946

Paul Cohen, *President*

Eric H. Lawrence, *Vice-Pres. in Chg. Editorial*

Robert Johnson, *Supervising Editor*

Emanuel Munos, *Editorial*

Arthur Kaplan, *Controller*

**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 and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit, cutting rooms; recording room and insert stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Journey* (USIA); *Faith for Every Frontier*; *Spirit in the Tree*; *God Speaks my Language* (American Bible Society); *Data Communications*; *Western as We See It* (American Tel. & Tel. Co.); *Brookhaven Spec-*

**OWEN MURPHY PRODUCTIONS:**

*trum* (Brookhaven National Lab.); *Test of the Champion*; *Backstretch to Homestretch* (N.Y. Racing Assn.).

**NESTINGEN FILMS**

156 East 52nd Street, New York, N.Y. 10022

Phone: (212) PL 9-8260

Date of Organization: 1957

Don Nestingen, *President*

P. Burke, *Vice-President*

Donovan Thesenga, *Production Manager*

Hugh Schueck, *Producer*

**SERVICES:** 16 and 35mm motion pictures for business and industry. **FACILITIES:** Cameras, lighting, sound and editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Typetronic Story: Quality—The Story of a Product* (SCM); *Minerals Plant Engineering* (Swindell Dressler Div. Pullman); *Aluminum Production* (Howmet Corp.); *Fire Resistant Fluids* (E. F. Houghton & Co.).

**NFL Films, Inc.**

1 Rockefeller Plaza, Suite 791, New York, N.Y. 10020

Phone: (212) 765-2050

(See complete listing under Philadelphia, Pa.)



**Fred A. Niles Communications Centers, Inc.**

105 West End Avenue, New York, N.Y.

Phone: (212) SU'squehanna 7-8770

Charles Ticho, *Vice President*

(See complete listing under Chicago area)

**AMRAM NOWAK ASSOCIATES, INC.**

254 West 54th St., New York, N.Y. 10019

Phone: (212) LT 1-3140

Date of Organization: 1960

Date of Incorporation: 1966

Amram Nowak, *President*

David Hoffman, *Vice Pres., Creative Director*

William Compton, *Production Director*

Jerry Pantzer, *Cameraman & Editor*

Sally Chaney, *Production Manager*

**SERVICES:** Producer of documentary motion pictures and public service TV spots for health, social welfare, religious and educational agencies. **FACILITIES:** Editorial rooms, insert stage, animation, screening room, executive offices.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Pauline Trigere* (National Educational TV); *Blue to Pink* (Metropolitan Life); *The Trouble with Eddie* (United Community Funds of America); *The Battle Against TB*; *There is a Way* (National Tuberculosis Assn.). **TV COMMERCIALS:** 1967 campaigns for National Conference of Christians and Jews, National Tuberculosis Assn., Save the Children Federation, Junior Achievement, National Education Assn., Deafness Research Foundation, and National Assn. of Social Workers.

**PACE PRODUCTIONS**

251 East 51st St., New York, N.Y. 10022

Phone: (212) PL 5-5486

Date of Organization: 1961

Romano Vanderbes, *President*

Pat Baum, *Vice-President*

**SERVICES:** Consultation, scripting and production of documentaries and industrial films; slidefilms. **FACILITIES:** Screening, editorial location, studio equipment available. Studio facilities located in Amsterdam, Netherlands.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Hawaii-USA* (American Express Co.); *Zionism* (Foster Co.). **SLIDEFILMS:** *Sandalwood* (Arden Sales Corp.); *Program Introductions*, *Profit Route '67* (Amexco); others.



**NEW YORK PRODUCERS**

**PANEL FILM PRODUCTIONS, INC.**

535 Fifth Avenue #611, New York, N.Y.

10017

Phone: (212) MU 2-5755

Date of Incorporation: 1959

Henry E. Knaup, *President*

Catherine Knaup, *Vice-President*

Alice Marzano, *Secretary & Treasurer*

John L. Huszar, *Art Director*

Gary Borresen, *Editorial*

**SERVICES:** Motion pictures, filmstrips and slides, specializing in television test commercials. **FACILITIES:** Studio and location photography, editorial, sound recording, music and effects library and art dept.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** for Excedrin, Sanka, Adulon (Young & Rubicon); Clorets, Scott Paper (Ted Bates & Co.); Jergens Lotion, Woodbury (Cunningham & Walsh); Arrid (S S C & B); Sinclair (Ceyer Adv.).

**PECKHAM PRODUCTIONS, INC.**

9 East 48th Street, New York, N.Y. 10017

Phone: (212) PL 8-0490

Date of Organization: 1958

John L. Peckham, *President*

Harvey Yale Gross, *Vice-President*

Peter H. Peckham, *Secretary-Treasurer*

Tom Detienne, *Director of Sales*

Hoyt Griffith, *Editorial Director*

**SERVICES:** 16/35mm films and slidefilms—business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. **Commercials,** programs for TV in color and b&w; sales training, sales, advertising films. **FACILITIES:** Creative, production and editorial depts.; Arriflex cameras; also Techniscope camera, 16/35mm animation camera; **sync** sound recording equipment; complete 35mm transfer & mix facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Simply Beautiful* (Avon Products, Inc.); *A Sense of Responsibility* (Newsweek Magazine); *We Hand You a Line* (Italian Lines); *A New Way to Set Type*; *From Thought to Page-Better Ways to Talk Business* (IBM); *Open Outcry!* (N. Y. Coffee & Sugar Exchange); *Color, Coverage and Compatibility* (Life Magazine); *E. S. B.* (Sperry Gyroscope); *Marketing Mix-Master* (Stokely-Van Camp). **SLIDEFILMS:** *Simply Beautiful* (Avon Products, Inc.). **TV COMMERCIAL:** *Had Any Lately?* (Chateau Martin).



**PELICAN FILMS, INC.**

292 Madison Ave., New York, N.Y. 10017

Phone (212) OR 9-0670

Date of Organization: 1954

**Branch Offices:** Illinois: 410 N. Michigan Ave., Chicago, Phone: (312) 337-8116. Max Pride, *Producer*. Michigan: New Center Bldg., Detroit, Phone: (313) 871-4200. Ed Henry, Jr., *Producer*. California: Pelican Films of California, Inc. 1777 North Vine, Hollywood, Phone: (213) 469-5821. Tom Anderson, *Executive Producer*.

Thomas J. Dunford, *President*

Arthur J. Zander, *Vice-President*

Secretary

Treasurer

Marc T. Statler, *Vice-President*

*Executive Producer, Director*

S. William Aronson, *Vice-President, Sales*

Ted Lowry, *Producer, Director*

Thomas A. Anderson, *Executive Producer*

Las Calomius, *Vice-President Director*

Callum McKean, *Producer-Director*

## NEW YORK PRODUCERS

### PELICAN FILMS INCORPORATED:

John D. McShane, *Producer-Director*  
Mordi Gerstein, *Producer-Director*  
Paul Harvey, *Producer-Director*  
Bengt Sommerschild, *Senior Editor*  
Jerry Kaufman, *Director/Cameraman*  
David Reisman, *General Production Manager*  
Arthur Jacks, *Production Manager*  
Jack Daniels, *Sales Representative*  
Sam Sperber, *Sales Representative*  
Bob Gold, *Print Service Manager*  
Jack I. Lummer, *Controller*

SERVICES: Animation and live action motion pictures for TV commercials, public relations, sales promotion, training and education. FACILITIES: Fully staffed and equipped animation studio (three Oxberry stands), editing, screening (35mm and 16mm), fully staffed and equipped live-action stages (85' x 90' and 60' x 120').

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Worthington* (Worthington Compressor Division); *The Designer* (Penton Publications); *Repeal Annual*; *Begin at The End* (United States Steel). TV COMMERCIALS: for American Airlines (Doyle Dane Bernbach); other national advertising agencies, for national and local advertisers.

### PGL PRODUCTIONS, INC.

25 East 26th St., New York, N.Y.  
Phone: (212) 679-2266

Henry Trettin, *President*  
Alfred M. Viola, *Executive Vice-President & Producer/Director*  
Anthony J. Ciccolini, *Supervisor of Editing*  
Raymond Lofaro, *Sales Manager*  
Jack Goldsmith, *Creative Director*  
Paul Winston, *Industrial & Educational Films*

SERVICES: Industrial, educational films, and television films. FACILITIES: for international production through associates in Rome, London and Tokyo.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Harlem Globe Trotters*; *Winchester Clay Bird Tournament* (CBS Sports); *Polycrest* (Uniroyal); *Sheenya/Boy of Tokyo* (United World Films).

### PICTURE HOUSE

2000 Longfellow Ave., East Meadow,  
New York  
Phone: (516) IV 6-5180

Date of Organization: 1955

Fidelis Blunk, *President, in charge of Production*

Jean Rigo, *Secretary-Treasurer*

SERVICES: Production of motion pictures for education, industry, advertising and public relations. FACILITIES: Personnel and equipment for 16/35mm production; location or studio. Editing department, animation facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dip Brazing of Aluminum* (Hughes Treitter Mfg. Corp.); *Ephphatha* (Mill Neck Manor School for the Deaf); *Experimental Series for Audio-Visual Education of the Handicapped* (Private educational subsidy), *Rallye de Monte Carlo* and *Marlboro Endurance Run* (SAAB Automobiles, Inc.); *The Laborers in the Vineyard* (Wartburg Home for Aged—currently in production).

### PITTARO PRODUCTIONS, INC.

P.O. Box 428, Flushing, N.Y. 11367  
Phone: (212) BO 1-7277

Date of Organization: 1965

Ernest M. Pittaro, *President*  
Dolores Pittaro, *Secretary*

### PITTARO PRODUCTIONS:

SERVICES: 35, 16mm motion picture and filmstrips for TV and non-theatrical purposes; special effects, trick cinematography, stop motion, animation. FACILITIES: Live-action stage, specially-modified equipment for stop-motion & trick work. Animation stand, fixtures for unusual effects. Two 35 and 16mm cameras.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES (Animation): *Germ and Child*; *Airtosis* (Johnson Wax-Benton & Bowles); *Honey-suckle* (Ralston Purina-Dancer-Fitzgerald-Sample, Inc.); *Post Biography* (Post Cereals-Benton & Bowles); *Shu-lock* (Talon-Delehanty, Kurmit & Geller).

### THE PLACE FOR FILM-MAKING, INC.

47 E. 44th Street, New York, N.Y. 10017  
Phone: (212) 6S6-6922

Date of Organization: 1966

Joseph Lerner, *President, Producer-Director*  
Stephen Hajnal, *Vice President, Producer*  
Geraldine Lerner, *Film Editor*  
Brenda Hajnal, *Business Administration*

SERVICES: 16/35mm motion pictures and creative services including stop-motion photography. FACILITIES: Editing rooms, complement of specially-designed 35/16mm camera equipment.

### RECENT PRODUCTIONS AND SPONSORS

(New company, organized in 1966)

### PORT-A-FILMS PRESENTATIONS, INC.

422 Madison Ave., New York, N.Y. 10017  
Phone: (212) 421-5811

Date of Organization: 1963

Hal Weiner, *President*  
Alan Rogers, *Vice-President*  
Susan O'Meara, *Production Administrator*

SERVICES: 16, 35mm TV commercials, industrial films and sales presentations. Production and production consultant services for films used exclusively in automatic 8mm projectors. FACILITIES: editorial for 8, 16 and 35mm; distribution of management films in sound cartridges.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blue Ridge Winkler* (Zlowe Agency); *The Living Center* (Long Island Consultation Center); *The Fabulous Concord* (Concord Hotel); TV COMMERCIALS: for *Wedgwood and Crown Staffordshire China* (Rockmore, Garfield & Schaub).

### PRODUCING ARTISTS, INC.

17 East 45th Street, New York, N.Y.  
Phone: (212) 661-2131

Date of Organization: 1961

Robert McCabon, *President/Director*  
Andrew C. Doyle, *Vice-President/Director*  
Michael Minerva, *Editor*  
Gordon Willis, *Cameraman*

SERVICES: 16/35mm motion pictures and television commercials. FACILITIES: sound stage at 537 W. 59th St., New York City; editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Ford, 1967 Announcements (J. Walter Thompson Co.); Nabisco Shredded Wheat (Kenyon & Eckhardt); G. E. Air Conditioners, Ranges, Refrigerators (Young & Rubicam); Michigan Bell Telephone (N. W. Ayer):

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### PRODUCING ARTISTS INC:

Esso, Enco, Humble & A. J. Foyt; Humble Oil Co. (McCann-Erickson).

### PRODUCTION CENTER, INC.

221 W. 26th Street, New York, N.Y.  
Phone: (212) OR 5-2211

Date of Incorporation: 1955

Himan Brown, *President*

SERVICES: 16/35mm motion pictures for theatrical and television use. Documentaries, TV commercials and sales presentations. FACILITIES: Stages in New York City—with 35/16mm equipment for filming, recording and editing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Stars Salute '66* (Federation of Jewish Philanthropies); *Anyone Around My Base* (Jewish Chautauqua Society); *A New Life* (Jewish United Appeal); *The Road Ahead* (N.Y. Tel. Co.); *Appointment with Tomorrow* (N.Y. Bell Tel.).



### CARL RAGSDALE ASSOCIATES, INC.

318 East 45th Street, New York, N.Y. 10017  
Phone: (212) 8S9-6575

Date of Incorporation: 1944

Branches: Washington, D.C. 20007. Phone: (202) 333-6767; Oxnard, California 93030. Phone: (805) 448-6610.

Carl V. Ragsdale, *President*  
Hardy Glenn, *Vice-President*  
(Parent company of Sun Dial Films, Inc. See complete listing under Sun Dial Films, New York City area)

### ROBERT YARNALL RICHIE PRODS., INC.

240 E. 46th St., New York, N.Y. 10017  
Phone: (212) MO 1-1380

Date of Organization: 1948

Robert Yarnall Richie, *President*  
V. G. Richie, *Secretary-Treasurer*  
Gilda T. Gold, V. P. Chg. Production

SERVICES: Motion pictures for TV, industrial, documentary, 35 & 16mm b&w and color; slide-motion; filmstrips; scripts and story board treatments. Specialists in still photography. FACILITIES: Self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnasync sound on location; shooting staff for sets and special effects. Lighting for large industrial interiors.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Motion picture and still assignments of untitled material for Association of American Railroads, Borg-Warner Corporation, Hess Oil & Chemical Corp., Phelps Dodge Copper Products Corp., Texaco, Inc., Grolier Corp., Trans World Airlines, American Tobacco, Pan American World Airways.

### RMA, INCORPORATED

117 East 30th St., New York, N.Y. 10016  
Phone: (212) LE 2-7053

Date of Organization: 1953

Rene J. Mechin, Jr., *President*  
Peter Turnquist, *Secretary-Treasurer-Producer*  
Roger Dressler, *Sales Manager*  
William C. Claypool, *Art Director*

SERVICES: TV graphics, commercials; industrial motion pictures; slide and slidefilm presentations. FACILITIES: Creative department; art and photo studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Have you Tried Them?* (Pep-peridge Farm-Ogilvy-Mather). SLIDEFILMS: *The 75th Anniversary* (Women's Division Institute of Life Insurance); *N.R.M.A.* (Bertell for Bell Tel.); *General Food Presentation* (McCall's); *The Open Road* (Camp Fire Girls).

**ROSE-MAGWOOD PRODUCTIONS, INC.**  
72 West 45th Street, New York, N.Y. 10036  
Phone: (212) TN 7-8020

Date of Incorporation: December, 1961

**Branches:** RMP Productions of California, 1380 N. Van Ness Ave., Hollywood, Calif. 90028. Phone: (213) 446-8561. Jim Rose, *Ex. in charge*; RMP Productions of Chicago, 203 N. Wabash Ave., Chicago, Ill. Phone: (312) 372-8653. Ken Drake, *Ex. in charge*; RMP Ltd., 233 Jarvis St., Toronto, Canada. Phone: (416) 366-7917. Zale Magder, *Ex. in charge*; RMP (U.K.) Ltd. 35 Curzon St., London, W. 1, England. Phone: 493-5773. Jack Reynolds, *Ex. in charge*.

Jim Rose, *President*

Howard Magwood, *Executive Vice-President*

Nat B. Eisenberg, *Director*

Ernesto Caparros, *Director of Photography*

David Schermerhorn, *Production Mgr.*

Frank Kratochvil, *Supervising Editor*

Leon Romaner, *Comptroller*

Richard Mabl, *Head, Print Dept.*

**SERVICES:** Production of TV spots, business, industrial, sales and training films. **FACILITIES:** Offices, studios, editorial and distribution facilities in N.Y.C.; branches in Los Angeles, Chicago, Toronto, and London.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** *Chemstrand Island* (Burlington Industries-Doyle, Dane & Bernbach); *Carlings Beer Break* (Carlings Brewers-Jack Tinker & Partners); *Ford Getaway* (Ford Motors-J. Walter Thompson); *Utica Club Vignettes* (Utica Club Brewers-Wells, Rich & Greene); *Alka Seltzer Acid Test* (Miles Laboratories-Jack Tinker & Partners).

**ROSSMORE PRODUCTIONS  
AND SELLING METHODS, INC.**

50 East 42nd Street, New York, N.Y. 10017  
Phone: (212) MURRAY Hill 2-3625

Date of Organization: May, 1959

**Branch Office:** 54 Rossmore Ave., Bronxville, N.Y. 10708. Phone: (914) SP 9-5786

Anne Koller, *Producer*

M. C. Baas, *Creative Director*

G. L. Hesse, *Production Manager*

**SERVICES:** Creation and production of motion pictures, filmstrips, slides, flipcharts and presentations for training, sales promotion, and merchandising. **FACILITIES:** Photographic and art studios; research, development and creative depts.

**RECENT PRODUCTIONS AND SPONSORS**

**LIVE SHOWS:** (with visualizations) *The Fashion Equation* (National Shoe Retailers Assn.); *Outerwear Everywhere* (National Outerwear Sportswear Assn.); *Swing With London*; *Go-Go Britain* (Associated British Industries). **SLIDE FILMS:** *Fun in Trinidad*; *Tobago for Relaxing*, etc. (British West Indian Airways); *The Abominable No-Man*; *The Abominable No-man Goes on Record* (Amprobe Instruments Corp.); *The Customer on Your Horizon* (E. I. duPont de Nemours); *Easy as One, Two, Three* (Rudco and Moore Business Forms).

**Ross Roy, Inc.**

500 Fifth Avenue, New York, N.Y. 10035  
Phone: (212) 565-3200

William A. Walker, *Executive Vice-President*  
F. Henry Larsen, *Vice-President & Acct. Exce.*

(See listing in Detroit, Mich. area)

**The Most Complete Studio Reference**

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**KEN SACO ASSOCIATES, INC.**  
777 Third Ave., New York, N.Y. 10017  
Phone: (212) 6SS-2015

Date of Organization: 1957

Ken Saco, *President*

Curt Lowey, *Executive Art Director*

**SERVICES:** Design, create and supervise production of films, filmstrips and slide presentations. **FACILITIES:** Design studio.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Evolution of Management System* (IBM); *MGM Kaleidoscope* (MGM); *Mechanization of Aerial Photography*; *Physics Show: Pennywise* (Eastman Kodak).

**SANDAK-COLOR ILLUSTRATIONS, INC.**

4 East 48th Street, New York, N.Y. 10017

Phones: (212) 6SS-2460

Date of Organization: August, 1937

Victor H. Sandak, *President*

Harold J. Sandak, *Secretary-Treasurer*

**SERVICES:** Industrial and educational audio-visual presentation program producers: planning, writing, design, photography, slides, filmstrips, sound slidefilms. **FACILITIES:** Art and photographic studios; processing labs; Oxberry stand.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Span of Time* (Time, Inc.); *Attitude* (Nabisco); *Leapyear for Selling* (Armstrong Cork Co.); *Metropolitan Comic Books* (Solow Wexton); *Timeless Art* (Metropolitan Life Ins. Co.).

**LEW SCHWARTZ/DEL SOL INC.**

440 East 57th Street, New York, N. Y. 10022  
Phone: (212) PL 2-0923

Date of Organization: September, 1964

Lew Sayre Schwartz, *President*

Ed McMahon, *Vice President*

James Cronin, *Vice President/Secretary*

**SERVICES:** Film production, exhibitions, design, visualization and consultation, graphics, slide presentations. **FACILITIES:** 5,000 sq. ft. of workshop space (carpentry shop), art studio — sewing machine, motion picture editing facilities, insert stage; slide & motion picture projection equipment, slide library, animation camera stand facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** *Peanuts* (Peanuts Associates, Inc.); *Double-Devidend Days* (Chevrolet-Campbell-Ewald Co.); *Family Essentials* (Avon/Dreher Advertising); *Birds, Bees & Italians* (Seven Arts Associated Corp.); *Manhattan Fund* (Grey Advertising, Inc.).

**MICKEY SCHWARZ PRODUCTIONS, INC.**

419 East 54th Street, New York, N.Y. 10022  
Phone: (212) 421-7440

Date of Organization: 1962

**Branch Office:** Academy TV Film Productions of Canada, 433 Jarvis St., Toronto 5, Ontario, Canada. Phone: (416) 925-5997.

Mickey Schwarz, *Owner, Producer-Director*

Eugene Clark, *Executive Producer*

Janet Plucknett, *Production Manager*

Arthur Weiss, *Editor*

**SERVICES:** Scripts, writing, artwork, storyboards, layouts, complete animation, live production, editing. **FACILITIES:** Stage with permanent cyclorama, screening room, cutting facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** for Timex Watches (Warwick & Legler); *Primate Mist* (Ted Bates & Co.); *Drewry's Beer* (Dovle, Dane Bernbach); *Respond Hair Spray* (Norman, Craig & Kummel); *General Electric* (Clvne, Maxon).



**NEW YORK PRODUCERS**

**SCREEN PROJECTS, INCORPORATED**

550 Third Ave., New York, N.Y. 10022

Phone: (212) MU 8-5255

Date of Incorporation: 1965

William Noyes, *President*

Patricia Keane, *Sales Representative*

**SERVICES:** Motion picture, filmstrip and slide presentations for industry and TV. **FACILITIES:** Facilities available for location or studio photography and sound recording.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Look at the Bright Side* (WOR-TV); *Festa Italiana* (RKO General Productions); *A World in Communication* (ITT World Communication Inc.-Foreign language versions). **SLIDEFILMS:** *Welcome to Jefferson City* (Chesebrough-Pond's-Fenga & Berkovitz, Inc.); *Impressions of Excellence* (McCall Printing Corp.-Comart, Inc.); *Happenings 1967* (Paul Bradley, Inc.-Visual Marketing, Inc.); *Go Go Gilbert* (A. C. Gilbert Co. Visual Marketing, Inc.).

**SENECA PRODUCTIONS, INC.**

21 West 46th St., New York, N.Y. 10036

Phone: (212) LT 1-0450

Date of Incorporation: 1961

Robert Gaffney, *President*

Robert J. McCarty, *Secretary-Treasurer/Vice-President*

**SERVICES:** Motion pictures, including the production of features. **FACILITIES:** Casting; sound library; editing; recording: 70mm.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Nuclear Power for New Jersey* (Public Service Elec. & Gas Co.); *American Field Service*; *Atoms on the Move* (AEC/Benni Korzen); 70mm Directing/Photography unit by Robert Gaffney for *Netherlands Expo '67* and *Canadian National Railways Expo '67*.

**SHOW ASSOCIATES INC.**

150 West 55th Street, New York, N.Y. 10019

Phones: (212) 581-5420/5732; 245-5615

Date of Organization: 1963

Rodney C. Chalk, *President*

Stan LoPresto, *Vice-President*

Sidney Eagle, *Secretary-Treasurer*

Sandra Horn, Peggy Friedman

**SERVICES:** Production of theatrical, training, TV, industrial and public relations films; still pictures, slide and filmstrip productions. **FACILITIES:** 35 16mm color, b&w; still photography 4x5, 120, 35mm. Equipment includes Auricon, Arriflex, Bolex, Nagra, Linhof, Rollei, Nikon. Location shooting, also underwater, aerial and macrophotography Studio and screening room.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *First Mstoria, In the Beginning* (CBS-TV); *Fiesta Europa* (Aeronaes de Mexico); *Chaoui Faces His Future*; *Two Brazils* (United World Films); *The Good Life* (United Presbyterian Church); *Our Language and Culture* (The University of the State of New York).

**SKYLINE FILMS, INC.**

501 Fifth Ave., New York, N.Y. 10017

Phone: (212) 956-1737

Date of Incorporation: 1963

Joseph F. McDonough, *President*

David Saperstein, *Vice-President*

Charles S. Adornes, *Vice-President*

Mrs. Wanda Rotz, *Editorial Supervisor*

Miss Catherine Mann, *Production Services*

**SERVICES:** Motion pictures, television commercials, slidefilms and all areas of business communication including graphics. **FACILITIES:** TV-

## NEW YORK PRODUCERS

### SKYLINE FILMS:

Executive production offices; screening, editing, art and graphics department.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Overture to Tomorrow*; *I Can. Of Course I Can* (Litton Industries-Hewitt Robins Div.); *Previews* (American Machine & Foundry); *Stimulating the Classroom Experience* (11 films) (Science Research Associates). *Previews* (American Machine & Foundry). SLIDE-FILM: *Teacher Education* (Science Research Associates). TV COMMERCIALS: for Gold Medal Flour (Nucoa-Dancer, Fitzgerald, Sample; Esso (McCann, Erickson); Station Wagon (Prudential-Reach McClinton); Kava (Borden Co.-Ross-Roy); Western (Westinghouse International air conditioners).



### HENRY STRAUSS & CO., INC.

31 West 53rd St., New York, N.Y. 10019  
Phone: (212) PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *President, Executive Producer*  
Robert Wilmot, *Vice-President, Producer*  
Marvin Dreyer, *Producer*  
Allan Schwartz, *Production Manager*  
William Hagens, *Vice-President, Training*  
Jerry Lavin, *Research, Development*  
Mary Lynn Hanley, *Distribution*

SERVICES: Internal and external communications, including public and employe attitude development; education, sales training; sales promotion; community, customer and industrial relations; management and staff training, through programmed motion pictures (excluding TV commercials). Semi-animated and slidefilms, training courses and guides; printed and recorded material; 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: *Wings to Great Britain*; *Are You Listening?*; *Horizons Unlimited*; *Your Galley*; *Passenger & Cargo Telephone Salesmanship Cases*; *Passenger Airport Customer Service Cases* (Pan American Airways); *Small Miracle*; *For Your Benefit*; *The Magic Ingredient* (IBM); *The Managerial Revolution* (National Industrial Conference Board); *Rocky*, *An Informal Portrait* (Friends of the Rockefeller Team); *Only One Opening* (Michigan State University).



### STURGIS-GRANT PRODUCTIONS, INC.

328 East 44th Street, New York, N.Y. 10017  
Phone: (212) 659-4994

Date of Organization: 1948

Warren Sturgis, *President*  
William H. Terry, *Executive Vice-President*  
Benedict Magnes, *Vice-President & General Manager*

Wynne S. Eastman, *Associate Medical Producer*  
William T. Moeller, *Production Supervisor & Chief Cameraman*

Orestes Calpini, *Art Director & Animator*  
Lawrence T. Quartararo, *Chief Animation Cameraman*

Charles E. Dutches, M.D., *Medical Consultant*

SERVICES: Educational, industrial and documentary films and filmstrips; special emphasis on medicine, health and science; animation of all types, scripts and storyboards; TV commercials; demonstration films; foreign language adaptations; service work: Cinegraphic exhibits. FACILITIES: Mitchell and Arriflex 16/35mm cameras; special timelapse, cinephotomicrographic, and endoscopic camera equipment; two 16/35mm Oxberry animation cameras and stands; full art

### STURGIS-GRANT PRODUCTIONS:

studio; sound stage, sets; recording, editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Barrier Packs and Sterility*; *Barrier Packs and Their Manufacture*; *Lister's Laparotomy Pack-Disposable Drapes* (Johnson & Johnson); *Automatic Ligature Hemostat* (AMP, Inc.); *Carcinoma of the Breast, Parts I, II, III & IV* (Francis D. Moore, M.D.); *Cracking the Code of Life* (American Cancer Society); *Convulsive Seizures: Hypnotic Induction and Control* (Herbert Spiegel, M.D.); *Differential Diagnosis of Muscular Dystrophy and Related Conditions* (Muscular Dystrophy Associations of America); *First Graders in Church School* (Board of Parish Education, Lutheran Church in America); *The Measurement of Depression* (Lakeside Laboratories); *The Moore-Lunceford Knee Prosthesis*; *The Moore Vitallium I-Beam Prosthesis in Arthroplasty of the Hip*; *Vitallium Prosthetic Replacement of Distal Humerus for Parosteal Osteosarcoma* (Howmet); *Oral Care and Preventive Hygiene for the Mentally Retarded* (Squibb); *Symmetry* (Polytechnic Institute of Brooklyn for National Science Foundation).



### SUN DIAL FILMS, INC.

318 East 45th St., New York, N.Y. 10017  
Phone: (212) 889-6575

Date of Incorporation: 1944

Branch Offices: Sun Dial Films, Inc. 3133 Copperthwaite Lane, Washington, D. C. 20007. Phone: (202) 333-6767. Hardy Glenn, *Exec. Producer in charge*.  
Carl Ragsdale Associates, Inc. 3133 Copperthwaite Lane, Washington, D. C. 20007. Phone: (202) 333-6767. Hardy Glenn, *Exec. Producer in charge*.  
Sun Dial Films, Inc., 205 W. Hueneme Rd. Oxnard, Calif. 93030. Phone: (805) 448-6610. Carl V. Ragsdale, *President*

Carl V. Ragsdale, *President*  
Hardy Glenn, V.P. & *Exec. Producer*  
Tom Carroll, Jr., *Writer-Director*  
Donald B. MacLeod, *Production Manager*  
Harry Bjorkstrom, *Production Supervisor, Director*  
Paul Fitzpatrick, *Animation Director*  
David Donovan, *Head, Editorial Dept.*  
Meta A. Parker, *Comptroller*

SERVICES: Motion pictures and slidefilms for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen. FACILITIES: Offices, screening and editing rooms; complete production facilities including extensive technical animation staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Year Towards Tomorrow*; *While I Run This Race* (Office of Economic Opportunity-VISTA); *Basic Techniques of Drownproofing* (Water Safety Programs); *The American Navy in Viet Nam*; *So Now You Have an Agreement*; *The Submariner* (U.S. Navy); *New Guidelines for the Well-Landscaped Home* (American Assn. of Nurses); *Highlights of 1966* (Office of Space Science & Application, NASA). SLIDEFILMS: A series for the U.S. Navy, West Coast.

(see listing of Ragsdale Associates)



### Tapex

300 East 46th St., New York, N.Y. 10017  
Phone: (212) OX 7-6655  
Herb Horton, *Executive-in-Charge*

(See listing of Filmex, Inc. this section)



### TELIC, INC.

630 Ninth Avenue, New York, N.Y. 10036  
Phone: (212) 582-3480

Date of Incorporation: 1956

Elwood Siegel, *President, Executive Director*  
Edward F. Boughton, *Vice-Pres., Exec. Prod.*  
Walter Rothschild, *General Manager*  
Philip F. Brennan, *Production Manager*  
Nancy D. Conrad, *Administration*  
Fran Amitin, *Asst. for Program Development*

SERVICES: Motion picture designers and producers; audiovisual program consultants. Script-to-screen service for business, industry, agriculture, education, government & TV. Maximum security project department; live action and/or animation. Writers, directors, cameramen, soundmen, editors and co-production units for "in-plant" assignments. FACILITIES: Air conditioned facilities for 35mm/16mm color and b&w production. Cameras (recorders, electrical equipment, lights, grip, prop equipment; camera cars. Insert studio; make-up and dressing rooms; completely equipped editorial rooms for special projects; offices for planning and writing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cooke's Tour*, *Training the Wholesaler* (Armstrong Cork Co.); *Silent Iceberg Detection Radar* (Sperry Gyroscope Co.); *The Sound of Bread*, *Eastern Haymaking*, *Western Haymaking*, *The New Holland Baler*, *Combine*, *Hayliner*, *Hower Conditioner*, *Forage Harvester*, *Speedrower*, *Spreader* (New Holland Division, Sperry Rand Corp.); *Bulk Delivery of Mobil Sorbead*, *The Bunkering Operation*, *How Mi/Dac Works*, *How to Cut Fuel and Oil-Handling Costs*, *The Inside Story*, *Mi/Dac and Management*, *Mobilmet*, *Super Mobil* (Mobil Oil Corp.); special projects, Dept. of Defense. TV COMMERCIALS: for Armstrong Cork (Batten, Barton, Durstine & Osborn); New Holland Div., Sperry Rand Corp.; Red Rose Tea (Simonds, Payson Company).

### TFI Productions, Inc.

150 West 54th St., New York, N.Y. 10019  
Phone: (212) CO 5-3520

(see listing of Training Films, NYC)

### TMI PRODUCTIONS, INC.

145 East 49th St., New York, N.Y. 10017  
Phone: (212) PLaza 2-2635

Date of Organization: 1966

Stanley M. Maran, *President*  
Sidney Turteltaub, *Executive Vice-President*  
Priscilla Young, *Production Assistant*  
Marsha Tisman, *Production Assistant*

SERVICES: Creative scripts, art, recording, direction and photography for slidefilms, motion pictures, sales meetings, live presentations, seminars, industrial shows, school educational programs, TV commercials, theatrical and TV productions. FACILITIES: Production from scriptwriting to screening and direction of live presentations.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is Versatility*, *C-60 Luminaire* (Armstrong Cork Co.); *The Story of G.A.C.* (General Acceptance Corp.) *Pepsi Pours It On*; *Twenty Days in July* (Pepsi-Cola Co.); *Land Use Planning* (script-Federal Aviation Agency); *Hospital Interphone* (American Tel. & Tel.) SLIDEFILMS: *So You Want to be a Salesman*; *How to Overcome Objections*; *Huntley-Brinkley Report on the Pepsi-Cola Story*; *Joan Crawford and the Pepsi-Cola Quality Story* (Pepsi-Cola Co.); *G.A.C. Collections* (General Acceptance Corp.). TV COMMERCIALS: for Atlantic Coast Conference Basketball Playoffs; U.S.S. North Carolina Battleship (Pepsi-Cola Co.). SALES MEETINGS: *National Pepsi-Cola Industrial Show*; *Lease Plan International Management Meeting*.

**Tobin International Productions, Inc.**  
527 Madison Ave., New York, N.Y. 10022  
Russell Jones, in charge.  
(For complete listing see New York state area).

**TOMLIN FILM PRODUCTIONS, INC.**  
405 Lexington Ave., New York, N.Y. 10017  
Phone: (212) OXford 7-0003

Date of Organization: 1939; Inc. 1946  
Frederick A. Tomlin, *President*  
Carl A. Tomlin, *Vice-President*  
Mary D. Tomlin, *Secretary-Treasurer*  
Harry L. Flynn, *Sales Manager*

**SERVICES:** Production of sales promotion, institutional, and industrial motion pictures; sound slidefilms, wide-screen slides and filmstrips; standard slides and filmstrips; side-motion pictures. **FACILITIES:** Photographic studios with front light projection system; film editing rooms; two 16mm/35mm Oxberry animation stands; 16mm Picture and Track interlock projection; 16mm motion picture cameras.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *B.I.D.E.* (Pratt & Whitney Aircraft); 6 Hollings TV Spots; *Hollings for Senator* (Hardy-Kotis Associations); AFSC TV Spots (American Friends Service Committee); *G. M. Detroit Leadership; We Were There; Diesel Dazzle*—1966 National Convention (G. M. Diesel). **SLIDEFILMS:** *Contemporary Ceramics; Art of Personal Adornment* (American Craftsmen's Council); 1966 *White Horse Scotch Wholesalers' Presentation* (Browne-Vintners Co.); *Marketing Philosophy and Marketing Potential; Sales Meeting* (Simmons Co.); *Factory Tour* (Uniroyal Co.); *Frito Lay Advertising Presentation* (Frito Lay Inc.); *Football Hall of Fame* (Allied Chemical Co.); *Annual Meeting — CDA Industry-Wide Strategy* (Copper Development Assn.); *Report to Stockholders; Birds Eye Meeting* (General Food Corp.); *NDPC and Data Processing* (National Dairy Products Corp.); *District Managers' Meeting* (J. C. Penney Co.); *Management Conference* (International Basic Economy Corp.).

#### TRAINING FILMS, INC.

150 West 54th St., New York, N.Y. 10019  
Phone: (212) CO 5-3520  
Affiliate: TFI Productions, Inc.

Date of Organization: 1948  
Robert A. Lightburn, *President*  
Howard Stiles, *Production Mgr.*  
Robert McCoun, *Coordinator*

**SERVICES:** Specialize in production of industrial and educational filmstrips and slides; non-theatrical 35/16/8mm motion pictures for industry, TV and theater; filmographs, easels, booklets, etc. Consultants on audio-visual presentation for meetings; mobile training schools for dealers. Distributors of a-v equipment. Tape and disk recording and duplication; duplication of film and tape for Beseler Salesmate and continuous 8mm sound projectors. Wide-screen panoramic and multi-projector filmstrip presentations. **FACILITIES:** Animation and live action facilities in the U.S. and abroad; 35mm Oxberry equipment. Research, writing, graphic arts, photographic arts, narration.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Stony Brook Highlands* (Stony Brook Development Co.). **SLIDEFILMS:** *Oil, Air, and Gas Filter Merchandising; Purolator Products*—special versions for Gulf Oil Co., Mobil Oil Co., Phillips Petroleum Co., Cities Service Oil Co.; *Lake End Sales; Read Drug Presentation; Piggly Wiggly; Suler Food Service* (Personal Products Co., a Division of Johnson & Johnson); *What is S.C.E.I.P.?* (Safe Car Educational Institute); *Crash USA* (Automotive Service Industry Assn.); *Crash Canada* (Automotive Industries Assn. of Canada); *New York State Motor Vehicle Assn.; Life, Fire & Casualty; Blue Cross, Blue Shield; Motor Vehicle Information Sys-*

#### TRAINING FILMS INCORPORATED:

tem; IBM 1050 Tape Series; 29 Operators Training Course; Bridge Tapes (IBM); Stock Market Report Tapes (Brokerage Houses).

#### JOSHUA TREE PRODUCTIONS, INC.

43 W. 47th Street, New York, N.Y. 10036  
Phone: (212) CO 5-5800

Date of Organization: 1964  
David W. Funt, *President*  
E. David Lukashok, *Vice-President*  
Richard Weimann, *Production Mgr.*  
Lynn Feld, *Office Mgr.*  
Bernard Bookstein, *Studio Mgr.*

**SERVICES:** TV commercials, business & educational films & filmstrips; scripts; editorial services. **FACILITIES:** Creative department; sound stage; 16/35mm production, editing & screening rooms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Antarctica-The Last Continent* (McGraw-Hill); *Hansel & Gretel; Rumpelstiltskin; Jack and the Beanstalk; Emperor's New Clothes; Princess and the Pea* (Childways, Inc.). **TV PILOT:** *Paradox* (Transworld Broadcasting). **TV COMMERCIALS:** for Aerowax (McCann-Erickson); *President's Council for Physical Fitness* (Papert, Koenig, Lois); *Fact Toothpaste; Prolong* (Grey Advertising); *Ora; Calamatum* (Kator, Foote, Hilton & Atherton), etc.



#### T. V. GRAPHICS, INC.

369 Lexington Ave., New York, N.Y. 10017  
Phone: (212) TN 7-3330

Date of Organization: 1949  
Bernard Rubin, *President*  
Lee Blair, *Exec. Vice-President & Treasurer*  
Sid Greenhaus, *Vice-President & Prod. Mgr.*  
Louis Melamed, *Vice-President & Sales Mgr.*  
Harold Wondsel, *Director, Industrial Sales*  
Bernard Rubin, Peter Tytla, *Directors*  
Walter Rogge, *Head Editor*  
Larry Pall, *Director of Photography*  
Lee Blair, *Animation Head*

**SERVICES:** Commercial production for advertising and industry, live action, rear projection, stop motion, special effects, full animation. **FACILITIES:** Sound stage, 75' x 100; stop motion stage; Mitchell rear-screen process projector; animation and art department; optical printing.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for Thom McCann (DDB); Texaco (B&B); N. Y. Telephone Co. (BDD&O); Maxwell House (B&B); Ideal Toy, Prolong (Grey); Procter & Gamble (Dancer, Fitzgerald-Sample); Salada Tea (Norman, Craig & Kummel); Bumble Bee Salmon (Richard K. Manoff); United Air Lines (Leo Burnett); Duncan Hines (Compton); Clairrol (Foote, Cone & Belding); Dristan (Wm. Esty); Lipton Tea (SSC&B); Shell (Ogilvy & Mather); Karastan (AC&R); Neet (Gumbiner-North); and Absorbine (J. Walter Thompson).

(Also see Film Graphics, this section)

#### UNITED STATES PRODUCTIONS, INC

(Incorporating Science Pictures  
and Information Productions)

5 East 57th Street, New York, N.Y. 10022  
Phone: (212) PLaza 1-1710

Date of Organization: 1946  
Francis C. Thaver, *President*  
Bob Dierbeck, *Producer*  
Tom Hollyman, *Producer-Director*  
Paul Huang, *Producer*  
Bert Shapiro, *Producer-Director*  
Clem Stigdon, *Producer-Director*  
Roger Hobbey, *Production Manager*  
Ann Freydlberg, *Production Coordinator*

**SERVICES:** Production from conception through printing and distribution for theatrical, television, educational and industrial motion pictures, sound



#### NEW YORK PRODUCERS

#### UNITED STATES PRODUCTIONS:

slidefilms. **FACILITIES:** Complete production facilities; color, b&w.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *On Target* (Sperry Gyroscopic Co.); *Island Called Wallops; Last Worrying Place* (NASA); *Mission; Oceanography* (U. S. Navy); *The Name of the Game is Money* (ITT); *The Astronomer; The Meteorologist* (United World). **SLIDEFILM:** *Bolivia* (Research Institute for the Study of Man).

#### UNIVERSITY FILMS, INC.

(William P. Gottlieb Co.)

36 West 60th St., New York, N.Y. 10023  
Phone: (212) 581-5582

Date of Organization: 1949  
William P. Gottlieb, *President*  
Walter E. Schaap, *Vice-President*  
Aida Golt, *General Manager*  
Ed Dahlin, *Art Director*

**SERVICES:** Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. **FACILITIES:** Research and scriptwriting staff; art department, photo studio; recording and projection equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *The Architect* (F. W. Dodge Co.); *Zero Defects* (Factory Magazine); *Collected Works of Teen-Age Art* (Scholastic Magazines); *Code 14* (Union Carbide Corp.); *Learning About our Language* (McGraw-Hill Text-Films).

#### VAN PRAAG PRODUCTIONS, INC.

1600 Broadway, New York, New York 10019  
Phone: (212) PL 7-2687

Date of Organization: 1952

**Branch Offices:** Michigan: 2301 Dime Bldg., Detroit 48226. Phone: (313) WOODward 2-4896; J. Reagan, *Manager*. California: 1228 N. Vine St., Hollywood 90038. Phone: (213) HOLLYwood 2-2341; Charles Wasserman, *Vice-Pres. & Manager*. Florida: Studio City-1954 N.E. 151st St., North Miami 33162. Phone: (305) 949-4557; Henry Marcus, *Manager*

William Van Praag, *President*  
Gunnard Faulk, *Vice-President*  
Charles H. Wasserman, *Vice-President*  
Jeff Gold, *Sales Director*  
Maurice Kalker, *Comptroller*  
Anita M. Palumbo, *Secretary/Business Mgr.*  
Robert N. Van Praag, *Production Manager*  
Charles Carrubba, *Editor*  
Henry Marcus, *General Manager*

**SERVICES:** 35 16mm color, b&w motion pictures for commercial, industrial, educational, promotional, government, documentary and theatrical presentations; slidefilms and distribution. **FACILITIES:** Sound stage, full editing facilities plus vidicon and projection closed circuit facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for Post Instant Breakfast (General Foods-Doyne, Dane Bernbach); Lees Carpets (Doyle, Dane Bernbach); American Tel & Tel; DuPont Lucite Wall Paint (N. W. Aver & Son, Inc.); Chevrolet Trucks (Campbell Ewald Co.); Lever Brothers All (Sullivan, Stauffer Colwell & Bayles); Ahlotts Fairmont Ice Cream; White Rose Tea (Bauer-Tripp-Foley); Delta Air Lines (Burke Dowling Adams); Hertz Cars (Hertz Corp.); General Motors Pontiac (McManus John & Adams)

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## NEW YORK PRODUCERS

### VAVIN, INCORPORATED

(Video and Visual Information Films)

236 East 46th Street, New York, N.Y. 10017  
Phone: (212) 682-4624

Date of Incorporation: 1948

Branch Offices: Paris: 72 Boulevard Raspail, Paris VI, France, Phone: 924-5080. M. Jean Pages, *Production Manager*. Switzerland: 31 Grande Rue, Geneva, Switzerland, Phone: 26-21-27. N. Z. Moreno, V. P. & *Manager*.

Richard de Rochemont, *President, Ch. of Bd.*  
Gerald E. Weiler, *Exec. Vice-President*  
N. Z. Moreno, *Vice-President*  
Joseph Stultz, *Vice-President*  
Ruth Teksmo, *Secretary, Asst. Treasurer*

SERVICES: Documentary, industrial public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit telecasts. FACILITIES: Production and editorial for 16 and 35mm color, b&w, in U.S. and overseas.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Newsfilm Series* (American Iron & Steel Institute); *Newsfilm Series* (Socony Mobil Oil Co.); *TV Featurettes Series* (Reader's Digest Assn.); *Annual Awards* (Overseas Press Club of America); *Farmers' Almanac-1967* (Simon & Schuster); *Phyllis Diller* (Doubleday).

### VIDEOTAPE CENTER

(Videotape Productions of New York Inc.)

101 West 67th Street, New York, N.Y. 10023  
Phone: (212) TR 3-5500

John B. Lanigan, *President*

George K. Gould, *Exec. Vice President*

Nathan Weiss, *Treasurer*

William Boyd, *Controller*

Thomas Tausig, *VP/Dir., Programming*

Charles Holden, *Director Production*

Donald Collins, *Chief Engineer*

Edgar Grower, *Commercial Sales Manager*

Cadwell Swanson, *Advtg. and P/R Manager*

David Byrnes, *Manager, Tape Operations*

Will Both, *Director, Creative Services*

Philip McEneny, *Manager, Scheduling/*

*Estimating*

Jack Kelly, *Production Manager*

Paul Pekurney, *Tape Dept. Supervisor*

Craig Allen, Glenn Botkin, Rick Chapman,

Joseph DiBuono, Jerry Golden, John Mc-

Carthy, Louis Selener, *Account Executives*

Adrian Riso, Harold Stone, *Directors*

Rudy Braunschneider, Richard DeMaio, Glenn

Giere, Denis Harrington, Frank Hefferen,

*Producers*

SERVICES: TV Commercials and shows color, b/w. FACILITIES: Three fully-equipped ground level studios or on location professional equipment and personnel to direct, produce, edit, duplicate and service TV stations.

### RECENT PRODUCTIONS AND SPONSORS

VIDEOTAPE COMMERCIALS: for Winston (Wm. Esty); World Journal (Carl Ally); Commerce Union Bank (McDonald & Saussey) AT&T; First Pennsylvania Bank; Plymouth (N.W. Ayer); North Carolina National Bank (Cargell, Wilson & Acree); Shell Oil (Ogilvy & Mather); Florida Citrus (Lennen & Newell); Coldwater All; S&H Green Stamps; Northeast Airlines (Sullivan, Stauffer, Colwell & Bayles); Aerowax; Marshall Field; Buick; Nabisco (McCann Erickson); Horn & Hardart (Grey & Rogers); Chevrolet; Baldwin Organs (Campbell-Ewald); Gleam (Compton); Bayer Aspirin; Best Foods; Skippy (Dancer-Fitzgerald-Sample); Amazing (Werman & Schorr); Lanolin Plus (Spade & Archer); Chase Manhattan Bank (Ted Bates); ENO (Kenyon & Eckhardt); Johnson & Johnson; Tang (Young & Rubicam); Respond; Arnold Bread (Norman, Craig & Kummel); Gillette; Polaroid (Doyle, Dane, Bernbach); KVP Paper Co. (Post, Keyes, Gardner); Goodyear (Norman Malone Assoc.).



### VISION ASSOCIATES, INC.

650 Fifth Avenue, New York, N.Y. 10019

Phone: (212) CIrele 5-2611

Date of Organization: 1959

Lee R. Bobker, *President*

Irvig L. Oshman, *Vice-President*

Helen Kristt Radin, *Vice-President*

Sid Aronson, *Production Coordinator*

SERVICES: Producers of motion pictures, slide-films, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all facilities for production of film, tape, theatrical and audio-visual media.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wings to Italy* (Pan American World Airways); *A Richer Harvest; Self-Portrait; Let's Talk Profit* (14 language versions-Merck Sharp & Dohme); *The Odds Against* (The American Foundation); *Someone Like You* (Girl Scouts of the U.S.A.); *Quiet Victory; Understanding Diabetes* (American Nurses Assn.-National League for Nursing); *In Search of Peace* (U.S. Dept. of State); *Poland; The Factory Against the Farm; Czechoslovakia; The Growth of Industry; Hungary; An Agricultural Past vs. an Industrial Future; Thailand; Winds of Change; India; The Struggle to Industrialize; India; The Struggle for Food; What Will You Have? Up in Smoke; A Walk in the Park* (McGraw-Hill). SLIDEFILMS: *Thailand, India, Poland, Hungary, Czechoslovakia* (Geography Series-McGraw Hill). TV COMMERCIALS: for Boys Club of America; Girl Scouts of the U.S.A.; Visiting Nurse Service of N.Y.; Save the Children Federation; National Teacher Corps.



### VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017

Phone: (212) MU 3-3513

Date of Incorporation: 1955

Robert G. Taylor, *President*

Manuel Garcia Rey, *Executive Vice-President/*

*Creative Director*

Marvin H. Green, Jr., *Senior Vice-President*

Stanford Sobel, *Vice-President*

Karl Fischl, *Vice-President, Educational Films*

Jack Lane, *Account Group Supervisor*

Robert Stringer, *Director/Composer*

Thomas McNally, *Production Supervisor*

SERVICES: Audio-visual presentations including the Visualscope, 35 and 16mm filmographs, 35 and 16mm live action, slides, flipcharts, Vu-Graphs and spectaculars staged for sales meetings, sales promotions and training, public relations, corporate stockholders meetings, motivational research studies and technical presentations. FACILITIES: Art department, photographic studio, staff writer, projection equipment and editing facilities. Trained personnel for staging and projection of presentations.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paying by Check; Your Town* (American Bankers Assn.); *Medicare and You* (Social Security Adm.); *Safe Way to Profits* (Raybestos Co.); *The Golden Circle* (Mobil Oil); *How Xerography Works* (Xerox Corp.); *Super Salesmen* (Seagrams). SLIDEFILMS: 1967 *Sales Meeting* (Van Heusen Co.); *Golden Glow* (Lever Bros.); *Principles of Banking* (American Institute of Banking); *Affiliates Meeting* (C.B.S.); *They are not Alone* (Visiting Nurses Assn.). INDUSTRIAL Slides: *Annual Meeting, I.R.I.; Plans Conference* (Xerox Corp.); *The Conquest of Space* (Sara Lee); *Spirit of '75* (Acme Supermarket); *NAB, The Look of Tomorrow* (ABC); *Worldvision* (ABC International); *The Maze* (Woman's Day).

Extra copies of this 17th Annual on request while supplies last. Enclose \$2.00 with order.

### VPI PRODUCTIONS, INC.

A Division of Electrographic Corp.

321 W. 44th Street, New York, N.Y. 10036

Phone: (212) JU 2-8082

Subsidiary Companies: Video Editors, Video Opticals and Video Prints, Inc., 321 W. 44th St., N.Y. (212) JU 2-8082; Video Programs, Inc., 145 E. 52nd St., N.Y. (212) 758-1846; VPI and Video Prints, Inc., 1515 N. Western Ave., Hollywood, California 90038, (213) HO 6-8691; Video Editors of Illinois and Video Opticals of Illinois, Video Prints of Illinois, 450 East Ohio, Chicago, Ill. 60611, (312) 787-2500; VPI of Atlanta, 1140 Peachtree St., N.E., Atlanta, (404) 873-2848; VPI of Florida, Inc., 925 N. Lake Drive, Hollywood, Fla. (305) 927-3369.

George Tompkins, *President*  
Sheldon B. Satin, *Executive Vice Pres. (Corp.)*  
A. J. Miranda III, *Exec. VP in Chg. of VPI*

*N.Y. Operations*

Peck Prior, *Exec. VP in Charge of VPI Calif.*

*Operations*

William E. Huston, *Vice President & National*

*Sales Manager*

Robert C. Winkler, *President, Video Prints*

Robert Sinise, *Vice President, Video Editors*

*of Illinois*

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Allen, Anderson, Niefield & Paley; N.W. Ayer & Son; Ted Bates, Inc.; Benton & Bowles, Inc.; Buchen Advertising; Campbell-Ewald Co.; Leo Burnett Co., Inc.; Compton Advertising, Inc.; D'Arcy Advertising, Inc.; Doyle-Dane-Bernbach, Inc.; W. B. Doner & Co.

### ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York, N.Y. 10036

Phone: (212) CIrcle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*

Martin J. McIntyre, *Vice-President in chg.,*

*Photographic Dept.*

Florence Hewitt, *Secretary, Production*

*Co-ordinator*

Edward A. Bendell, *Account Executive*

SERVICES: Planning and production of live-action and animated motion pictures, sound slidefilms (single and double frame format), VuGraphs, slides, multi-media systems and materials. Slide development in specific-application audio-visual equipment and presentation materials. FACILITIES: Studio: art department; editing; darkrooms; Oxberry 16-35mm animation stand; special slide and slide-film shooting stands; special cameras and copying equipment; slide-laminating equipment, machine shop and electronics shop.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time, Tempo, and Money* (Univac Div. Sperry Rand); *Parents Buy Much More-Children Make the Difference* (Parents' Magazine); *The Story of Shell* (Shell Oil Co.); *A Spy, A Thief, A Detective, 4 Clues and You* (Nassau Library System); *General Clay-TV Spot* (Radio Free Europe). SLIDEFILMS: *Five Minutes More* (Calvin Bullock, Ltd.); *The Conde Nast Group* (Pampel & Associates); *Residential Services Program* (General Tel. & Electronics).

### ROBERT WARNER PRODUCTIONS

7 East 75th St., New York, N.Y. 10021

Phone: (212) RH 4-7979

Date of Organization: 1959

Robert Warner, *President*

SERVICES: Live, film and tape programs and commercials. FACILITIES: For every type of photography, special effects and editing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Five new films for the American Diabetes Association.

**W C D, INC.**

1600 Broadway, New York, N.Y. 10019  
Phone: (212) CI 7-1600

Date of Organization: 1957

Branch Office: California: 1028 N. LaBrea Ave., Los Angeles 90038. Phone: (213) HO 3-3113.

Robert W. Carlisle, *President*  
Tom Duimphy, *Executive Vice-President*  
Jack L. Lemmon, *Vice-President in Charge of Sales*

Walter Kullberg, *Secretary-Treasurer*  
Morris D. Belrend, *General Manager*  
Rex Cox, *Creative Director, Producer*  
Michael M. Stehney, *Producer, Director*  
Joel M. Weisman, *Producer, Director*

**SERVICES:** Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary, television, educational, governmental, and TV commercials. **FACILITIES:** New York: two large air-conditioned studios, ¼" and 35mm tape recording; camera, lighting and photographic equipment. Casting, editing, print service and film storage. Hollywood: Fully equipped sound stages available in Hollywood.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The High Cost of Letting Go* (Union Pacific R.R.); *At the Market* (N.Y. Stock Exchange); *Touchtone Telephone in Banking* (American Tel. & Tel.); *In Search of a Hero* (National Distillers & Chemical Corp.); *You've Got it Made; They're Just Desserts; A Pie With a Pedigree; Under the Coconutrees* (General Foods). **TV COMMERCIALS:** for Sunoco Gasoline (Sun Oil Co.-William Esty); Kinney Shoes (Kinney Shoe Corp.-Frank Sawdon); Plus White Toothpaste (Hazel Bishop, Inc., State Pharmacal Div.-Wernmen & Schorr); Mrs. Paul's Frozen Fish Sticks & Fish Fillets (Mrs. Paul's Kitchens-Aitkin-Kynett); Crazy Foam; Fuzzy-Wuzzy (Aerosol Corp.-Wellesley Adv.); Topper Toys (DeLuxe Topper Corp.-Dancer-Fitzgerald-Sample); Di-Gel, St. Joseph Aspirin; St. Joseph Aspirin for Children, Solarcaine, QT (Plough, Inc.-Lake-Spiro-Shurman); Dove Beauty Bar (Lever Bros.-Ogilvy & Mather); Remington Electric Knife (Remington Shaver Div. Sperry Rand Corp.-Young & Rubicam); and others.

**Eli Wheelock Productions, Inc.**

45 West 45th St., New York, N.Y. 10036  
Phone: (212) JU 2-0441

(See complete listing under Willard Pictures)

**Wilding Inc.**

405 Park Avenue, New York, N.Y.  
Phone: (212) PLaza 9-0554

(See complete listing under Chicago area)

**WILLARD PICTURES, INC.**

45 West 45th Street, New York, N.Y. 10036  
Phone: (212) JUdson 2-0430

Date of Organization: 1932

**Studio:** (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N.Y.

**Subsidiary Company:** Eli Wheelock Productions, Inc., 45 West 45th St., New York, N.Y. 10036. Phone: (212) JUdson 2-0441

John M. Squiers, Jr., *President*  
David C. Hessey, *Vice-President*  
S. H. Childs, *Treasurer*

Claude Underwood, *Charge-Production Dept.*  
**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

**WILLARD PICTURES INCORPORATED:**

theatrical producers; animation department; projection and cutting rooms; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Friend Downtown; PPA Convention; Adirondack Skiing; Instamatic Christmas; Plain Talk on Tape; How to Solder* (Eastman Kodak Co.); In association with Dick Durrance; *America on Skis* (Eastman Kodak-Paramount Pictures); *Sky High on Skis* (John Jay-Swiss Airlines); *Colleagues in World Commerce* (Moore-McCormack Lines); *Ethicon Sutures* (Ethicon Div., Johnson & Johnson); *To Catch a Skiing Star* (John Jay); *Project HOPE* (People to People Foundation); *Two-Gas Sensor* (NASA-The Perkin-Elmer Co.).

**WINIK FILMS CORPORATION**

1501 Broadway, New York, New York 10036  
Phone: (212) LW 4-0540

Date of Organization: 1939

Leslie Winik, *Chairman of Board/Producer*  
Richard Winik, *President/Producer-Director*  
Barry Winik, *Vice Pres./Producer-Director*  
Estelle Rosen, *Treasurer/Controller*

**SERVICES:** Motion picture production; library of sports stock footage, b&w and color. **FACILITIES:** Creative and editorial departments; facilities and equipment for 16/35mm production in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Basketball Hillites 1966* (Converse Rubber); *The Mets Are Coming* (Borden Farm Products, Manufacturers Trust); *The New York Jets 1966* (Rheingold Breweries); *Continental Football League 1966; West Point Hillites 1966* (General Aniline & Film Corp.); *Sports Hillites 1966* (Seagrams); *The N.B.A. Story* (National Basketball Assn.); *Princeton Football 1966* (Princeton Alumni Assn.); *The Tall Men of Baltimore* (Baltimore Bullets); *Chop-Chop, Ski Boom, Deep Sco Hunt, The Winning Strain, Racing to the Top, Duck Fever, Ladders Up, Race with the Wind* (Distributed through Paramount); *Filmed Sequences for Olympus 7000* (Stage 67. TV-ABC); *Filmed Sequences for Evening Primrose* (Stage 67 (TV-ABC); *Filmed Sequences for Sonny Money & Merger* (ABC).

**WOLPER PRODUCTIONS, INC.**

(Industrial Film Division)

455 Lexington Ave., New York, N.Y. 10017  
Phone: (212) 6S2-9100

Date of Organization: 1959

Mel London, *Vice President*  
Norton Gretzler, *Account Executive*

**SERVICES:** Business motion pictures and TV documentaries. **FACILITIES:** Complete production facilities in New York and Los Angeles.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Destination; Safety* (General Motors); *The Men From the Boys* (U.S. Army/Ketchum, MacLead & Grove); MPs for Metro-media, Foster & Kleiser, Station WIP, Philadelphia.

**Sound Advice for the Film Buyer**

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

**NEW YORK PRODUCERS****YOUTH CONCEPTS, LTD.**

21 West 46th St., New York, N.Y. 10036  
Phone: (212) 5S1-0450

Date of Incorporation: 1966

Robert J. McCarty, *President*  
Merle L. Steir, *Vice-President, Secretary*  
Walter Peters, *Vice-President-Treasurer*

**SERVICES:** Motion pictures, slides, environmental, 70mm, and kinetic light production, specializing in the youth market. **FACILITIES:** Casting, writing, editing, sound library, recording.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Pfaff-Beaunitt Sew-Off* (Pfaff); *Nostalgio; Protest; Music, Heroes & Artifacts* (General Foods-Young & Rubicam). **SLIDEFILM:** *Affluence* (General Foods-Young & Rubicam).

(New company, organized in 1966)

**SEYMOUR ZWIBEL PRODUCTIONS, INC.**

11 East 44th Street, New York, N.Y. 10017  
Phone: (212) MUrray Hill 2-4450

Date of Organization: 1945

Susan Wayne, *President*

**SERVICES:** 35, 16 and 8mm motion pictures, sound slidefilms, filmstrips, slides, recordings and supplementary aids. **FACILITIES:** Sound stage; including Cyc; art staff, still photographic studio; editorial and recording services.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Don't Say Another Word; Benny Fitz on Benefits* (W. T. Grant Co.); *That's the Ticket* (Kimball Systems, Inc.); *Talk-Back Sales Series* (J. C. Penney Co.).

(Also see Gotham Film Productions, N. Y. C.)

**NEW YORK STATE**

Upper New York State  
Metropolitan Buffalo Area

**ACADEMY-McLARTY PRODUCTIONS, INC.**

20-2S Mesmer Street, Buffalo, N.Y. 14220  
Phone: (716) 826-2500; Telex: 091-245.

Date of Organization: 1934

Date of Incorporation: 1959

Franz E. Hartmann, *President & Executive Producer*

William T. Clifford, *Production Manager*  
Bud Norton, *Art Director*

Frederic S. Bernev, *Director-Editor*  
Adolph J. Adolphi, Jr., *Chief Cameraman*

Ted Pelka, *Electrician*  
John A. Tirak, Jr., *Editor*  
Bishop Duncan, *Sound Engineer*  
James J. White, Jr., *Slide & Filmstrip Dept.*  
Henry J. Kunttu, *Animation Artist*  
Ruth Zemla, *Animation Artist*  
Martha Carlon, *Office Manager*  
Barry Johnson, *Sales Representative*

**SERVICES:** A comprehensive film service from pre-planning to projection. Specializing in 16 35mm motion pictures for sales and technical training, public filmstrip department, mass slide duplicating, TV and theater commercials. **FACILITIES:** 55' x 30' main stage, 25' x 25' insert stage, interlock theater, in-house art department complete with typography and photostat capability, four editing rooms, carpenter shop, 35mm Arnflex, Maurer, B&H cameras; Houston crane, Mole-Richardson studio lighting, Quartz location lighting. Transistorized mixing console with full equalization on each channel, automatic ducker

## NEW YORK STATE:

### ACADEMY-MCLARTY PRODUCTIONS:

circuits, and noiseless faders. Magnasyn master recorder 3 Magnasyn selsyn interlocked dubbers, Nagra location recorder, 1/4" tape recorders, Oxberry animation stand, with numerical tape control; still department and darkroom, four music libraries, two location trucks and in-house printing plant.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Sonar Approach & Attack; The Periscope Approach & Attack; Introduction to Mark 113 Mod 2 Fire Control System; Emergency Runway Arresting Gear-Component Functions; Emergency Runway Arresting Gear-Operational Procedure; Hydrographic Surveying Operations Geodesy & Planning; Secondary Survey and Hydrographic Developments (U. S. Navy); Mirawal and You (Mirawal Co.); Sand Sampling & Screening Techniques; A Centennial of Sand & Service (Whitehead Bros. Co.); 10 Million Times a Year; 9 Mile Point-The Half-way Mark (Niagara Mohawk Power Corp.); Automated Core Assembly, Versions I & II (Harrison Radiator Div., General Motors); Slo-Syn Numerical Tape Control (Superior Electric Co.); Power Dock (Hartman Mfg. Co.); March of Materials Technology, Vol. 5 (American Society for Metals); Music Means Money (Wurlitzer Co.); Induction Weathermaking System (Carrier Air Conditioning Co.); Putting Custom into Customer (Nash Engineering Co.); Casteel-Engineered Flexibility; Casteel-Railroad Applications; Casteel Production Applications; Casteel-Precision Applications; Casteel-Heavy-Duty Applications (Steel Founders Society of America). **SLIDEFILMS:** *Heat Pumps; Applied Electricity-Air Conditioning (Carrier Air Conditioning Co.); A New Sound at Mohawk (Mohawk Airlines); United Fund-1966 (United Fund of Buffalo & Erie County); Dipped Salad Assembly (Kansas State University); Cornea; Rare Pediatric Cases (Keystone View Co.).**



### HOLLAND-WEGMAN PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202  
Phone: (716) 853-7411

Date of Organization: 1952  
Date of Incorporation: 1962

Edward J. Wegman, *President*  
Sheldon C. Holland, *Executive Vice-President*  
James I. Allan, *Production Manager*  
Paul G. Ent, *Director of Photography*  
John V. Gates, *Director of Photography*  
Zeb M. Pike, *Senior Writer - Director*  
Lewis W. Branche, *Writer*  
John E. Bjarnov, *Art Director*  
William F. Nailos, *Studio Manager*  
James G. Linnan, *Chief Sound Engineer*  
Earl S. Rowell, *Laboratory Manager*  
F. Pete Casey, *Account Executive*  
Ted Podd, *Closed-Circuit TV*

**SERVICES:** Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 25 to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. Producer's services. Closed-circuit TV, Videocorders. **FACILITIES:** Completely-integrated film production center. 50'x70'x34' sound stage; two smaller studios for sound recording and insert shooting; 16mm blimped Mitchell, Arriflex, Auricon and Maurer cameras; Fearless Panoram dollies equipped with Worrall heads; multi-channel, magnetic film recording and mixing; 2 interlock screening rooms; two recording and mixing rooms, 40-seat mixing theater equipped with 12-

### HOLLAND-WEGMAN PRODUCTIONS:

channel Fairchild mixing console with equalization on each channel, four-channel stereo-output with reverberation; optical film recorder; three Ampex recorders M-R mike boom, Telefunken and Neuman microphones; complete art and animation facilities, including 16mm and 35mm Acme animation stand; seven music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Development of Leadership Skills, Seven Lecture films and 12 Case Histories (American Management Assn.); Seamless Modern - five films (U.S. Steel Corp.); Win and Telephone (Westinghouse Electric Corp.); Carbon Graphite (Stackpole Carbon Co.); Optimum Ratio Drive (Gen. Electric Co.); Grinding Demonstration (Carborundum Corp.); An Instrument of Service (Cornell Aeronautical Lab., Inc.); Display the Product and The Trouble Shooters (Ohio Bell Tel. Co.); Par-Star-Honolulu and Office Safety (Xerox Corp.); Financial Meeting and Pushbutton Farming (Warner Brake & Electric Co.); Boron 10 (Nuclear Material & Equip Co.); Sights & Sounds of Remodeling (National Gypsum Co.); Small World (French, Spanish & German versions) (St. Lawrence Seaway Corp.); Cardiac Surgery (State Univ. of N.Y., Buffalo); Southern Tier Cutover (New York Telephone Co.); The Sky's The Limit (Builders Exchange of Rochester); Service . . . The Name of the Game (National Business Forms); Frame Fashions (Bausch & Lomb); Dr. Teller Lecture series (State Univ. of New York); Wellsville (Aero Jet Co.). **SLIDEFILMS:** *Bon Aid (Norwich Pharmaceutical); Sentry Safety (Hammermill); Traflo (Crouse-Hinds); The New Generation (Carborundum); CMC (National Gypsum); Win (Westinghouse Electric); Just Plain Horse Sense (New York State Gas & Electric); Sealtest Foods. **TV COMMERCIALS:** for Ford Motor Co.; Curtis-Burns, Inc.; Marine Midland Trust Co.; City of Rochester; Pennsylvania Chiropractic Society; Agway; Rochester Gas & Electric; International Breweries; and United Fund of Buffalo.**

### Victor Kayfetz Productions, Inc.

1200 Westfall Rd., Rochester, N.Y.  
Phones: (716) CH 4-5164; GR 3-3000, Ext. 534.  
(For complete listing see New York City)

### TOBIN INTERNATIONAL PRODUCTIONS, INC.

561 Old Kensico Road, Thornwood, N.Y. 10594  
Phone: (914) RO 9-2493

Date of Incorporation: 1960

John H. Tobin, *President-Producer*  
Jacques Lemoine, *Vice-President, Sales*  
John B. Sandstone, *Vice-President, Production*  
Frances K. Tobin, *Secretary/Treasurer*  
Sally Radice, *Comptroller*  
Russell Jones, *Production Manager*  
Donald Jacques, *Supervising Editor*  
John Culley, *Equipment Manager*

**SERVICES:** Industrial films, TV documentaries, script & production. **FACILITIES:** 16mm Eclair NPR, 35mm Arriflex, Nagra recorder, air-ride camera car, 16/35mm editing.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Landing on Red Beach One (U. S. Marine Corps); Return of the 66 (Winchester-Western); ARB Systems (Neptune Meter); Amphibious Operations (U.S. Navy); The Trip (Scotese-Kanetti, Rome).*

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## NEW JERSEY

### JOHN BECK ASSOCIATES, INC.

507 W. Atlantic Ave., Laurel Springs,  
New Jersey 08044  
Phone: (609) 784-2500

Date of Organization: 1958  
Date of Incorporation: 1961

John C. Beck, *President*  
Charles Redner, *Production Manager*

**SERVICES:** 16mm live, animated motion pictures for industry; 8mm silent, sound films; slidefilms, slide presentations; polarized animations; recordings. **FACILITIES:** 16mm cameras, editing equipment; still photography equipment and studio; photo-type-setting; production of diazo-chrome slides; art studio; slide animation a polarized light; 35mm slidefilm stand; overhead slide programs; tape recording studio; released music library; Technicolor cartridge-loading station.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beloit Bi Winder; Blow Mold System; Newsprint Winder (Beloit Eastern Corp.). **FILMSTRIPS:** CATV (Viking Industries); *The Prefab House (Lansdale Forest Products). **ANIMATION & SLIDES:** Operation of Telephone (N. J. Bell Tel. Co.); Steam Turbine (Westinghouse); Landing Gear Hydraulic System (Piper Aircraft).**

### HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N.J.  
Phone: (201) 545-5104

Date of Organization: 1950:  
Date of Incorporation: 1961

Henry Charles, *President*  
John H. Dunnachie, *Vice-President*  
Henry Fleischer, *Secretary-Treasurer*  
J. Sims Murray, *Account Executive*  
Mrs. Henry Fleischer, *Office Mgr.*

**SERVICES:** Color and b/w, 35, 16, 8mm, motion pictures; filmstrips, slides, sales presentations, promotion and marketing aids, still photography in color and b/w, aerial stills and motion pictures, artwork, training aids; animation and closed circuit TV. Original research and script to release prints and distribution. Motion pictures with foreign language scripts and narratives. Music and effects library. **FACILITIES:** Air-conditioned studios, cutting rooms, darkrooms, office, 30 seat theater and projection booth. Mobile units for location production; stage and location lighting equipment, 35, 16, 8mm cameras, projectors and editing equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Bovine Surgery (Johnson & Johnson); M & T Chemicals (M & T Chemical Co.); 1966 New Good Neighbor Award Winners (New Jersey Business Magazine); Piscataway 1966 (Piscataway 300th Committee); See New Jersey Where the Action Is (State of New Jersey).*

### WILLIAM FELD PRODUCTIONS

276 Oriental Place, Lyndhurst, N.J. 07071  
Phone: (201) 933-2440

Date of Organization: 1962

William Feld, *President*  
Samuel Feld, *Business Manager*  
Judy Kessler, Gerd Frost, *Art Direction*

**SERVICES:** Meeting presentations, animated titles & slides, filmstrips, slidefilms, slide presentations, animation, overhead slide presentations, visual aids. **FACILITIES:** Art studio, cameras, animation stand, etc.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Tanapol (English & Spanish-Tanapex Corp.); Plant Cable (Bell System); Lend an Ear (WLA&E). **FILMSTRIP:** *The Enteritis Game (Meick). **ANIMATION, TITLES:** A Lady Called; Trans Continental Pipeline (Filmwide). **VISUAL AIDS:** *The Magic Set (Zenith Toy Co.).***



**FIORÉ FILMS**

128 Mallory Avenue, Jersey City N.J. 07304  
Phone: (201) HEnderson 2-4474

Date of Organization: 1951

Albert A. Fiore, *Production*  
John A. Critelli, *Photography & Sound*  
Rose Hertel, *Distribution*  
Michael A. Fiore, *Executive Director*

**SERVICES:** 35/16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. **FACILITIES:** 35/16mm filming and editing equipment, 45' x 90' sound stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Plant Expansion Budget-Care* (Miller Construction Co.); *Playing Better Hockey* (Lane & Young, Inc.); *Laminated Textiles* (Riegel Textile Corp.); *Music Made Easy* (Petersen Associates, Inc.); *Under The Hood* (Standard Motor Products, Inc.).

**HUGH & SUZANNE JOHNSTON, INC.**

16 Valley Road, Princeton, New Jersey 08540  
Phone: (609) 924-7505

Date of Organization: 1965

Hugh Johnston, *President*  
Suzanne Johnston, *Writer/Director*  
John McCarthy, Jr., *Secretary*  
John Procaccino, *Comptroller*

**SERVICES:** Design and production of educational and sponsored motion picture films: specialized film promotion and distribution services (Princeton Seminars) **FACILITIES:** All necessary equipment and facilities for production and distribution of motion pictures.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Patterns of Influence* (American Institute of Aeronautics) *How To Turn Many Hands into One* (Pitney-Bowes); *Free Time and Flying Fun*; *The Outsiders* (Princeton-Trenton Institute).

**Victor Kayfetz Products, Inc.**

Box 1042, New Brunswick, New Jersey  
08903

Phone: (201) 763-6000 (Henry M. Sager)

(See Complete Listing under New York City)

**LEWIS STUDIOS, INC.**

15 South Grove St., East Orange, N.J. 07015  
Phone: (201) 677-1800

Date of Organization: 1947

D. E. Hulst, *President and Producer*  
R. F. Van Derveer, *Vice-President, Director-Producer*

A. C. Burian, *Business Manager*  
F. A. Stubbe, Jr., *Production Manager,*  
*Art & Animation Director*

**SERVICES:** Motion pictures, slidefilms. **FACILITIES:** Creative department; studio; 16mm production equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Frankly Speaking* (Standard Packaging); *Hydrazine in Orbit*; *Secondary Propulsion Systems* (Walter Kidde & Co.). **SLIDEFILMS:** *A Matter of Profit* (Consumers Marketing Research Services); *Step-on-it* (Congoleum Naim)

**SAMUEL L. SCHULMAN PRODUCTIONS, INC.**

P.O. Box 1794, Trenton, New Jersey 08607  
Phone: (609) 396-6913

Date of Organization: 1929

Date of Incorporation: 1955

S. L. Schulman, *President*  
Mrs. C. V. Marshall, *Vice-President*  
Eileen B. Schulman, *Secretary-Treasurer*

**SERVICES:** Complete 16 35mm motion picture

**SCHULMAN PRODUCTIONS:**

productions. **FACILITIES:** Complete production facilities; sound recording; art; music; sound effects; color-correct prints.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Now and Forever* (Ocean Grove Camp Meeting Assn.); *Planning and Scheduling of Maintenance Work* (Marshall Maintenance); *Ocean County Police Academy* (Ocean Co. Bd. of Chosen Freeholders); Untitled science fiction feature; animal life film (Schulman's Films).

**DISTRICT OF COLUMBIA****Metropolitan Washington Area****ASTRA FILMS, INC.**

10524 Detrick Ave., Kensington, Md. 20795  
Phone: (301) 942-3033

Date of Organization: 1962

Date of Incorporation: 1964

Leonard Grossman, *President*  
Carol Haworth Udel, *Vice-President*  
Sharon Lynn Grossman, *Secretary/Treasurer*  
George H. Rosenberg, *Production Manager*  
Earl P. Withers, *Editorial Department*

**SERVICES:** Motion pictures (documentary, educational, medical, TV, and information films). **FACILITIES:** Location sound cameras and recorders, lighting equipment, 16mm magnetic transfer facilities, 16/35mm editing equipment and cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Ill Wind on a Sunny Day* (U. S. Senate Public Works Committee); *Trip of the President*; *The Sea River* (U. S. Dept. Interior); *They Call Him Ted* (Sen. Frank E. Moss); *This is Gale McGee* (Sen. Gale McGee); *A Man With North Dakota on His Mind* (Sen. Quentin Burdick); *Your Man in Washington* (Sen. William Proxmire); *And Then One Day You're Old* (Hebrew Home for the Aged); *New York-New Jersey Air Pollution Abatement* (U. S. Dept. HEW); *Palito Ortega in Nashville*; *African Report* (U. S. Information Agency); *The Islamic Center* (Blue Nile Productions); TV promos for *Emilio Espania* (U. S. Information Agency).

**Audio Productions, Inc.**

1724 Connecticut Ave., N.W., Washington,  
D.C. 20009

Phone: (202) 232-3637

Harry A. Carragher, *in charge*

(See complete listing under New York City)

**CREATIVE ARTS STUDIO, INC.**

814 H St., N.W., Washington, D.C. 20001  
Phone: (202) 737-0302

Date of Incorporation: 1942

Milton R. Tinsley, *President*  
Phillip G. Arnest, *Vice-President*  
William Watson, *Treasurer*  
Edward C. Santelmann, *Director, Animation*  
W. H. De La Vergne, *Producer/Writer*  
Bill Sturn, *Executive Producer*  
Louis Bara, *Director, Quality Control*  
Bela Orban, *Director, Animation Camera*

**SERVICES:** Animation, live action, and still photography; commercial, training, education and informational motion pictures, TV commercials, filmstrips, slides and hot press titles; design, art, and production staffs. **FACILITIES:** 16 35mm live action production units, Oxberry animation stand, filmstrip and title stands, editorial facilities, film distribution programs, research and writing staff

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Health Comes First* (Pan

**MID-ATLANTIC STATES****CREATIVE ARTS STUDIO INC:**

American Health Organization); *Basic Aerodynamics*; *The Planned Maintenance System* (Dept. of the Navy); *It's Your Business* (Henry J. Kaufman & Associates); *Self-Service Postal Units*; Series of seven films on mechanization (Post Office Dept.). **SLIDEFILMS:** *Touch-Tone Service* (Chesapeake & Potomac Telephone Co.); *Disability—Your Rights and Benefits* (Social Security Adm.); *Drive the Mailster Professionally* (Post Office Dept.); *Fuel for the Future* (Washington Gas Light Co.); *Lake Powell—Jewel of the Colorado* (Interior Dept.); *Project Earning Power* (President's Committee on Employment of the Handicapped); Series of 12 filmstrips (International Association of Chiefs of Police). **TV COMMERCIALS:** *The Muppets*; *Frank Blair* (FHA-HUD); *The Evening Star Newspaper* (Kal Ehrlich & Merrick Adv. Inc.); *NRECA's Role* (National Rural Electric Cooperative Assn.); Election Report (Fahlgren & Associates).

**EDUCATIONAL FILM PRODUCTIONS**

10832 Margate Rd., Silver Spring, Md. 20901  
Phone: (301) 593-3350

Date of Organization: 1964

Imre L. Toth, *Producer*

**SERVICES:** Educational, documentary, scientific, public service productions from script to screen; 16mm to 70mm. Slidefilms, filmstrips, TV commercials and cinematography. **FACILITIES:** cameras, editing and lighting equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Rhythm Series*, Captioned Films for the Deaf, U.S. Office of Education; *Jamaica*; *Mao's Red China*; *Textures in Painting*; programmed teaching films, National Education Assn. **FILMSTRIPS:** series of 24, *My Weekly Reader* (U.S. Office of Education, HEW).

**STUART FINLEY, INCORPORATED**

3425 Mansfield Road, Falls Church, Va. 22041  
Phone: (703) 481-7700

Date of Organization: 1955

Date of Incorporation: 1966

Stuart Finley, *President and Producer*  
Margaret Finley, *Secretary*  
Theodore Jones, *Director and Editor-Photographer*  
Ralph Burgin, *Writer*

**SERVICES:** Motion picture production, television film and spot production; film-public relations services; film distribution. **FACILITIES:** None listed.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Water Resourcefulness* (N.Y. State Dept. of Conservation); *A Horshoe Nail* (Susquehanna Advisory Comm.); *The Third Pollution* (Distribution); *Language — The Social Arbiter* (series of 7 educational films); *The New River* (Kimberly-Clark Corp.).

**GUGGENHEIM PRODUCTIONS, INC.**

515 17th St., N.W., Washington, D.C.  
Phone: (202) RE 7-1600

Branch: 11 N. Newstead Ave. St. Louis, Mo.  
63108. Phone: (314) JE 5-9185

Date of Incorporation: 1956

Charles Guggenheim, *President*  
Richard Heffron, *Vice-President*  
L. T. Iglehart, *Executive Producer*  
Herbert F. Decker, *Production Manager*

**SERVICES:** Production of theatrical and non-the-

## WASHINGTON AREA:

### GUGGENHEIM PRODUCTIONS:

atrical motion pictures. FACILITIES: 16/35mm editing, projection, sound recording, camera and lighting facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Monument to the Dream* (American Iron & Steel Inst.); *Journey to Rockwood* (The Adler Co.); *Hands of a Stranger*; *The Other War*; *A Distant Province*; *The Longer Journey* (USIA); *Shapp* (Shapp for Governor Committee); *Man Against the Actor* (Californians for Brown).

### Anthony Lane Film Studios, Inc.

252S Connecticut Ave., N.W., Washington, D.C.

Phone: (301) 332-7617

Lawrence Griswold, in charge

(See complete listing under Minneapolis.)

### LOGOS LTD.

3620 S. 27th Street, Arlington, Va. 22206  
Phone: (703) 671-1300

Date of Organization: 1961

Marvin E. Singleton, Jr., *President*

Charles F. Riley, *Vice-President, Gen. Mgr.*

John E. Blades, Jr., *Vice-President, Engineering*

**SERVICES:** Color and b&w mobile videotape units. Complete color and b&w TV studios. Tape to film transfer service, color and b&w, 16/35mm. **FACILITIES:** Four separate mobile units with equipment for color, b/w.

### RECENT PRODUCTIONS AND SPONSORS

**VIDEOTAPE PRODUCTIONS:** *AFL Championship Football Game* (NBC); *Dinner at Howard K. Smith's, Year-End Report*, Washington, D.C. (ABC); *Mummer's Day Parade*, Philadelphia (CBS); *President Johnson's Operations* (Bethesda Naval Hospital-CBS); *Luci's Wedding at the White House* (CBS); *Masters Golf Tournament*, Augusta, Ga. (CBS); *Madison Square Garden Fights*; *Aqueduct Races*, New York (RKO General); *Dedication of Oceanography Ship at Navy Yard*, Washington (Environmental Science Service); *Election Returns*, Philadelphia (WFIL-TV); *Eastern Football*, Syracuse University Stadium, (Syracuse, N.Y.); *Keeping an Eye on Ginny*, Chincoteague Island; *The Dream That Wouldn't Down*; *A is For Aeronautics-Langley Field*; *The Woman's Touch*, *Goddard Space Flight Center*; *Tiros*, Cape Kennedy; *Voyage to the Moon*, *People of Pad 37*, SA - 5 Launch (NASA); *Ashland, Kentucky*; *OAS Symphony Special*, Howard University; *Supreme Court*; *Catoctin Mountain Job Corps*, OAS 75th Anniversary (USIA).



### BYRON MORGAN ASSOCIATES, INC.

1025-33rd Street, N.W., Washington, D.C.  
20007

Phone: (202) 333-5155

Date of Organization: 1961; Inc. 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., Hollywood, Calif.; Biofilms, Easton, Md.

Byron Morgan, *Writer-Director-Producer*

Tony Lazzarino, *Writer-Director-Producer*

Vincent Dougherty, *Sales Manager*

Patricia Morgan, *Writer*

Eugene Ruback, B.S., Ph.D., *Life Sciences Consultant*

Lois Karasik, NASSP, NEA, *Educational Consultant*

Walter Hering, NASA, Pub. Affairs, *Space Photography Consultant*

John Rosenberry, NASA, Space Sciences, *Space Sciences Consultant*

John Norton, Allegheny Airlines, *Aviation Consultant*

**SERVICES:** Motion picture writing, direction and production for government, education, industry,

### BYRON MORGAN ASSOCIATES:

public relations, tv and entertainment industry, Consultation, slidefilm, live presentations and stage shows for education, public relations and entertainment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highlights of 1966* (Sun Dial Films, Inc.; NASA); *The Present is Prologue series* (National Education Assn.); *Georgetown University 1965-66* (Georgetown University); *Ethiopian Embassy*, *Tunisian Embassy* (USIA); *Final Guns* (in production with Gotham Rhodes, Ltd. at Columbia Pictures Corp.).

### MRC Films

(A Div. of McLaughlin Research Corp.)

1110-13th St. N.W., Washington, D.C.

Phone: (202) ST 3-0956

(See complete listing under New York City)

### NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington, D.C. 20001

Phone: (202) DI 7-2992

Date of Organization: 1951

Philip Martin, *President*

Thomas H. Burrowes, *Vice President, Treas.*

Frank Nastick, *Vice President, Secretary*

Werner Schumann, *Vice Pres., Production*

Lewis Baer, *Vice President, Producer Government Projects*

Ralph Collett, *Vice President, Director of Norwood Films*

David M. Gebs, *Production Manager*

Pinckney Ridgell, *Director of Photography*

Penelope A. Martin, *Casting Director*

Harold E. Lockwood, *Director of Animation*

Mike Ritter, *Head Editorial Dept.*

**SERVICES:** Complete production, including script writing, storyboard, sound recording, animation, editorial, original music, set design and construction, photograph promotion, advertising, distribution. Films for science, government, industry, labor, educational, medicine, and religion, for theatrical, non-theatrical, and TV use. Also slidefilms. **FACILITIES:** Sound stage; 16/35mm Mitchell, Arriflex and Cine Special cameras, 16/35mm projection, 16/35mm Moviolas, Ampex and Magnasync recorders. Oxberry animation equipment, lighting, grip, generator and transportation equipment. Screening, theater projection, and editing rooms; sound and music libraries. Film storage capacity of 24,000,000 feet.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *System Program Management - A. Concept, B. Definition, C. Acquisition*; *R & D Viet Nam*; *C-130 Aircraft - A. Introduction, B. Familiarization Exterior, C. Familiarization Top & Interior* (U. S. Air Force); *Pathfinders from the Stars* (U. S. Coast Guard & Geodetic Survey); *Howard University and the Changing Society* (Howard University); *R & D 1967* (U. S. Army); *Stroke* (Veterans Adm.); *Hazards of the Flight Deck*; *Search for Excellence* (U. S. Navy); *Guided Missile Launching System MK7* (Defense Supply Agency); *It's Called S.A.S. - Stable and Sure*; *Take It Easy* (Federal Aviation Agency); *The Sky's the Limit*; *Public Relations in Law Enforcement*; *Examination of Stolen Cars*; *Searching the Crime Scene* (Federal Bureau of Investigation).

### PARAGON PRODUCTIONS

2930 M Street, N.W., Washington, D.C.  
20007

Phone: (202) 333-3252

Date of Organization: 1956

Wm. B. H. Legg, Jr., *President-Exce. Prod.*

Frances R. Millington, *Production Dir.*

W. L. Stuyvesant, *Director of Photography*

Sharon Farr, *Art & Animation Director*

Barbara R. Blair, *Writer-Script Editor*

### PARAGON PRODUCTIONS:

**SERVICES:** Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials; **FOTO-MOTION**, animation, live action. **FACILITIES:** Facilities for 16mm motion picture and television commercial productions.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Step Ahead*; *A Challenging Career* (American Podiatry Assn.); *A Changing Role* (American Nursing Home Assn.); *Fastest Transmission in the West*; *Annual Report*; *Opeon* (University Computing Co.); *Epilepsy - An Invisible Disease* (The Epilepsy Foundation); *New Drying Methods* (Corn Industries Research Foundation); *So You're Going to Paint Your Boat* (SavCote Mfg.). **TV COMMERCIALS:** for Morgan's Wonder Boy; Rockville Ford; Carolina Barbecue; Rinaldi's Take Home (Bailey & Mockbee Adv.); Corn Drying Series (Corn Refiners Assn. & U. S. Dept. Agriculture); Scan Stores; Rocket Room; The Epilepsy Foundation; Salvation Army; Parkway Dodge; American Podiatry Assn.



### Sun Dial Films, Inc.

Carl Ragsdale Associates, Inc.

3133 Copperthwaite Lane, Washington, D.C.  
20007

Phone: (202) 333-6767 (Hardy Glenn in charge)

(See complete listing under New York City)

### SCREEN PRESENTATIONS, INC.

10524 Detrick Ave., Kensington, Md. 20795  
Phone: (301) 946-1770

Date of Organization: 1964

C. David Gerber, *President*

Claude Bache, *Vice-President*

Herbert Awe, *Vice-President*

Jeanne M. Gerber, *Secretary-Treasurer*

John Carter, *Writer-Director*

**SERVICES:** Motion pictures, slide films, TV spots, live and animated. Script writing services. **FACILITIES:** Creative department for writing and direction; editorial rooms for 16/35mm; screening theater for interlock projection; 16/35mm camera and production equipment, field recording equipment for location sound work; animation facility with Oxberry stand.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gitmo* (Directorate for Armed Forces I & E DOD); *Cachalot Deep-Diving System* (Westinghouse Elec. Corp.); *Seabees in Vietnam* (U.S. Navy); *Dash Helicopter ASW System* (8 scripts-Cyrodynne Corp.); Sherman Fairchild Technology Center (Fairchild-Hiller Corp.).

## MARYLAND

### HALLMARK FILMS & RECORDINGS, INC.

1511 E. North Ave., Baltimore, Md. 21213  
Phone: (301) VE 7-3516

Date of Incorporation: 1960

Maxwell Brecher, *President*

Beatrice Canter, *Vice-President*

Ernest Barger Jr., *Art & Animation*

Daniel Wijango, Jr., *Editor*

Louis Mills, *Sound Dept.*

**SERVICES:** Motion pictures, sound slidefilms, filmographs, kinescopes, air checks, medical teaching films, TV commercials. **FACILITIES:** Techniscope camera, sound stage, 35/16mm Auricon, Bell & Howell, Arriflex cameras, editorial rooms, Moviolas, 16/35mm projection, animation stand, 16mm Westrex sync & 74" Ranger recorders. Puppet stage, location truck.

## MARYLAND:

### HALLMARK FILMS AND RECORDINGS:

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *GrassTex and LayKold Tennis Courts* (Chevron Asphalt Co.); *The Somebody Who* (United Appeal); *Clinical Peritoneoscopy* (Warner-Chilcoat Pharmacol Co.); *Finding a Way to Employment Success* (Dept. of Vocational Education); *The Life and Times of Parkinson* (Dr. Charles Van Buskirk). SLIDEFILM: *Your Employment Application* (Dept. of Employment Security).

### MILNER-FENWICK, INC.

3500 Liberty Heights, Baltimore, Md. 21215  
Phone: (301) 664-4221

Date of Incorporation: 1956

Ervin M. Milner, *President*  
Glenn Burris, *VP in charge of Production*  
William Walsch, Jr., *Production Supervisor*  
Ted Kliman, *Writer-Director*

**SERVICES:** Scripts, storyboards, live photography, animation, industrial exhibits, sales presentations, editing, opticals. **FACILITIES:** Sound stage, mobile studio van with 16/35mm equipment. All services and equipment for production rentals.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Port Preparedness* (Maritime Adm.); *On-the-Job Training* (U. S. Dept. of Labor); *Your First 80 Days* (U. S. Marine Corps); *Supply Overhaul* (U. S. Navy); *In Congress Assembled* (Dept. of Defense).

### MONUMENTAL FILMS & RECORDINGS, INC.

2160 Rockrose Ave., Baltimore, Maryland  
Phone: (301) 542-8313

Date of Organization: 1950

John D. A'Hern, *President & Producer*  
Vernon Spedden, *Vice-President*  
C. Wilbur Taylor, *Secretary*  
Kenneth Resnick, *Editorial Chief*  
Kathrine A. Boyce, *Animation Dir.*  
Dottie Ayers, *Artist & Animator*  
Harding Roberts, *Camera Technician*  
Norman Vogel, *Camera Technician*  
Harry T. Brashear, *Sound Engineer*  
Judith Clodfelter, *Editor*  
Patricia A. Deitrich, *Office Manager*  
Daniel Lyons, *Editor*

**SERVICES:** Scripting, motion picture services, editorial services, sound recording, narration and voice, music sound effects, slidefilms, slides, TV commercials, industrial, commercial and educational films, sound recordings. **FACILITIES:** Sound studios; motion picture shooting stage; animation stand, BNC Mitchell, Arriflex, B & H, Auricon cameras; Cine specials, dollies; blimps; stage and location lighting, art department; recording studio with interlock projection; Ampex stereo console and allied recording equipment, 90' x 70' sound shooting stage; two smaller sound stages.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Air Base Master Planning* (U. S. Air Force); *President Lyndon R. Johnson—White House* (U. S. Treasury Dept.); *Courtesy in the Service* (Comm. of Internal Revenue Service, Sheldon Cohen); *NOL Ring Story* (U. S. Naval Ordnance Laboratory); *Medicare* (U. S. Social Security Administration); *The Day the Mail Stopped* (U. S. Post Office Dept.); *Fast's Couplings* (Koppers Co.); *Mark of Quality* (Schluderberg-Kurdle Co.).

### The Book You Need All Year Long

• Extra copies of this big 17th Annual Production Review issue are available on order (while supply lasts) at \$2.00 each, sent postpaid if payment accompanies order. Production Review and other annual issues are included in subscription at \$3.00 per year; \$5.00 for two years. Direct order to Chicago office at 7061 Sheridan Road Bldg

## VIRGINIA

### FRED L. FRECHETTE

#### MOTION PICTURE PRODUCTIONS

4615 West Broad St., Richmond, Va. 23230  
Phone: (703) 355-5332

Date of Organization: 1963

Fred L. Frechette, *Owner/Writer-Director-Producer*

**SERVICES:** Creation and production of motion pictures. **FACILITIES:** Not stated.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Renaissance of a Railroad* (Pennsylvania R.R.); *Pacemakers in Packaging; Men Who Talk to Metal* (Reynolds Metal Co.); *Behold Virginia; Focal Point* (Governor's Office, Commonwealth of Virginia); *Gripstop; The Forgotten Killer* (Gripstop Corp.); *The Magic Pin* (United Fund of Philadelphia Area); *Artmobile* (Virginia Museum of Fine Arts); *The Day the Fish Stopped Biting* (Lycoming United Fund, Williamsport, Penna.); *The Membership Card* (United Givers Fund of Richmond, Henrico & Chesterfield). TV COMMERCIALS: for *Luray Caverns* (Robt. Kline Agency); *Christian Children's Fund* (Cabell Eanes); Virginia Museum of Fine Arts.



### HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502

Phone: (703) 855-1911

Date of Organization: 1956

George Banks Haycox, *President*  
Robert Fischbeck, *Vice-President*  
James E. Mays, *Director of Scripts*  
Emie R. Hamblin, *Dir., Motion Picture Div.*  
Robert W. Davis, *Production Manager*  
Shirley Parks, *Editorial Dept.*  
Charles C. Venable, *First Cameraman*  
James C. Cando, *Sound Engineer*  
Joseph McIntire, *Motion Picture Processing*

**SERVICES:** Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording, editorial service and special effects. Slidefilm design and production. Motion pictures for sales training, public information, TV, medical research and instruction. **FACILITIES:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities, 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms. Specialized equipment for medical and scientific photography. 16mm b&w reversal processing. Full color and b&w still facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fishing Virginia's Saltwater Kingdom* (Virginia Department of Conservation and Economic Development); *Party Fair* (Tupperware International); *Structural Dynamics Research; Titan III Launch Vehicles and Payloads; Landing Loads Trunk* (National Aeronautics and Space Administration); *Parosteal Osteogenic Sarcoma of Bone-Treated By Hip Disarticulation* (Thiemeyer, Duncan, Holland and Spears); *Colonial Stores As Seen Through the Eyes of the Customer* (Mid-Atlantic Region Colonial Stores, Inc.); *The Safety Ambassadors* (Wilkins Chevrolet); *Focus of Progress* (Chamber of Commerce, Norfolk, Virginia); *Neptune Highlights, 1966* (Norfolk Professional Sports, Inc.); *SHORT FILMS: Hardship House* (Council for Home Ownership); TV SPOTS: for American Bakers Co-Operative; City of Norfolk—Norfolk Tour (Atlantic National Adv.); *Oil Heat* (Major and Bic Advertising).

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## MID-ATLANTIC STATES

## PENNSYLVANIA

### Metropolitan Philadelphia Area ANIMATION ARTS ASSOCIATES, INC.

1525 Walnut Street, Philadelphia, Pa. 19102  
Phone: (215) PE 5-0664

Date of Organization: 1963

Harry E. Ziegler, Jr., *President*  
Alice May Ziegler, *Secretary/Treasurer*  
Leonard E. Cooper, *Vice President*  
Darwood F. Taylor, *Animation Director*  
Adeleide J. Clymer, *Security Officer*

**SERVICES:** Technical and cartoon animation: motion pictures, stripfilms, slidefilms, storyboards, special effects, titles. **FACILITIES:** Creative animation art department with complete Acme and Oxberry plotting equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minuteman III Mark 12 Re-entry System; Minuteman III Mark 12 Re-entry System Program Overview* (General Electric, Re-entry Systems Dept.); *The Wyeth Story; Your Benefits as a Wyeth Salesman* (Wyeth Laboratories); *Ionic Conduction in Bi-Molecular Lipid Membranes* (Eastern Penn. Psychiatric Institute); *DuMont Promotional Film* (Emerson Radio Corp.); *Color Tuning Eye* (Phileo Corp.); *Enzymes in the Food Industry* (Bohm & Haas). SLIDEFILMS: *General Description of Electronic Switching System* (Bell Tel. Co. of Penn.); *Densitrol Application* (Precision Thermometer & Instrument Co.). TV COMMERCIALS: *Customer Service* (Philadelphia Gas Works—Lewis & Gilman); *Antennas* (Jerrold Electronics—Irving Gould Agency); *Lucite Paint* (DuPont—N. W. Aver & Son).

### CALVIN-DE FRENES CORPORATION

1909-19 Buttonwood St., Philadelphia, Pa. 19130

Phone: (215) 563-1656

Telex: CALDEFORP PIA S3-4316

Date of Organization: 1916

Date of Reincorporation: 1963

Stephen A. Ciechon, *President*  
Russell K. Spear, *Director of Marketing*  
Ronald Davis, *Office Manager*  
John Heidenreich, *Service Director*  
Edward B. Maguire, *Equipment Sales & Rental Agent*  
Henry D. McKee, *Art & Animation Director*  
Robert R. Collom, *Sound Director*  
John Goraj, *Plant Manager/Set Designer*  
Jack Polito, *Special Effects*  
Jack Mehlbaum, *Cameraman*  
George Dolan, *Cameraman*  
Paul Scaramucci, *Film Editor*

**SERVICES:** Motion picture and slide-film production from script to finished film. Motivation, TV and training films for business, associations and government agencies. 16/35mm services and laboratory facilities for producers, universities and industrial photographic departments. **FACILITIES:** Three-story building designed exclusively for motion picture production and services, 60 x 60 x 20 sound stage. Art and animation dept., Oxberry animation stand; special effects dept.; complete location equipment for sound or silent 16/35mm color and b&w production; sound studios with five 35mm magnetic or optical RCA sound channels, four 16mm magnetic channels, 16mm magnetic or optical RCA sound channels, 4 16mm optical equipment, 1 1/2" magnetic original recording and transfer channels, five editorial rooms; music libraries, film storage vault; carpenter & machine shop.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Someone You Can Trust—Someone You Can Be* (Smith, Kline & French Laboratories); Six productions *Nursing Aids Training Series* (FFGE Associates); four productions, *Advertising and Sales Promotion Course*

## PENNSYLVANIA CITIES:

### CALVIN-DEFRENES CORPORATION:

(Small Business Administration); Six productions, *Dance Curriculum*; 200 Years in Medical Education; *Signs of Success* (University of Pennsylvania); *Saturn IV B Space Station* (General Electric Co.); SLIDEFILMS: 20 for University of Pennsylvania through Office of Education. TV COMMERCIALS: for Town House pies (Aitken-Kynett) IVB Bank, Garden State Raceway (Bofinger Kaplan); WIP Radio, Metro Media Station; Hanover Products (Ringold-Kalish).

### CORNELL VISUAL AIDS COMPANY

6910 Market St., Upper Darby, Pa. 19082  
Phone: (215) JA 8-5494

Date of Organization: 1958

L. W. Cornell, *Creative Director*  
T. W. Parker, *Art Director*  
R. A. Parker, *Still Photography*  
R. L. Olmstead, *Cinematography*  
E. E. Bach, *Sales*  
F. M. Matys, *Sound Recording*

SERVICES: Audio-visual presentations: slides, filmstrips, sound slidefilms, associated promotional literature, sales and service. FACILITIES: Script writing, art, sound recording studio; still photography and motion picture facilities.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Sales Training Series (Lee Tire & Rubber Co.); *Ultrasonic Welding* (Sonobond Div.-Aeroprojects, Inc.); *The Changing Farm Market* (Farm Journal Magazine); *Industrial Fasteners* (Bethlehem Steel Corp.); *CATV Microwave* (Jerrold Electronics Corp.).

### HENRY GREGG, INC.

413 Upland Road, Havertown, Pa. 19083  
Phone: (215) 446-8143

Date of Organization: 1962

Date of Incorporation: 1967

Henry Gregg, *President*

SERVICES: Audiovisual consultant service. Scripts; production of slide presentations, sound slidefilms, motion pictures: sales meetings, sales training and employee training programs, sales presentations; sales promotion and public relations programs. FACILITIES: Art, photographic, filmstrip, motion picture and recording facilities available.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Magic of Masland Carpets* (C. H. Masland & Sons); *Talk About Fast* ("Pop" Rivets/USM Corp.); *Technical Data Center* (Copper Development Assn.); *Meeting Presentations* (Ridge Home Sales Convention-Ridge Pike Lumber Co.); *This Business of Conventions* (Continental Can Co.).

### RALPH LOPATIN PRODUCTIONS, INC.

1728 Chervy St., Philadelphia, Pa. 19103  
Phone: (215) LOcust 8-6644

Date of Organization: 1958

Ralph Lopatin, *President*

George M. Adams, *Vice-President*

Michael Levanios, Jr., *Vice-President*

Robert A. Wolber, *Vice-President, Gen. Mgr.*

SERVICES: Live photography, recording, animation, titling, editing, film distribution, filmagraph. FACILITIES: Air-conditioned studio, offices, editing room, animation dept.; screening rooms with 16mm interlock; dressing rooms, workshop, camera loading room, 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola equipment. Tele-Prompter & Oxberry animation camera with aerial image.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Captioned Films for the Deaf*; *NEA Language*; *New Science Reading Adventure* (Dept. IIEW); *Stockholders Report 1966* (Philadelphia Electric Co.); *Liturgical Conference*; *And*

### RALPH LOPATIN PRODUCTIONS:

*the World Looks at Us* (National Council of Catholic Men); *This One's for Jesus* (American Sunday School Union); *Thank You for Dialing*; *The Grass is Greener*; *Mr. Pennypacker and the Talking Machine* (Bell Tel. Co. of Penna.); *Philadelphia's Food City of Tomorrow* (English & French Food Distribution Center); *What Happens Next?* (Smith Kline & French); *Early Diagnosis and Management of Breast Cancer* (American Cancer Society); *This Precious Food* (Abbotts Dairies); *Delaware County Story* (Delaware C., Penna. Commissioners); *Rotonission* (Airborne Industries); *Carroway Talks About Taxes* (Internal Revenue Service); *Mr. Money* (Monsanto); *Catholic Protection, C Mk 1 Mod O Sonar System, Loading Mines Aboard Aircraft*; *Sailor With a Future* (U.S. Navy); *Town With Two Faces* (Penna. Dept. Internal Affairs). TV COMMERCIALS: for TV Guide; Bell Tel. Co. of Penna.; Acme Supermarkets; Fidelity Philadelphia Trust; P.S.F.S.-Philadelphia Savings Fund Society; Interstate Milk; Franklin Institute; Big Brothers; Penna. Traffic Safety; Penna. Highway Safety; Reading Railroad Penna. Liquor Control Board; Triangle Circulation Co.



### MUTSCHMANN FILMS

Box 398, Paoli, Pa. 19301

Studios: 520 Lincoln Highway, Frazer, Penna. 19355. Phones: (215) 647-2260; 647-2261.

Date of Organization: 1964

W. F. Mutschmann, *Executive Producer*  
S. G. Williams, *Production Manager*  
Mrs. H. C. Rubenstone, *Office Manager*

SERVICES: 8 & 16mm motion pictures, slide films, color and black and white photography, script to screen in-house capability, art and design for animation. FACILITIES: Eclair, Arri, and Cine cameras. Sound stage, editing, art studio and location lighting equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Red Feather* (Lancaster County United Fund); *Conventional Watch Assembly*; *Electric Watch Assembly* (Hamilton Watch Co.); *Beyond Agricola* (Foote Mineral Co.); *Big Switch* (Dresser Industries).

### NFL FILMS, INC.

250 N. 13th St., Philadelphia, Pa. 19107

Phone: (215) LO 3-6413

Date of Organization: 1965

Branch: One Rockefeller Plaza, Suite 791, New York, N.Y. 10020 Phone: (212) 765-2050

Ed Sabol, *President*

Daniel Endy, *Asst. to President*

Harry Weltman, *Vice-President charge of Marketing*

John J. Hentz, *Vice-President charge of Production*

David Marx, *Director of Photography*

John Mullen, *Comptroller*

Arthur Spieller, *Production Manager*

Conley Benfield, *Production Supervisor*

Steve Sabol, *Producer-Director*

Chris Shoch, *Producer-Director*

Robert Ryan, *Producer-Director*

Stanley Leshner, *Film Library Director*

Inez Aimee, *TV Sales*

SERVICES: Official motion picture production unit for member teams in the National Football League. FACILITIES: All necessary equipment and facilities for production of all phases of NFL football.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *NFL Game of the Week* (Syndicated on 106 TV Stations-Screen Gems); *Countdown to Kickoff* (all filmed segments for CBS); *Team Highlights* (National Brewing Co., Falstaff Brewing Co., Hamm's Brewing Co.); *Action/NFL - 25 Week TV Series* (American Express Co.); *Key Plays of Pro Football* (86 banks in U.S. and abroad).

## Metropolitan Pittsburgh Area

### THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa. 15222  
Phone: (412) 391-2550

Date of Organization: 1959

Robert A. Wolcott, *Owner/Prod. Manager*  
Carol M. Heuber, *Office Manager*  
William J. Wolcott, *Sales Manager*  
Leland Hartman, *Chief Animator*

SERVICES: Designed and/or animated motion pictures for television and industry, 16/35mm, color & B&W; Sound slidefilm production. FACILITIES: writing, storyboard, scoring, art and editorial; Oxberry 16/35mm animation stand; screening room, art and animation studio, editorial facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *G.E.S.U.N.D.H.E.I.T.* (American Iron & Steel Institute); *Alcoa Full-Service Team* (Fuller & Smith & Ross); *The Latent Image* (animated sequences-Lando Agency film); *Tinplate for the Midwest* (Mode Art Pictures, animated titles). SLIDEFILM: *Westinghouse Automatic Synchronizers* (Ketchum, MacLeod & Grove).



### Dynamic Films, Inc.

130 Seventh St., Pittsburgh, Pa. 15222

Phone: (412) 471-2780

William Matthews, *Manager*

(See complete listing under New York City)



### The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania

Phone: (412) ZE 0143

(See complete listing under Detroit area)

### WILLIAM W. MATTHEWS & CO., INC.

130 Seventh Street, Pittsburgh, Pa. 15222

Phone: (412) 471-2780

Date of Organization: 1960

Date of Incorporation: 1966

William W. Matthews, *President/Producer*

Katharine W. Matthews, *Vice-President*

William J. Devlin, *Vice-President of Sales/Producer*

Anita W. Rice, *Secretary, Treasurer*

Louis Sisk, *General Manager*

B. F. Jones IV, *Production Coordinator*

Bernadette Onaitis, *Resident Artist*

Don Lew, *Lecturer, Advisor* (Alfilms, Inc.)

SERVICES: Industrial motion pictures, shows, filmstrips, slide shows, TV-PR films, writing, photography, editing and film recording. Also sales meetings and presentations. FACILITIES: Studios, portable lighting and camera equipment for 8/16-/35mm motion picture production. Still photography.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *REZ-5* (PPG Industries); *Two-Way Turn-a-Round* (Dravo Corp.); *The Short Way Home* (Montefiore Hospital); *Rugged Wrought Iron* (A. M. Byers Co.); SLIDE PRESENTATION: *Cashless Economy* (Mellon National Bank); FILMSTRIP: *Come Catch a Rainbow* (PPG Industries); TV COMMERCIALS: for Librarian Recruitment (University of Pittsburgh & State of Pa.); Gas Appliances (Hope Natural Gas; Agency: Ketchum, McLeod & Grove); Allegheny Center (Ketchum, McLeod & Grove).

### The Most Complete Studio Reference

• These pages of detailed producer reference listings comprise the world's most complete buyer reference source to business and television film tape production facilities in the U. S. and abroad.



## MID-ATLANTIC STATES

### MODE-ART PICTURES, INC.

1022 Forbes Avenue, Pittsburgh, Pa. 15219  
Phone: (412) 391-1846

Date of Organization: 1938

James L. Baker, *Chairman of the Board & Chief Executive Officer*  
Robert L. Stone, *President*  
Ernest A. Egyed, *Secretary-Treasurer*

**SERVICES:** A complete motion picture production company specializing in communications of sales promotion, public image, educational and television productions. **FACILITIES:** Mitchell and Arriflex cameras; editorial (1, 2 or 6 head Moviolas) for 16/35mm picture and track editorial synchronizers with tape heads; foot pedal hot splicers; screening facilities including selsyn sync 16/35mm picture and track; lighting equipment includes full arc tungsten complement for studio or location shooting; mobile equipment with 3000 amp generator; recording studio; recording studio complete for photography and 8 channel mixing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Great Combination*; *Ultimet in Stainless Steel* (U.S. Steel Corp.); *World's Most Modern Plate Mill* (Bethlehem Steel Corp.); *Zell Space Cabinets* (Zell Mfg. Co.); *TL-110 Transloader* (Joy Mfg. Co.).

### RAY STEWART FILM PRODUCTIONS

132 Oakwood Avenue, Pittsburgh, Pa. 15229  
Phone: (412) 931-1030

Date of Organization: 1965

Ray Stewart, *Owner-Producer*

**SERVICES:** Sales promotion, public information and documentary films in 8/16/35mm. Travel and location photography, Filmograph productions and collateral services, editing and photography. **FACILITIES:** Cameras, sound recording and editing equipment; special equipment for Filmograph and quick-cut animation from opaque materials or color transparencies; editing and projection rooms. Camera equipment and photo lab for still photography.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Untitled sales promotion film; *Finishes for Aluminum* (Alcoa); two untitled sales promotion films (Centriblast Div., Joy Mfg. Co.); **TV COMMERCIALS:** for (Planned Parenthood Centers and Pennsylvania Heart Assn.).

### Other Pennsylvania Cities

#### WALTER G. O'CONNOR COMPANY

100 N. Cameron St., Harrisburg, Pa.  
Phone: (717) 234-5925

Date of Organization: 1952

Walter G. O'Connor, *President*  
George A. McNulty, Jr., *Vice-President & Exec. Producer*

James S. Campbell, *Director of Script Writing*  
G. Patrick O'Connor, *Asst. Dir. of Script Writing*

Paul Coulter, *Art & Animation Director*  
Donald B. McElwain, *Director of Photography*  
Frank Taylor, *Chief Sound Engineer*

**SERVICES:** Script to screen production of motion pictures and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated TV commercials. Also disc recordings, etc. **FACILITIES:** 4,600 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Comboline*; *Tapematic* (AMP, Inc.); *Miracle of Apples* (National Apple Institute); *Com-Packed for Power*; *A Place in His-*

#### WALTER O'CONNOR COMPANY:

*tory* (York-ShIPLEY Co.); *The Bell for Action*; 6-60 second TV commercials (Patriot-News Co.); *Total Rebar Service* (Brockner Mfg. & Supply Co.); *Mathematics Curriculum File Analysis* (Pennsylvania Dept. Public Instruction); **TV COMMERCIALS:** for (State Capital Savings & Loan Assn. and Dauphin Deposit Trust Co. Series of 12 for each).

### MASTERCRAFT TELEFILMS

41 East Market, Wilkes Barre, Pa.  
Phone: (717) 824-7120

Date of Organization: 1954

Marvin Berg, *General Manager*  
Hal Berg, *Production Director*  
Morey Wint, *Director of Photography*

**SERVICES:** 16mm color, b/w motion pictures; TV commercials, documentaries. Industrial filming for training & sales; sound slidefilm production; script writing, storyboards. **FACILITIES:** Production stage with lights, filming capability for single or double system on stage or location; animation stand; b/w processing; art & animation departments; sound booth.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Tapestries* (United Fund); *Sea Mist* (Trager Mfg. Co.-Roy Silver Agency); *A Tree of Life* (United Hebrew Institute); *American Beauty Pageant* (Promotional films—Pepsi Cola). **SLIDEFILM:** *House of Tomorrow* (Atlas Homes).

## ALABAMA

### SPOTTSWOOD STUDIOS

2520 Old Shell Rd., Mobile, Ala. 36607  
Phone: (205) 478-9353

Date of Organization: 1952

Manning Spottswood, *Owner, Producer*  
Maribeth Spottswood, *Office Manager*  
John S. Spottswood, Jr., *Production*  
Herb Skelton, *Sound*

**SERVICES:** Producers of 16/35mm films, slide films, filmstrips, television commercials, commercial photography. **FACILITIES:** Equipped for all types of sound and silent motion picture and filmstrip productions; location photography. Equipment includes Arriflex, Bach-Auricon cameras.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Cal-Tech* (Calhoun Jr. College); *As the Grass* (The Phoenix Co.); *Alabama Aviation* (Ala. Institute of Aviation Tech.). **SLIDEFILMS:** *Forget Me Not* (The Methodist Church); *Of Such Is the Kingdom* (Methodist Childrens' Village).

## FLORIDA

### Metropolitan Miami Area

#### COPRI INTERNATIONAL FILMS, INC.

953 S.W. 1st St., Miami, Florida 33130  
Phone: (305) 377-2051

Date of Organization: 1955

Eugene A. Prinz, *President*  
Mark Harris, *Chief Director*  
Jose D. de Villegas, *Animation Director*  
Reuben Guberman, *Chief Writer*  
Sarrino R. Costanzo, *Secretary*  
Manny San Fernando, *Production Manager*  
Reinaldo Pug, *Office Manager*  
Julio L. Roldan, *Prod. Coordinator*

**SERVICES:** Theatrical features; English dubbing; animation, TV commercials, industrials. **FACILITIES:** Sound 16 35mm; language dubbing; art staff; Oxberry animation stand; recording & mix-



## SOUTHEAST REGION

#### COPRI INTERNATIONAL FILMS:

ing stages; staff writers; directors; cameramen, etc.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Black Christ* (Copri International); *Destination Miami* (C. B. K. Film Enterprises); *Authentic Revolution*; *The Lucky Arrow*; *Cuerrilla Training* (U. S. Information Agency); *The Lions Are Loose*; *Normandie Niemen*; *Three Treasures*; *The Way of Youth* (Seven Arts Associated Corp.); *Dounfall* (Greek M. P.); *The Hidden Vault*; *Red Orchid*; *Forgers of London*; *The Yellow Snake*; *The Black Widow*; *Mysterious Magician*; *Room 13* (Roberts & Barry); *Air Commandos' 1350 M. P. Squadron Documentary*; *Land Survival-Educational-U.S.A.F.*. **TV SERIES:** *Prince Planet* (American Int'l. Pictures); *The Amazing Three* (W.P.I.X.).



### REELA FILMS, INC.

(Division of Wometco Enterprises Inc.)

65 N.W. Third Street, Miami, Fla. 33128  
Phone: (305) 377-2611

Date of Incorporation: 1951

Stanley L. Stern, *President*  
F. F. (Ted) Sack, *VP/General Manager*  
Al Dempsey, *Production Manager*  
Trevette Wilson, *Laboratory Manager*  
Joe Romano, *Business Manager*  
Ed Thompson, *Still Dept. Manager*  
Merrill Vann, *Photo Offset Manager*  
David Edwards, *Expediter*

**SERVICES:** Laboratory: processing of 35mm color & b/w positive/negative, sound tracks, hi-contrast; 16mm color & b/w positive/negative, and reversal positive/negative equipment is hi-speed spray, color reversal equipment is hi-speed with Ektachrome Commercial Original (ECO-2/7255) and MIE 4 (ER) capabilities. Printing: double 8/16/35mm blow-up and 35/16 reduction, scene-to-scene color correction on B&H Model C plus full line of contrast printing on B&H and DuPugh equipment. Ultrasonic cleaning; 16/35mm print-thru or yellow-lettered edge numbering. Sound: studio & location recording (Nagra, Ampex, Magna Sync, sync or wild; 16/35mm multi-channel mixing; 16/35mm RCA optical transfers, 16/35mm interlock projection for screening or post recording; music and sound effects selection. Editorial: complete editorial services including 16/35mm editing equipment. Animation art, preparation and photography. Kinescope transfers of video tape recordings; film vaulting and library print service. Complete variety Eastman Kodak professional film products. Contrast production crews and personnel and special requests. **FACILITIES:** 40' x 45' sound stage complete with lighting control boards, dark room & dressing rooms. 2 fully equipped recording studios complete with dubbing, narration and projection facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** C.B.S. *Arthur Godfrey-Miracle of Broadcasting* (Lee Mendelson Productions); *Marco Island TV Spots* (Deltona Corp.); *Orkin Exterminator* (Telekon Productions); *Aerial Photography Opener* (Peekskill Enterprises); Jackie Gleason Show; *Gabriel Heater on Medicare* (Dept. H.E.W.).



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

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## SOUTHEAST REGION:

### Metropolitan Miami Area:

#### SOUNDAC COLOR PRODUCTIONS, INC.

2201 S.W. 59th Terrace, P.O. Box 2167,  
Hollywood, Fla. 33022  
Phone: (305) 945-0562

Date of Organization: 1952

Robert D. Buchanan, *Exec. Vice-President-Gen. Mgr.*

Richard H. Ullman, *President*

Clarence M. Schleh, Jr. *Vice-President, Dir. Production*

Robert Biddlecom, *Technical Director*

**SERVICES:** Motion pictures for TV, sales training, education, public relations; specializing in animation and animated syndicated services for TV. Advertising consultation and creation of point-of-material. Special experience in Spanish language production for theater and TV advertising. **FACILITIES:** Complete production equipment for 16mm color; Oxberry animation stand; Maurer, Arriflex cameras; lighting and sound equipment for studio and location production.

**RECENT PRODUCTIONS AND SPONSORS**  
TV COMMERCIALS: Red Stripe Beer (McMillan Adv.); Libby's Fruit Nectars; Skippy's Peanut Butter (Lennen & Newell); Charleston Chew (Arnold & Co.); Cafe Rico (J. Walter Thompson); South Pacific Restaurants (Creative Consultants).

#### TEL-AIR INTERESTS, INC.

P.O. Box 267 Gratigny Branch, Miami, Florida  
33168

Phone: (305) 681-6362

Date of Organization: 1960

Grant H. Gravitt, *President*

Charles Allen, *Vice President*

M. L. Gravitt, *Secretary-Treasurer*

**SERVICES:** Motion picture production, cinematography, editing, sound recording, script writing, record pressing, high speed audio tape duplicating, distribution. **FACILITIES:** 16/35mm motion picture equipment; 1/4 inch and 16mm recording with electrical interlock Ampex, and Magnasync; studio; narration booth; editing room; music and sound effects.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Greyhound Derby* (26 episodes-Creative Marketing, Inc.); 1966 *Miss U. S. A. Pageant*; 1966 *Miss Universe Pageant* (Miss Universe, Inc.); *Where the Champions Race* (Gulfstream Park); *First at the Finish* (Hialeah Racing Course); *Fasten Your Seat Belts; Orange Bowl Jamboree* (Florida Dev. Comm.); *Inside Racing* (12 week TV series-TEL-AIR Interests, Inc.); *That Plantation Pride* (Plantation Chamber of Commerce). **TV COMMERCIALS:** for Flagler Kennel Club (Advertising Associates); *Exotic Gardens* (Saunders, Bell); *Diet Rite Cola* (D'Arcy).

#### Van Praag Productions, Inc.

Studio City, 1954 N.E. 151st St., North  
Miami, Florida 33162

Phone: (305) 949-4557

J. Reagan, *Manager*

(For complete listing see New York City)

#### VPI of Florida

925 N. Lake Drive, Hollywood, Florida

Phone: (305) 927-3369

(See complete listing under New York City)

## Fort Lauderdale Area



#### Filmex South, Incorporated

2801 East Oakland Park Boulevard, Fort  
Lauderdale, Florida

Phones: (305) 564-7671

Jack Drury, *Executive in Charge*  
(See complete listing under New York City)

#### FLETCHER SMITH STUDIOS, INC.

259 S.W. 21st Terrace, Ft. Lauderdale, Florida  
Phone: (305) 581-7300

Date of Organization: 1932 (New York City)

Date of Incorporation: 1944 (New York State)

Fletcher Smith, *President*

Janet Smith, *Vice-President*

Marie A. Dehn, *Secretary, Treasurer*

**SERVICES:** Production of motion pictures for industry and television, sound recording for motion pictures, records, radio. Scripts for TV and radio commercials, specializing in comedy. **FACILITIES:** Sound studio; editing and projection; 16mm and 35mm equipment; music library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Fun and Games* and *Westinghouse Future Forum* (Westinghouse); *Salvation Army Fund Raising Campaign*. **SLIDEFILM:** *The Space Age* (Westinghouse); **TV FILMS:** *Conni Gordon Show* (Conni Gordon Pub. Co.).

#### TOUCHSTONE PRODUCTIONS

834 S.W. 11th St., Ft. Lauderdale, Fla.  
Phone: (305) 523-9648

Date of Organization: 1964

R. C. Touchstone, *Producer-Writer*

Jo Ann Goss, *Secretary*

Ken Twaddell, *Still Picture Production*

Robert Goss, *Director of Photography*

**SERVICES:** 16/35mm motion pictures, TV documentaries and commercials, slidefilms. **FACILITIES:** Film editing department; portable camera and sound for location work.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *New Horizons* (Commonwealth of Kentucky); *Kids and Dogs* (National Dog Derby); *That Florida Flair* (A.O.P.A./The Diplomat Hotel); travelogs, short subjects for Florida Development Commission. **TV COMMERCIALS:** for Castro Convertibles, Grosse Pointe Furniture, Hale Piano and Organ Company, Thom McAnn-Shoebat, Gateway Rambler.

## Other Florida Cities

#### THE BARTON FILM COMPANY

4553 Waller St., Jacksonville, Florida 32205

Phone: (904) 389-4541

Date of Organization: 1953

Reorganized: 1965

Donald E. Barton, *President*

Lec O. Larew, *Assoc. Producer*

Georg C. Brohin, *Photography*

Neil Mengel, *Sound*

Ralph Haeg, *Editing*

Rebecca Hysler, *Administrative Asst.*

**SERVICES:** 16/35mm motion pictures for industry, industry public relations, promotion, sales training, product information, motivation, employee indoctrination; TV commercials and productions. Complete creative, writing and production staff; producer services. **FACILITIES:** 40' x 60' air-conditioned sound stage with heavy-duty lighting; 16mm and 35mm sound and silent photographic equipment; hydro-dolly; interlock projection; complete editing facilities; separate narration recording studio; music and sound effects library; animation and title stand, hot press titles; sound mixing; talent file.

## BARTON FILM COMPANY:

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Suwannee Sojourn* (Stephen Foster Memorial Comm.); *Decompression Sickness in Flight* (U. S. Air Force); *Moore Modern Methods* (Moore Dry Kiln Co.); *Gator Bowl Highlights*; *Texas A&M vs Georgia Tech* (Gator Bowl Assn.). **TV COMMERCIALS:** for Winn-Dixie Stores (William Cook & Associates); Sunbeam Rolls (Quality Bakers of America); State of Florida (Florida Development Comm.).

#### CLOSE PRODUCTIONS

163 San Carlos Boulevard, Ft. Myers Beach,  
Florida 33931

Phone: MOhawk 4-6166

Date of Organization: 1965

Branch Office: 114 N. Wayne Ave., Wayne,  
Pa. 19807. David J. Flood, *Creative Vice-President*

E. Burt Close, *Owner*

**SERVICES:** Production of custom-made sound filmstrips, color slides. Readymade filmstrips on sales training, service station management and safety, sales incentive contests, sales training programs and meeting display devices. **FACILITIES:** Photographic studio for production of filmstrips and slide presentations.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Spectral Color Range* (National Lead); *The Future is Yours . . . As a Salesman* (Quality Bakers of America); *Safety is Your Job* (Penna. R. R.); 9000 Series Announcement Film (UNIVAC); *The Two Faces of Tape*; *Only Money*; *How to Stack the Odds in Your Favor* (Permacel Div., Johnson & Johnson); *Steady Diet* (DuPont).

#### GOODWAY PRINTING COMPANY

102 Lakeview Bldg., North Palm Beach, Fla.

33403

Phone: (305) 848-5260

Date of Organization: 1929

Beryl J. Wolk, *President*

Donald L. Wolk, *Exec. Vice President*

Stuart B. McIver, *Manager, Writer-Director*

David R. Englund, *Director of Photography*

Richard B. Logan, *Editorial Director*

John J. Boyle, *Corporate Art Director*

**SERVICES:** Production of 16mm industrial, business, sales promotion, training, public relations and technical motion pictures from research and script development through release printing. **FACILITIES:** Studio, editorial and office facilities; Arriflex, Bell & Howell cameras; Moviola; Magnasync sound recording equipment; lighting equipment; equipment for underwater photography.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Million Acre Playground* (Central & So. Florida Flood Control District); *The National Dividend* (Perry Publications); *Eagle in the Everglades*; *JTF17A-20 Maintainability* (Pratt & Whitney Aircraft); *Automated Beam Stop* (Molecular Research, Inc.).

#### HACK SWAIN PRODUCTIONS, INC.

16S5 Fortuna St., P.O. Box 5396,

Sarasota, Florida 33579

Phone: (813) 955-1706

Date of Organization: 1960

Hack Swain, *President*

Tony Swain, *Vice-President*

Mike Swain, *Vice-President*

Marie Swain, *Secretary-Treasurer*

**SERVICES:** Production of 16mm industrial, educational, documentary and training films; TV spots; 35mm spots, slidefilms, stripfilms. **FACILITIES:** Editing facilities for 16/35mm including sound, interlock projection and sound equip-

☆ For year-around reference to specializing producers of business film/tape media, use these detailed listings in the 17th Annual Production Review with their complete references.

**HACK SWAIN PRODUCTIONS:**

ment; ¼" Nagra tape sync system & 16mm Amega recording equipment; Bell & Howell sound projectors. Available camera equipment: Cine Special, Auricon, Arriflex, Bell & Howell lighting.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Quality 5* (Cypress Gardens, Marineland, Busch Gardens, Weeki Wachee, Silver Springs); *Sports Fishing at Marco Island*; *Marco, Your Island in the Sun* (Marco Island Development Co.); *Friend or Foe*; *Deer Santa* (Silver Springs). **SLIDEFILMS:** *Opportunities Unlimited* (Lehigh Acres Development Co.); *Big Change in Florida* (St. Petersburg Times). **TV COMMERCIALS:** Weeki Wachee; Marco Island (Patrick Duffy Agency); C & P Telephone Co. of W. Va. (Fahlgren & Associates).

**PUERTO RICO****DELTA FILMS INTERNATIONAL, INC.**

152 Tetuan St., San Juan, P.R.  
Phone: 725-7920

Date of Organization: 1956

**Branch Offices:** New York: 15 West 46th St., New York, 10036. Phone: (212) 582-5711. Klaus Werner, *Manager*, Dominican Republic: Producciones Dominicanas C. por. A., Calle Mercedes 17, Santo Domingo. Rosendo Sepulveda, *Manager*. Akos Litsek, *President*. Horacio Sidney, *Creative Director & Sales*. Mary Multhof, *Treasurer*. Atilla Futo, *Director of Photography*

**SERVICES:** Creation and production of TV and theater commercials in color and b&w. Creation and production of documentary films, specializing in educational or technical subjects. Production of two weekly newsreels for Puerto Rico and the Dominican Republic, used simultaneously as media for insertion of color commercials. **FACILITIES:** Complete facilities for production, both video and audio, with the exception of laboratory facilities. All laboratory work and opticals processed in New York City.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** for Eastern Air Lines; Puerto Rico Telephone Co. (Badillo, Inc.); Singer Sewing Machine; National City Bank (J. Walter Thompson); Chase National Bank; Maxwell Coffee; Don Q Rum (Young & Rubicam); Jade East (Swank-Shaller-Rubin); Correctol (Pharmaco-N II & S); Dubonnet Wines (Schenley-Bliss/Grunewald); Camel Cigarettes (William Esty); Ajax (Norman, Craig & Kummel); Max Factor Lipsticks (McCann-Erickson); Mazola Corn Oil; Libby's Ketchup; Vel Detergent (Colgate-Lennen & Newell); Friendship Cottage Cheese (Borden's-Chalek & Dreyer); Instant Fudge (General Foods-Bliss/Grunewald); Mirinda Soft Drink (Pepsi-Cola Int'l.).

**VIGUIE FILM PRODUCTIONS, INC.**

Lamar Corner to Salaman, Hato Rey, P.R.  
Phones: 766-0235; 766-0236

Date of Organization: 1950

Juan E. Viguie, Jr., *President*  
Manuel R. Navas, *Vice-President*  
Salvador Tio, *Vice-President*  
Liana Rosa Toledo, *Administrator*

**SERVICES:** 16 and 35mm b&w and color commercial spots; documentary films for government and private organizations; TV and theater newsreels; editing; single and double-system photography; animated commercials. **FACILITIES:** Two sound studios (50' x 50' and 34' x 20'); cutting rooms; 35mm and 16mm b&w laboratory; kinescope facilities; processing, printing; music library.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Our Daily Water* (P. R. Aqueduct Authority); Special Christmas Docu-

**VIGUIE FILM PRODUCTIONS:**

mentary for Vietnam (Viguie Film Prods.). **TV COMMERCIALS:** for Lux Soap (National Export); Captain Action & Motorific Boats-Ideal Toys (Grey Advtg.); Leche Fresca (West Indies Advtg.); Schlitz/Amstel Beer (Lennen & Newell of P. R.); Kellogg's (J. Walter Thompson); Credito & Ahorro Ponceño Bank (color animation); El Mago rice (Lennen & Newell); Dodge 1967 (Siboney Advtg.); Pertussin Cough Syrup (Norman, Craig & Kummel of P. R. Inc.); Palmolive-Colgate Palmolive (Norman Craig & Kummel of P. R.).

**GEORGIA****Metropolitan Atlanta Area****COLONIAL FILMS, INC.**

71 Walton Street, N.W., Atlanta, Ga. 30303  
Phone: (404) 525-5377

Date of Organization: 1947

Date of Incorporation: 1961

Taylor E. Hoynes, Sr., *President*  
Clarence B. Glover, *Industrial Sales*  
Taylor E. Hoynes, Jr., *Industrial Sales*  
John E. Sajem, *Director of Art & Prod.*  
Margaret A. Sullivan, *Editor, Writer*

**SERVICES:** Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, sales, training, education and sales meetings. Art, photography, editorial, writing and research services. Recording services available. Animation and production quantity prints. **FACILITIES:** 6,000 sq. ft. housing equipment, business offices, etc.; photographic and animation equipment. Audio equipment available; Neumann condenser microphones; Altec console with amplifiers; Ampex ¼" multi-channel magnetic recorders; Fairchild recording lathe with Gramplan inverse feed-back cutter.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Let's Look at the Learner*; *Looking at Visual Aids*; *Looking at Teaching* (Colonial Films); *The Labor Calculator* (Norris & Co.). **TRANSPARENCIES:** *Mathematics-Overhead Transparencies*; *Using the Library* (Colonial Films).

**Dynamic Films, Inc.**

133 Carnegie Way, N.W., Atlanta, Ga. 30301

Phone: (404) 524-7211

Don O'Reilly, *Manager*

(See complete listing under New York City)

**PROVENCE PRODUCTIONS, INC.**

477 Armour Circle NE, Atlanta, Georgia 30324

Phone: (404) 573-2968

Date of Organization: 1965

Gerald M. Crowder, *President*  
Jerry Brown, *Vice-President, Producer*  
Harriet Laurence, *Secretary*  
Bill Lieder, *Director, Producer*  
George Watkins, *Production Manager*  
Jerry Harkness, *Editor*  
Bill Brady, *Sound Engineer*  
Dick Henderson, *General Sales*

**SERVICES:** Motion pictures, TV films and commercials, productions in 16 35mm. **FACILITIES:** Creative department, air conditioned sound stage, insert stage, make-up and dressing rooms, 16/35mm editing rooms; 16 35 sound, studio or location sound.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Fabulous Playground* (Lake Spivey Park); *Taken for Granted* (Southern Bell Tel.-Tucker Wayne); *Miracle on the Mountains* (Berry College); *Moon River* (Southern Cross Sleep Products-Coinmark); *Discotheque* (National NuGrape-Chuck Shields).

**SOUTHEAST REGION****VPI of Atlanta, Inc.**

1140 Peachtree St., Atlanta, Georgia

Phone: (404) 873-2848

(See complete listing under New York City)

**FRANK WILLARD PRODUCTIONS**

1842 Briarwood Rd., N.E., Atlanta, Ga. 30329

Phone: (404) 634-2433

Date of Organization: 1952

Frank H. Willard, Jr., *Writer Director*  
Judge E. Jackson, *Field Production Manager*  
Shirley Bigger, *Production Manager*  
Sam Cravitz, *Sound Engineer*  
Lamar Tutwiler, *Editor*

**SERVICES:** 16/35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. **FACILITIES:** Film studio building, air-conditioned sound stage and editorial facilities, three 16/35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex ¼" tape and turntables; 11-channel audio inputs; 16mm projector selvsyn interlocked with dubbers for mixing and trail screening; 2 music libraries on disc and tape; silent and studio cameras; camera dolly, Mole-Richardson microphone boom, complete studio lighting and grip accessories in sound stage; location trailer; underwater blimps for 2 16mm cameras.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Una Industria Para San Miguel*-Latin America (Conway Research); *Paper Forest* (Southern Pulpwood Assn.); 1966 *Georgia Tech Hi-Lites* (Georgia Tech); *Blizzard Girl* (Coca-Cola Co.); *RC Cola Contest* (Royal Crown Cola Co.). **FILMSTRIP:** *The Girl from Coca-Cola* (Coca-Cola Co.). **TV COMMERCIALS:** for Pomona Products Co.; Dynamic Carpet Cleaner Co.; Colonial Stores; Dynamic Tile Cleaner Co.; Atlanta Symphony; Piedmont Airlines-Liller Neal Battle & Lindsey.

**KENTUCKY****VOGUE FILM PRODUCTIONS, INC.**

P.O. Box 20126, 9701 Taylorsville Rd.,

Louisville, Ky. 40220

Phone: (502) 267-7436

Date of Organization: 1950

Edw. A. "Jack" Price, *President*  
William DeJarnette, *Director, Production*  
Elise Meyer, *Creative Director*  
George Weimann, *Director of Photography*  
Robert King, *Production Assistant*

**SERVICES:** Complete creative and production facilities for 16 35mm motion pictures and slidefilms for sales, training, public relations, business, education and TV. Creating and staging shows for sales meeting and conventions. **FACILITIES:** 16 35mm production equipment, including sound studio, set-building facilities; complete location equipment in a mobile unit.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Renault Showboat* (Renault, Inc.); *Self-Lavelling & Washability*; *What a Woman Wants*; *Adjusta-Glide Shocks & Wheels*; *Superthrust* (General Electric Co.). **SLIDEFILMS:** *The Many Sides of Charlie Wade* (F1 Du Pont de Nemours); *Electronic Cooking with the GE Versatronic Range*; *The Top Story*; *Green Dot Dependability*; *Let George Do It*; *The 25th Hour* (General Electric Co.). **TV COMMERCIALS:** Citizens Fidelity Bank (Zimmer-McCluskey-Lewis); Live Shows for Renault; General Electric Co.; Brown-Forman Distillers Corp.

## SOUTHEAST REGION:

### LOUISIANA



#### AVALON DAGGETT PRODUCTIONS

P.O. Box 14656, 539 Park Boulevard,  
Baton Rouge, La. 70808  
Phone: (504) D1 2-7974

Date of Organization: 1950

Avalon Daggett, *Owner, Writer & Director*  
Jesse Davis, *Editor*  
Mrs. Elaine Miller, *Office Manager*

SERVICES: Motion pictures for public relations, sales, training, education and TV. FACILITIES: Mitchell, Cine-Special and Bolex cameras; lighting and sound equipment for studio and location; editing room; all production facilities available.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Signs, Signals & Safety* (Louisiana Dept. of Highways); Others in production for the Louisiana Dept. of Highways; Mississippi Dept. of Highways, Louisiana Dept. of Education, Marcantel Co.

#### BROOKS READ & ASSOCIATES, INC.

251 Florida Street, (P.O. Box 2345) Baton  
Rouge, Louisiana 70821  
Phone: (504) 343-1715

Date of Organization: 1965

Brooks Read, *President*  
Maureen H. Read, *Vice-President*  
Glenn Ducote, *Secretary-Treasurer*  
Gus Cranow, *Art Director*  
Millard F. Cranch, *Film Director*

SERVICES: Motion pictures, television commercials, news filming, audio recording and duplication, film library. FACILITIES: Small motion picture studio; audio studio. Auricon, Bolex and Bell & Howell cameras. Ampex and Magnecorder audio equipment; art.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The City That Cares* (United Givers Fund of Greater B.R.); *Higher Education* (Public Affairs Research Council); *Cajun Country* (Breaux Bridge Fine Foods Co.); *La. National Guard* (Assn. of La. Electric Coops.); *La. Radiant* (Ed Reed Organization); Publicity (Sigma Productions/Otto Preminger); 1966 *Year-End Report* (U.S. Sen. Russell Long); *Lake D'Arbonne* (D'Arbonne Lake Commission); State Fair Audiovisual Exhibit (La. Dept. Education). SLIDEFILM: Farm Bureau (La. Farm Bureau Federation). TV COMMERCIALS: for Dixie Electric; Assn. of La. Electric Coops.; John Covington (Agency-Self); Hall for Congress (Advertising Promotion Assn.); Guidry for Congress; Gravel for U.S. Senate (Ed Reed Organization); La. AFL-CIO; WWL-TV; KNOE-TV; D. W. Parker.



## Real Facts for Sponsors

—evidence of suppliers' 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 company in these pages.

## NORTH CAROLINA

### WALTER J. KLEIN COMPANY, LTD.

1214 Elizabeth Ave., Charlotte, N.C. 28204  
Phone: (704) 377-1646

Date of Organization: 1948

Walter J. Klein, *President*  
Elizabeth G. Klein, *Vice-President*  
Richard Klein, *Account Manager*  
Diane Bowden, *Distribution Director*  
M. B. Brosius, *Administration Supervisor*  
John Clifford, *Technical Director*

SERVICES: Production, distribution, updating of 35/16/8mm motion pictures in following categories: television, public service, sports, travel, sales training, public relations, industrial and technical. FACILITIES: Own building with sound stage, art studio, film screening room, sound recording room, film vault, editing room, darkroom, distribution rooms, and general offices. Ampex, Magnecord, Stellavox, and Rangertone sync recorders, music library, heavy lighting. Writers, editors, photographers, recording technicians.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ninety Hours to Nairobi* (Black & Decker Mfg. Co.); *Community Action for Beauty* (Chevron Chemical Co.-Ortho Div.); *My Dog the Teacher* (Allen Products Co.-U.S. Humane Society); *Your Move* (P. A. Sturtevant Co.); *The Toughest Test of All* (AP Parts Corp.); *An American in the Ethiopian Highland Rally* (Carreras Overseas, Ltd.); *America's Champion Cook* (Shelco, Inc.); *She Planteth a Vineyard* (Agrico Chemical Co.); *Gardens of America* (Velsicol Chemical Corp.); *My Last Race* (Coca-Cola Co.).

## TENNESSEE

### CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.  
Phone: (615) 267-4302

Date of Incorporation: 1953

James E. Webster, *Pres. & Exec. Producer*  
Betty T. Webster, *Vice Pres. & Treasurer*  
Thomas Crutchfield, *Secretary*  
Erven Jourdan, *Director of Production*

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Complete commercial still photography dept., including color negative and type "C" print processing equipment. FACILITIES: Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmRama lenses; lighting equipment; complete art and animation department. Permanent creative staff — writers, directors and musical director. Company plane for conferences, aerial and location photography.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The VP Boiler* (Combustion Engineering, Inc.); *The Hand That Feeds You* (Morrison Cafeterias Consolidated, Inc.); *Power Building Blocks* (U. S. Air Force); *The Story of Adjusta-Form* (Duplex Div. of Temco); Films for Cessna Aircraft Co., Evinrude Motors, King Seeley (Thermos Div.); Jos Schlitz Brewing Co.; *Yucatan Holiday* (Winchester-Western). SLIDEFILMS: *You're in the Floor Show* (Morrison Cafeterias Consolidated, Inc.); *Our Gal Sal* (Coca-Cola Co.); *Best Mobile Homes* (Best Mobile Home Sales, Inc.); The Dorsey Story (Dorsey Trailers). TV COMMERCIALS: for Southern Cross Industries, Inc. (Coinmark Agency); Crown Ford (Andrews Advtg. Agency).



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

## AMERICAN DIVERSIFIED SERVICES

Box 975, Kingsport, Tennessee  
Phone: (615) 239-9301

Date of Organization: 1960

John Dallas, *Sales Manager*  
Ronald Edwards, *Creative Director*  
Linda Cash, *Office Manager*  
Tom MacNeer, *Director, Photography*

SERVICES: Motion pictures and filmstrips for industry, business, education, tv, etc. Distributor of films to tv and non-theatrical sources. FACILITIES: For live action and animation photography, sound recording, editing, dubbing, film inspection and distribution.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Years Ahead* (Eastern Kentucky University); *The Golden Age* (Reynolds Plastics); 217 Southeast Proprietary). SLIDEFILMS: *Aeons of Brick* (General Shale Products); *The Second Market* (WLEX-TV).

### REEDER PRODUCTIONS, INC.

James Agee Memorial Studio, Tobler Lane,  
Knoxville, Tenn. 37919

Phone: (615) 588-8181

Date of Organization: 1964

Branch Office: 417 Garfield Ave., Glendale,  
Calif. 91204. Phone: (213) 246-4265.

Thomas W. Taylor, *in charge*

W. Fleming Reeder, *President*  
Thomas W. Taylor, *Sales Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures for industry, television and education. Slidefilms and other presentations. All services from original script to release print. FACILITIES: Offices in new, city-owned studio, 100'x80'x28'. Carpenter shop; make-up rooms, storage and editing rooms; studio and location equipment. Lights, camera, sound.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highland Sounds*; Untitled film (Maryville College); *More Than a Push-button* (Institute of Electronics); *Area Survey* (Aluminum Co. of America-Tenn. Div.). TV COMMERCIALS: Conwood Corp. (Show Biz, Inc.).

### Metropolitan Memphis Area

#### CADWELL PRODUCTIONS, INC.

402 S. Second St., Memphis, Tenn. 38103  
Phone: (901) 526-1453

Date of Organization: 1966

Date of Incorporation: 1967

Charles E. Cadwell, *President, Director*  
*Photography*

Linda B. Cadwell, *Secretary/Treasurer*  
David Beardsley, *Sales/Production Manager*

D. Lancaster, *Photographer*  
D. C. Hoffman, *Administrative Director*  
E. M. Russell, *Artist*

SERVICES: Photography, film productions for TV & industry on location or studio. Art, storyboard, scripts, film production, narration and sound recording; editing and laboratory services; freelance photo-journalist for TV news assignments. FACILITIES: 5,000 sq. ft. studio & offices; 8/16/35mm motion picture equipment; 35 mm 2 1/4x3 1/4, 4x5, 5x7 and 8x10 still equipment. Single, double system sound recording. Arriflex, Auricon, Bolex, Bell & Howell cameras. Distributorship and sale of Simm Port-A-Matic rear screen projectors. Closed-circuit TV; videotape.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Federal Compress* (Federal Comp. & Warehouse Co.); *Blueprint for Progress* (Pilot Projects Ltd.); *Operation Head Start* (WOP Comm. & Memphis Bd. of Education); *Industrial Blowpipe* (Industrial Blowpipe Co.); *Conditioning the Athlete* (Messick High School); *Memphis Technical High School* (Tech Hi School). SLIDEFILMS: First National Bank (Simon & Gwynne Adv.); Systems Management (Walker & Associates); Gem, Inc. (John Malmö); Sherwin Williams Paint Co. (local company). TV



**CADWELL PRODUCTIONS:**

COMMERCIALS: for National Bank of Commerce; Four Flames, Flame Room; Belle-Sharner; Levy's (Jay Scott & Assoc.); Memphis Light, Gas & Water Div.; Eastgate Bldg. (Greenshaw & Rush); Medicenters; Lake Arrowhead; Kar Wash (Walker & Assoc.); Sealy Fashioniters; Carrier Air Conditioner (Merrill Kremer); King Cotton Meat Products (Rosengarten & Steinke); Reelfoot Packing Co. (Noble-Dury); etc.

**FOTOVOX, INC.**

752 South Somerville, Memphis, Tenn. 38104  
(Mailing Address: Box 4356)  
Phone: (901) 526-1259

Date of Organization: 1951; Inc. 1955

Elston Leonard, Jr., *President*  
F. M. Leonard, *Secretary-Treasurer*

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. FACILITIES: 45 x 65 sound stage and 20 x 30 insert stage; theatre with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shops; talent file, art and animation department; Hot press titling equipment; four editing rooms, Moviola equipped; seven magnetic channels and mixer. Stancil-Hoffman recorder and dummies; 30/50 and audible tone generator for slidefilm tracks. Magnecord tape duplicator portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; electronic control slidefilm animation camera; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen, still equipment; 35mm, 2 1/4, 4x5, 5x7, and 8x10. ColorTran, Quartz, and Lowell Light location lighting equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Communism and Religion*; *Communist Morals*; *The Truth About Communism* (The National Education Program); *Pettibone Master 5 Forester* (Pettibone Mullikin Corporation); *A Conversation with Ian Smith* (Citizen's Forum); *Superbird Toys* (Tennessee Industries); *Twin Drive in Presentation* (Malco Theaters).

**INDIANA****RICHARD GALBREATH, INCORPORATED**

2920 Engle Road, Fort Wayne, Indiana 46807  
Phones: (219) 744-4379; 744-4596

Date of Organization: 1950; Inc. 1961

Richard Galbreath, *Producer-Director*

SERVICES: Motion picture production. FACILITIES: Equipped for b&w and color, lip sync/sound or silent. Heavy illumination lighting; mobile location equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Idea in Action* (AMP, Inc.); *Breakthrough* (Ford Motor Co.); *Muscle in the Grain Market* (Indiana Farm Bureau Coop.); *Road to the Camerons* (National Council of Farmer Coop.); *Operation-E* (Peter Eekrich & Sons, Inc.); *Puerto Rico Produces Profit* (Industrial Opportunities, Inc.).

**Client References to Guide the Buyer**

• Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

**J. B. MCGINNIS FILM PRODUCTIONS**

1403 Shawnee Road, Indianapolis, Indiana  
Phone: (317) 251-1817

Date of Organization: 1965

Karen B. McGinnis, *Secretary and Treasurer*

SERVICES: Motion pictures, TV films and commercials, industrial films. FACILITIES: Studio, editing, 16mm production equipment (sound and silent). 35mm (on request).

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Altamil Story* (Altamil Corporation). TV SPOTS: *Money on the Move* (Indiana National Bank); *Cosco Cradlette* (Hamilton Cosco, Inc.); *Roberts Animals* (Roberts Dairy); *Say What You Think* (Time-Life Broadcast (WFBM TV)).

**MICHIGAN****Metropolitan Detroit Area****Contempo! Productions, Inc.**

690 East Maple Road, Birmingham, Michigan 48011

Phone: (313) MI 2-8363

Ross R. Callaway

(See complete listing under New York City)

**NEIL DOUGLAS PRODUCTIONS**

3030 Iroquois Ave., Detroit, Michigan 48214

Phone: (313) 923-0303

Date of Organization: 1927

Neil Douglas, *President*

Rosalie Douglas, *Secretary-Treasurer*

Mary Neil Morrison, *Promotion Executive*

SERVICES: Films for travel promotion, service organizations in financial and public relations areas, education project documentaries. FACILITIES: Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Bold Vikings* (Norway Government); *There Shall Be New Glory* (Spanish Tourist Dept.); *The Suprising Finus* (Finnish National Tourist office); *Magnificent Fury* (Alaska Promotion Dept.); *And There Was No Night* (Swedish National Travel Office).

**F. B. N. FILMS**

15240 Crescentwood, East Detroit, Michigan

Phone: (313) PR 5-0114

Date of Organization: 1958

Bert Penzien, *Owner, Cinematographer*

Dan Blough, *Sales*

Robert Anthony, *Narration and Scripts*

SERVICES: 16mm/35mm motion pictures for theatres, television and industry. FACILITIES: 16/-35mm cameras; editing and sound equipment; ColorTran lighting.

**RECENT PRODUCTIONS AND SPONSORS**

THEATRICAL SHORT: *Historical Mackinac Island* (Universal Pictures). TELEVISION FILM: *The Supremes* (Fitzpatrick Inc.). THEATER SCREEN ADS: Series of 120 screen ads (Dolan Theater Ser.).

**ROBERT FISHER PRODUCTIONS**

403 Fisher Building, Detroit, Mich. 48202

Phone: (313) 875-0430

Date of Organization: 1957

Robert S. Fisher, *Producer*

Dayton C. Closser, *Writer*

Marian S. Fisher, *Vice-Pres*

Audrey J. Fisher, *Secretary*

SERVICES: Motion pictures, motion slidefilms, sound filmstrips, packaged meeting materials, TV commercials. FACILITIES: Facilities rented as required.

**EAST CENTRAL STATES****ROBERT FISHER PRODUCTIONS:****RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Close-Ups of the Wild* (Chevrolet Div.). SLIDEFILMS: *P & A Newsreel*, *Big News in Rings*; 5956095 (Chevrolet Division); *The Year for Southern Living* (Southern Living Magazine)

**FLOREZ INCORPORATED**

815 Bates Street, Detroit, Mich. 48226

Phone: (313) WO 2-4920

Date of Organization: 1931

Genaro A. Florez, *President*

J. Raymond Cooper, *Senior Vice-President*

Herbert Hall, *Vice Pres., Client Service*

Clark E. Pardee, Jr., *Vice-President*

Ernest D. Nathan, *Vice-President,*

*Consultative Service*

C. E. Broderick, *Vice-President*

R. M. MacKinnon, *Vice-President*

Charles W. Sabin, *Secretary-Treasurer*

Wm. E. Herzog, *Art Director*

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, slidefilms, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus meeting plans and arrangements. FACILITIES: Six-story main office in downtown Detroit.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: *The Perils of Pauline & Pete* (Gulf Oil Corporation); *Clues and Miscues*; *Better Than . . .*; *Three Screen 1967 Product Features* (American Motors Corporation). Stock Market Lecture Course (Paine, Weber, Jackson & Curtis).

**THE JAM HANDY ORGANIZATION, INC.**

2821 East Grand Blvd., Detroit, Mich. 48211

Phone: (313) TR 5-2450

**Officers**

Jamison Handy, *President*

William G. Luther, *Executive Vice-President*

John A. Campbell, *Treasurer*

W. Eugene Hunter, *Senior Vice-President*

Russell B. Robins, *Senior Vice-President for*

*Merchandising and Market Development*

Everett F. Schafer, *Senior Vice-President for*

*Planning and Programming*

Harold Dash, *Vice-President, Western Contacts*

James V. Grann, *Vice-President, Production*

Jennings Hammer, *Vice-President, Motion*

*Picture Planning*

Charles W. Renfrew, *Vice-President*

Hughes G. Southwell, *Vice-President,*

*Business Theater*

T. H. Westermann, *Vice-President, Eastern*

*Contacts*

Vincent Herman, *Secretary*

**Branch Offices**

New York: 1775 Broadway, New York, New

York, 11019. Phone (212) Judson 2-1060.

Herman Goelz, *in charge*

Chicago: 230 N. Michigan Avenue, Chicago,

Illinois 60601. Phone: (312) State 2-6757

Harold Dash, *Vice-President, in charge*

Hollywood: 1680 North Vine, Hollywood,

California 90028 Phone: HOLLYWOOD 3-2321

Pittsburgh, Pennsylvania Phone: (412)

ZEnith 0113

## DETROIT, MICHIGAN

(CONTINUED FROM THE PRECEDING PAGE 161)



### THE JAM HANDY ORGANIZATION, INC.

2521 East Grand Blvd., Detroit, Mich. 48211  
Phone: (313) TR 5-2450

SERVICES: Motion picture production; commercial, industrial and sales promotion; personnel, customer and public relations; minute movies; sponsored shorts; safety, educational motion pictures; television commercials; theatrical and non-theatrical distribution service. *Filmstrip and slide-film 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, slide-film studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment, sales and service. Special devices; suitcase projectors, Shoppers Stoppers, continuous loop projection, projectors, synthetic training devices.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Don't Take a Chance* (Chevrolet Motor Div.); *Happy Anniversary to All of Us* (Sinclair Refining); *Time for Living* (Parke, Davis & Co.); *The Day They Didn't Inspect the Rope* (Armco Corp.); *A Special Breed* (J. I. Case Co.); *Case After Case* (Gen. Motors Acceptance Corp.); *Service Second to None* (Motors Insurance Corp.); *The Wonder of Water* (American Waterways Operators); *The Name of the Game is Green* (The Detroit News); *The Selling Secrets of Ben Franklin* (Dartnell Corp.); *The Story of Die Heads and Taps* (United-Greenfield Corp.); *The Triad of Infection* (Eli Lilly); *The Canteen Story* (Canteen Corp.); *Ideas in Action* (Westinghouse); *One of a Kind* (Radio Station WJR); *Supermarket Rallies* (Coca-Cola Co.); *The Food-Life Preserver Refrigerator* (Frigidaire Division). *SLIDEFILMS:* *Skyhawk Holmes Solves Case 00074*; *I'll Tell You What I Mean*; *Crack the Closing Barrier* (Chevrolet Motor Div.); *Get Wise and Price Is Not the Problem* (Westinghouse); *The People Watchers* (S. S. Kresge Co.); *Spotlight on Employee Benefits* (Marsh & McLennan); *Old Fashioned Virtues Pay Off* (Pontiac Division); *Door to Opportunity* (J. I. Case); *The Job of Marketing and Times Have Changed* (Coca-Cola Corp.); *Credit and Collections* (American Telephone & Telegraph); *A Quiet Revolution* (National Gypsum); *The Runaways* (Detroit News). *SCHOOL SERVICE PRODUCTIONS:* Insect Societies, Indiana, Tales by Rudyard Kipling Using Sets and Numbers, Our Community, Numbers, Names and Colors, Art Appreciation-Painting, Automotive Sheet Metal Repair, Biology Dissections, Biology (Techniques of Dissection), Famous Composers and Their Music.

### HENNING AND CHEADLE, INC.

10000 Greenfield Road, Detroit, Mich. 48227  
Phone: (313) BR 2-1000

Date of Organization: 1945

George R. Cheadle, *President*  
John D. Joseph, *Vice-President*  
James Heinonen, *Technical Editor*  
Alan R. Hibbert, *Secretary*

SERVICES: Preparation of sales promotion and training programs and materials including motion pictures, sound filmstrips, overhead transparencies, charts and literature. Complete direct mail and addressing services. *FACILITIES:* Writers, photography, recording and direction; direct mailing data processing facilities.

### HENNING AND CHEADLE:

#### RECENT PRODUCTIONS AND SPONSORS

*SLIDEFILMS:* *Operation Profit Growth for '67*; *A Case of Positive Protection and A Winning Combination* (Pittsburgh Plate Glass Co.); *Lawn Crypts* (Allegheny County Memorial Park); *There Is a Difference* (Creditors Service, Inc.).

### INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit, Mich. 48235  
Phone: (313) UN 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*  
James W. Atkinson, *Vice-Pres. & Treasurer*  
Gerald C. Simon, *Secretary*  
John Parrott, *Head of Sales*

SERVICES: Creative and production staff for slide-films, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. *FACILITIES:* Complete art and photographic departments including 40' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Quest for Quality* (Merit Industries); *SLIDEFILMS:* *Follow the Leader* (GMTC); *The Uni Line for '66* (New Idea Farm Equipment Co.); *The 1966 Air Conditioner Line* (American Motors Corp.); *America History Series* (Encyclopedia Britannica).



### Kerbowy-MPO

1300 Buhl Building, Detroit, Michigan 48226  
Phone: (313) 963-0201

Haford Kerbowy, *President*  
(See complete data of MPO Productions, N.Y.C.)

### NATIONAL TELEVISION NEWS, INC.

560 W. Eight Mile Road, Detroit, Mich. 48220  
Phone: (313) 541-1440

Date of Organization: 1961

Howard Back, *Executive Editor*  
Jim O'Donnell, *Managing Editor*  
Leslie Walden, *Production Supervisor*  
Betty Gunther, *Operations Manager*

SERVICES: Planning, production, distribution of newfilm for business and industry; production of syndicated TV series; TV public relations counseling; preparation and distribution of TV sports-film, women's features, editorial matter, radio newstape and related material. *FACILITIES:* 16/35mm production and editing.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (TV Specials): *Outlook '67* (Armco Steel Corporation, Bank of America, Chrysler Corporation, Minneapolis-Moline, Inc., Sun Oil Company); *You and the Economy* (Frigidaire Division, General Motors, General Foods Corporation, John Hancock Mutual Life Insurance Co., Lederle Laboratories). *NEWSFILMS:* for: American Petroleum Institute, Bendix Corporation, Cadillac, Chevrolet, Chrysler-Plymouth, Chrysler Corporation, Chrysler Marine Products, Dodge, General Tire, Lederle Laboratories, The Peace Corps, Pontiac, Renault and Volkswagen. *TV FILMS:* 26 half-hour programs, *George Pierro's World Adventure Series* for national distribution.



### Pelican Films, Inc.

New Center Building, Detroit, Michigan 48202  
Phone: (313) 571-4200

Ed Henry, *Producer*  
(See complete listing under New York City)

### REGAN PRODUCTIONS, INC.

19730 Ralston, Detroit, Mich. 48203  
Phone: (313) 883-2800

Date of Organization: 1950

Lawrence M. Regan, *Chairman*  
James L. Herman, *President*  
Robert R. Engelhard, *Vice-Pres., Editorial*  
Randall D. Garrison, *Vice President, Special Projects*

Lawrence O. Perry, *Production Manager*  
Frederick T. Sherry, *Bus. Mgr., Secretary*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, business meetings, film-controlled meetings, printed materials, stage presentations, audiographs and TV spots. *FACILITIES:* Studio and stage designed, built and equipped for motion picture and slidefilm production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flags are for Flying* (General Motors Corp.); *No Accident and Championship Basketball* (Ford Motor Co.); *1st Quarterly Dealer Meeting and Parts Managers' Forum* (Cadillac Motor Car); *Protective Maintenance* (American Motors Corp.). *SLIDEFILMS:* *DOT Film Program* (New York International Film & TV Festival Award Winner); *Future of Planned Maintenance, Diesel Engine White Paper, 1967 Product Seminar, 1967 Product Service Training Conference* (GMC Truck & Coach Division); *Business Management Meeting* (Cadillac Motor Car); *Criterion Gate Valves, Deming Pump* (Crane Co.); *Courtesy Pays Off, Sell Credit, The Man from N.A.I.L.* (Montgomery Ward & Co.); *Finding the Time* (Kellogg Co.); *Press Preview* (Heublein, Inc.); *Dairy Council* (Educational Media, Inc.); *Selling Aids Meeting* (Owens Corning Glass); *Buick Opel, Buick Electra* (SCI Division-McCann Erickson).

### ROSS ROY, INC.

*Motion Picture, Visual Aids & Stage Div.*  
2751 E. Jefferson Ave., Detroit, Mich. 48207  
Phone: (313) 567-4000

Branch: 500 Fifth Avenue, New York, N. Y. 10035. Phone: (212) 565-3200, William A. Walker, *Exec. Vice-Pres.*; F. Henry Larson, *Vice-Pres. & Acct. Exec.*

Thomas P. Marker, *Vice-President, Stage & Motion Picture Production*  
Donald G. Tracy, *Vice-President, Visual Aids*  
Robert S. Fisk, *Vice-President, Creative Supervisor - Merchandising*  
F. J. O'Neil, *Executive Producer*  
John Zachary, *Prod. Mgr., Motion Pictures*

SERVICES: Create and produce motion pictures slidefilms and industrial theater programs of all kinds. *FACILITIES:* Creative and supervisory staff film editorial facilities; two equipped stages; continuing contractual agreements covering specialized creative requirements and mechanical facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ballads for '67*; *Field Force Meeting, Cars, and Field Force Meeting, Truck* (Dodge Division, Chrysler Corp.); *Michigan, U.S.A.* (Michigan Tourist Council); *Salesmen '67 Product Meeting and Barracuda Introduction Films* (Chrysler-Plymouth Division, Chrysler Corp.); *Pure-Pak Partnership* (Ex-Cell-Cell Corporation); *Hydro-Vee* (Chrysler Marine Products Division); *'67 Distributors' Introduction* (Chrysler International, U.S.A.). *SLIDEFILMS* Continuing programs for Chrysler Corporation and other clients. *TV COMMERCIALS:* for Blue Cross Blue Shield, Michigan Tourist Council, Chrysler Marine Products Division, Detroit Bank & Trust Company.

### Van Praag Productions, Inc.

2301 Dime Bldg., Detroit, Michigan 48226  
Phone: (313) WO 2-4896

Henry Marcus, *Manager*  
(See complete listing under New York City)

**VIDEO FILMS, INCORPORATED**

1004 E. Jefferson Ave., Detroit, Mich. 48207  
Phone: (313) WO 2-3400

Date of Organization: 1947; Inc. 1959

William R. Witherell, Jr., *President*  
Clifford Hanna, *Vice-Pres. and Sales Mgr.*

**SERVICES:** Production of sales promotion, sales training, public relations, and engineering motion pictures for industry. Script; animation and live photography; music selection; sound recording and mixing; editing and conforming; completion services for in-plant units; slidefilms; TV commercials. **FACILITIES:** Sound stage; Maurer and Arriflex cameras; editing rooms; 16mm and 35mm Moviolas; interlock screening. Complete sound and light equipment for studio and location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Speak up for Safety* (Consumers Power Company); *High Standards* (Huck Manufacturing Company); *Big Power Grab* (Detroit Edison); *This is Nest-Pak* (Anchor Steel & Conveyor Co.); *Safety Knows no Season* (Monroe Auto Equipment Company); *A New Look at the Soo* (U.S. Army Corps of Engineers); *R. B. Evans '67 Announcement* and *1967 Better Than* (American Motors Corporation); *Partners in Precision Packaging* (Foreign Tracks) and *The Hidden Talent* (Swedish version) (Ex-Cell-O Corporation); *Profitman* (Walker Mfg. Co.). **SLIDEFILMS:** No. 3 (Homestead Corporation). **TV COMMERCIALS** for: Michigan Mutual Liability Co. and First Federal Savings of Detroit (Behr, Otto, Abbs & Austin); Master's Secret, Inc. (M.G. Advertising); Michigan State Council for the Arts and Elite Creations.

**Wilding Inc.**

4925 Cadieux Road, Detroit, Mich.  
Phone: (313) TUxedo 2-3740  
William R. Winn, *Vice-President*

13535 Livernois Ave., Detroit, Mich.  
Phone: (313) WEbster 3-2431

W. W. Kraft, *Vice-President, Branch Mgr.*  
(See complete listing under Chicago area)

**Other Michigan Cities****PORTAFILMS**

4150 Dixie Highway, Drayton Plains, Mich.  
48020  
Phone: (313) 674-0459

Date of Organization: 1947

William Murray, *Director*  
Edward F. Wheeler, *Sales & Utilization*  
John Warren, *Finance*  
Stu Knickerbocker, *Design & Animation*  
Jim Colson, *Editorial*  
Gwen King, *Production Coordination*  
Michal Bright, *Office*

**SERVICES:** Designers and producers of modern pictures for business and education. **FACILITIES:** Own and/or rent all equipment and facilities needed for live-action, animation and stop-motion.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Dig Big* (Baldwin-Lima-Hamilton Corporation); *The Children of St. Jude ALSAC*; *Let Them Learn* (Encyclopaedia Britannica Films/Bell & Howell); *The Widening World of Prestolite* (Prestolite Company); *Miss America TV Commercial* (American Medical Association); *An Overture to a Neighborhood Hero* (AP Parts Corporation); *History of Protests Demonstrations #111*.

**Your Most Complete Reference Source**

This 17th Production Review lists over 500 specializing producers, principal film distributors, government a-v programs and writers. Extra copies of this 17th Annual on request while supplies last. Enclose \$2.00 with order.

**TIME LIFE 8 PRODUCTIONS**

(Div. Time Life Broadcast, Inc.)

120 College, S.E., Grand Rapids, Michigan  
Phone: (616) GL 9-4125

Date of Organization: 1962

Howard J. Silbar, *Managing Director*  
Linda DeJong, *Executive Producer*  
Robert LaBour, *Executive Producer*  
Leonard Bridge, *Controller*  
Gerald Vander Sloot, *Recording Engineer*  
Greg Mayo, *Film Editor*  
Walt Stokes, *Art Director*  
Gerald Kruyf, *Photographic Director*  
Peter Whigham, *Sales*

**SERVICES:** 16 and 8 mm color, b&w photography. Slide and film strip production. Editing; sound recording; scripts for audio and video; art work; music; TV commercials; video tape recording; translation and foreign language recording. Filming available in foreign markets through parent company (Time, Inc.). **FACILITIES:** Sound studio; projection room; editing rooms; art department; music library; carpentry shop.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Sitting Pretty* (American Seating Company); *A Time to Begin* (Aquinas College); *Retreat* (Michigan Dept. of State Health); *In the Red or the Black* (RC Allen Business Machines, Inc.); *Off Street Parking* (Michigan State Dept. of Highway); *DeZwaan* (City of Holland, Michigan); *To Those Who Care* (W. Michigan Catholic Diocese); *A Sure Thing* (Import Motors Volkswagen); *Helping Others* (Mary Free Bed Hospital). **SLIDEFILM:** *A Bed Time Story* (General Appliance Corp.—Div. of Gibson Refrigerator Co.). **TV COMMERCIALS:** for Herpolsheimer Department Store (Lundberg Thompson Associates; Veseio Foods (Breen Advertising); Meijer Super Markets (Johnson & Dean Advertising); Michigan Dept. of Sanitarians.

**CAPITAL FILM SERVICES, INC.**

1001 Terminal Road, Lansing, Michigan  
Phone: (517) IVanboe 7-3735

Date of Organization: 1942; Inc.: 1964

James Robert Hunter, *President*  
Edna F. Hunter, *Vice-President*  
Richard G. Cole, *Manager and Director*  
James Landes, *Secretary & Quality Control Supervisor*

**SERVICES:** Script to screen productions; TV commercials; kinescopes; filmstrips; slide presentations; titles and animation photography; complete motion picture producer services; studio recording and record cutting. **FACILITIES:** Motion picture processing laboratory. 8mm, 16mm and 35mm, color and black and white. Licensed Eastman Kodak Kodachrome II processor. Black and White reversals, negative-positive and optical sound tracks, Fairchild and Ansco color processing. Complete laboratory facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *It's Your Association* (Michigan State Employees Assn.); *Operation Opportunity* (Michigan Technological University); *Freedom* (U. S. Army Tank-Automotive Center); *Servo-Chief* (Jackson Vibrators); *Venezuelan Call* (Wesleyan Community Church); *All Fired Up* (East Jordan Iron Works); *It's System of Education* (Grand Blanc Public Schools); *Lunar Space Vehicle* (Bendix Corporation). **TV COMMERCIALS:** for Jepson-Murray Adv., Aves Adv., Jaqua Adv., Flair Adv., Wallace-Blakeslee Adv., Harry Goldberg, Jr., Adv.



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

**EAST CENTRAL STATES****OHIO****Metropolitan Cincinnati Area****K & S FILMS, INC.**

10490 Taconic Terrace, Cincinnati, Ohio  
45215

Phone: (513) 771-4440

Date of Incorporation: 1946

Jack R. Rabinus, *President*  
S. Harry Wilmlink, *Vice-President*  
Roma J. Rabinus, *Secretary-Treasurer*  
John Ruthven, *Art Director*  
Mary J. Stefanoson, *Production Coordinator*  
Clifton Price, *Production Supervisor*  
John H. Rabinus, *Technical Director*  
Roger McElya, Roger McHugh, *Cameramen*  
Albert Tyler, *Production Assistant*

**SERVICES:** Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. **FACILITIES:** Production facilities, air-conditioned: two 3,000 sq. ft. studios, sound control rooms, narration studio, conference room, editing rooms, art and animation studio. Script service, 16mm synchronous sound recording equipment and complete editorial services.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *How to Automate a Hamburger* (Burger Chef Systems, Inc.); *A Bright New World* (American Realty Service); *Advanced Microelectronic PCM Telemetry System* (Radiation Inc.); *Preview Film* (Association Local Transport Airlines); *Profit the Inter-Continental Way* (Inter-Continental Hotel Corporation). **SLIDEFILMS:** *Credit Serves You* (Credit Bureau of Cincinnati); *Discover the World* (Cincinnati Historical Society). **TV COMMERCIALS** for: American Bank & Trust Series (American Bank & Trust Co.); Kenner Toy Mfg. Co. Series (Leonard M. Sive & Assoc.); Bunny Bread Series (Fessel, Siegfried & Moeller, Inc.); Rainbow Crafts Play Doh Series (Rainbow Crafts-General Mills); Jif Peanut Butter Interviews (Procter & Gamble); Heiner's Bread Series (John J. McCormack Advtg., Inc.); First National Bank of Kalamazoo Series (Wm. John Upjohn Assoc., Inc.); Gold Carpet Group Series (Financial Advertising Agency, Inc.); and others.

**LASKY FILM PRODUCTIONS, INC.**

3705 Lonsdale Street, Cincinnati, Ohio 45227  
Phone: (513) 271-5533

Date of Organization: 1939; Inc. 1956

Max Lasky, *President, Executive Producer*  
Elizabeth C. Peters, *Treasurer*  
H. H. Nieberding, *Secretary*  
Marc Siegel, *Script Supervisor*  
David R. Wilson, *Sound Supervisor*  
Douglas L. Gray, *Production Supervisor*

**SERVICES:** Producers of motion pictures for industry and television. Specialists in color photography. **FACILITIES:** Completely equipped sound studio and laboratory for 16mm production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Time to Wish* (Cincinnati United Appeal); *Lightweight Lift Engine* (General Electric Co.); *The Sound of Profit* (Cinn. Lathe & Tool Co.); *Tubbies* (Procter & Gamble Co.); *How to Become a Miracle Worker* (Miz-rachi Women's Organization of America).

**All the Facts You Need to Know**

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References.

## EAST CENTRAL STATES:

### Metropolitan Cleveland Area

#### CINECRAFT, INCORPORATED

2515 Franklin Blvd., Cleveland 13, Ohio  
Phone: (216) 781-2300

Date of Organization: 1937; Inc. 1947

Ray Culley, *President*

Paul Culley, *Vice-President, General Mgr.*

James Sheedy, *Secretary*

Arittia Markworth, *Controller*

Robert Howland, *Executive Director*

Robert Mowry, *Art Director*

Harry Horrocks, *Chief Cameraman*

Edwin C. Perry, *Director-Cameraman*

Robert Schneider, *Sound*

SERVICES: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and full length TV productions. Specialists in multi-camera synchronous shooting. Original music score production, 8mm projector and film point of sales productions. FACILITIES: Fully equipped building; three sound stages; floating recording studio, control rooms with sound equipment; art dept., two animation stands; film processing labs, general offices, carpenter, paint shop; 16mm and 35mm camera equipment, Mitchell NC and BNC; portable diesel electric generator for location shooting.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *White Batters the Best* (White Motor Corp.); *Building Political Leadership Series* (Republic Steel); *Hall of Fame* (Scott & Feteer); *Ohio Heritage Series* (Sohio); *66 Sales Meeting* (Marathon Oil); MPs for A. Schulman Co., Blue Water Sea Foods, Shervin Williams. FILMSTRIPS: *Initial Teaching Alphabet Series* (Greater Cleveland Educational Research); *Series Training Films* (Shervin Williams); *The Union Eye Care Center* (AF & W); *Operation Teamwork* (Gliddro).

#### EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland, Ohio 44115  
Phone: (216) 771-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

Naomi Weil, *Script Department*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tinnerman Story* (Tinnerman Company/Meldrum & Fewsmith, Inc.); *Adventure: Greater Cleveland* (The United Appeal of Greater Cleveland); *Step a Little Higher* (Reading Centers Project-Adult Education Dept. Cleveland Public Library); *Lakes of the Four Seasons* (United States Land, Inc./Wattenmaker Adv.); *Akron - Rebirth of a City* (Citizens for Progress, Akron, Ohio).

#### GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland, Ohio 44134

Phone: (216) 842-3636

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*

Miliard M. Horace, *Vice-Pres., Prod. Supvr.*

Doris Shaw, *Asst. Production Supervisor*

Mildren Thompson, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, film commercials, script writers for training programs, sales presentations, lecturers, speeches, newsreel films, still photography, art work. FACILITIES: Sound stage 49' x 49' with ceiling grids for overhead lighting, rear projection, two Fearless Panoram dollies,

#### GENERAL PICTURES CORPORATION:

Mole-Richardson perambulator, studio and location lighting equipment, Ampex and Magnasync tape recording, eight-channel mixing console. Maurer optical recorder, Moviola, Oxberry animation stand, music and sound effects library.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Spring Dealer Meeting* (Firestone Tire & Rubber Company); *GE Bulbs Belong* (General Electric Company); *Wet Paint* (Cleveland Board of Education). Commercials for: Central National Bank (Fuller & Smith & Ross, Inc.). SLIDEFILM: American-Standard (American-Standard). TV SPOTS: for Society National Bank (Criswold-Eshleman Adv. Agency); World Publishing Co. (Lang, Fisher & Stashower Adv. Agency); Glidden (Meldrum & Fewsmith Adv. Agency).

#### INDUSTRIAL MOTION PICTURES, INC.

3211 Payne Avenue, Cleveland, Ohio 44114

Phone: (216) 771-1833

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*

D. E. MacDermott, *Secretary*

SERVICES: Motion pictures, filmstrips, slides, stills, sound recording, script. Specialists in location work for heavy industry. FACILITIES: Fully equipped sound stages; editing rooms; animation department; six-channel synchronous recording; complete music department; Arriflex, Auricon, Cine Special, Bolex cameras; mobile equipment for location recording and photography.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Introduction to Kitimat* (Alcan Aluminum Corp.); *At Your Service* (American Cancer Society); *Annual Convention* (American Welding Society); *The Sights and Sounds of Cedar Point* (Tri-Graphic Corp.); *This and That* (Dublier Gryco Corp.); *Fork Lift Hoist* (Dyson & Sons Co.); *Alliance Machine Co. at A.I.S.E.* (Huet, Becht & Henrich).

#### Riviera Productions

3303 Rumson Road, Cleveland, Ohio

Phone: (216) RE 1-6076

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)

#### VISUAL METHODS, INC.

3910 Carnegie Ave., Cleveland, Ohio 44115

Phone: (216) 431-0700

Date of Incorporation: 1963

Donald H. Howe, *President/General Manager*

SERVICES: Preparation of original material for all types and sizes of slides and visual aids, including writing, ideas, art work, type, photography. Production of slides, Vu-Graph transparencies, slide programs, flip charts, filmstrips and sound slidefilms. FACILITIES: Art department, studio, camera and processing facilities for b&w and color.

#### RECENT PRODUCTIONS AND SPONSORS

SALES MEETING SLIDE PROGRAMS FOR: Chase Brass & Cooper, Goodrich-Gulf Chemicals, Diamond Alkali, Hooker Chemical Corp., Management/Stockholders' Reports for Standard Oil Co., Ferro Corp., Jones & Laughlin Steel. New business promotion for Austin Co.

### Sound Advice for the Film Buyer

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

#### VISUAL TECHNIQUES, INC.

7016 Euclid Avenue, Cleveland, Ohio 44103

Phone: (216) 361-3733

Date of Organization: April, 1963

Edward T. Noll, *President*

Jerry F. Turk, *Executive Vice-President*

Robert T. Davidson, Jr., *Vice Pres.,*

*Engineering*

Charles Toth, *Photographic Supervisor*

Richard Suhm, *Art Director*

William Taylor, *Sound Engineer*

SERVICES: Production and staging of automated visual and stereo sound presentations featuring multiple screens and panoramic projections for sales meetings, conventions, public relations, marketing meetings, etc. FACILITIES: Air conditioned 32' x 28' studio, newly equipped Ampex stereo recording studio, art studio, photographic studio, animation camera for slides and slidefilms, multiscreen panoramic camera. Traveling equipment including 12 and 16 channel automatic programmers, dissolving slide projectors, screens and stages including exclusive Three-Plane Projection System, and Wall-of-Light Projection System, Walk-Thru-Screen, Do-It-Yourself-Three Screen sonic programmer.

#### RECENT PRODUCTIONS AND SPONSORS

PRESENTATIONS: 1967 *Straight-Talk Sales Rally* (B. F. Goodrich Co.); *National Audio-Visual Dealers Show*; *Audio-Visual Educational Road Show* (Eastman Kodak Co.); *Atom Fair* (Westinghouse Electric Corp.).

#### Wilding Inc.

2307 Chester Ave., Cleveland, Ohio

Phone: (216) 771-4030

S. C. Johns, Jr., *Branch Manager*

(See complete listing under Chicago area)

#### Dayton, Ohio

#### WILLIAM DITZEL PRODUCTIONS

933 Shroyer Road, Dayton, Ohio 45419

Phone: (513) 298-5381

Date of Organization: 1962

William C. Ditzel, *Owner*

SERVICES: Write and produce motion pictures, filmstrips, TV programs, commercials, and meetings. FACILITIES: Auricon, Bell & Howell, Ampex Sound; Cine-Special cameras; editorial facilities, music library. 30' x 50' studio.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The WXL Washer* (Frigidaire Div., GMC); *The Innovators* (Armco Steel); *Promotional Theatre Trailers* (WHIO-TV) SLIDEFILMS: *Another Space Age Adventure*; and *Set Where the Action Is*; (Frigidaire Div., GMC).



## Real Facts for Sponsors

—evidence of suppliers' 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 the 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 company in these pages.

## Metropolitan Chicago Area

### ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, Ill. 60610

Phone: (312) MICHigan 2-5877

Date of Incorporation: 1950

Bernard Howard, *Pres. & Exec. Producer*

Donna Lee Johnson, *Associate Producer*

**SERVICES:** 16mm and 35mm motion pictures, slidefilms, slides, widescreen and other presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industry, education, and business. Specializing in sales promotion and medical films. Editing, writing, recording, titling for outside producers. Writing, directing, production services for ad agencies and industrial firms. Animation as well as live shooting. **FACILITIES:** Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location: 30' x 45' x 14' ceiling sound stage.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *24th Annual NRECA Meeting* (Allis-Chalmers); *High Energy Absorption Materials for Automotive Safety* (Uniroyal); *Ski-Daddler* (AMF Western Tool Division); *B'nai B'rith's Israel* (B'nai B'rith Commission on Israel). **SLIDEFILMS:** *Kintrim Snap-Lok Suspended Ceiling System* (Kinkead Industries). **SALES MEETING PRESENTATIONS:** for Sealy Mattress Co., Mogen David Wine Corp.



### AGRI-FILMS

(A Division of Cal Dunn Studios)

141 West Ohio Street, Chicago, Ill. 60610

Phone: (312) 644-7600

Cal Dunn, *President*

George Owen, *Vice President & Creative Director*

(See complete listing under Cal Dunn Studios)



### GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614

Phone: (312) LAkeview 5-6561

Date of Organization: 1954

Gilbert Altschul, *Pres. & Executive Producer*

Bruce Colling, *Vice-President*

Len H. Slaton, *Vice-President*

Esther Altschul, *Secretary-Treasurer*

Don Schumacher, *Production Manager*

**SERVICES:** Production of motion pictures, slidefilms, slide presentations for industry, education and government. **FACILITIES:** Sound stage; editing, recording and animation facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Where the Action Is* and *Because the Bird is Butteball* (Swift & Co.); *Particulate Control in Air Pollution* (Taft Center); *Hypothyroidism* (Flint Laboratory). **SLIDEFILMS:** *System Sales and Centrifugal Clarification* (De Laval Separator Co.); *Reading Training* (Psychotechnics, Inc.); *Love Affair With an Island* (Travelpower, Inc.).

### BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois

Phones: Morton Grove: (312) YO 5-3121; 22

Chicago: (312) 267-0055

Date of Organization: November, 1961

Frank G. Becker, *President, Photographer*

Marvin E. Goessl, *Vice-President, Creative Director*

Nora Crane, *Art Director*

Gloria Kondell, *Design Illustration*

Verna S. Goessl, *Home Economist*

### BECKER-GOESSL INCORPORATED:

Paul Cliff, *Mechanical Illustrator*

William Brodt, *Art Production*

Earl Lindberg, *Photographic Laboratory*

Harry Hedlund, *Photographic Illustrator*

Patricia Pfaff, *Office Manager*

**SERVICES:** Vista screen filmstrips; wide screen filmstrips, sound slidefilms; slides; Vu-Graphs; movies; TV commercials; flipcharts; easel presentations; charts and graphs; collateral material; slidefilm animation, art, cartoons, illustrations, lettering, typography. **FACILITIES:** Photographic studios, slidefilm animation cameras, slide production and mounting equipment, film processing labs, typesetting facilities, white and colored type cell overlays, home economics kitchen.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Commercial Electric Knife* (Hamilton Beach); *SLIDEFILMS:* 1967 *National Dealer Meetings* (Johnson Motors); *The Paper Master, Your Blueprint to Printing and Operating a Floor Model Offset Machine* (A.B. Dick Co.); *Warm up to Winter 1966 Osterizer Slidefilm, Wonderfilm of Massage* and 1966 *National Sales Meetings* (John Oster Mfg. Co.); *You, the Shopper and Your World and Money* (Household Finance Corp.); 1967 *Simplicity National Dealer Meetings* (Baker-Johnson-Dickinson Advertising Agency); *Do You Really Know?* (Professional Budget Plan). **SLIDES FOR MANAGEMENT MEETINGS:** for Johnson Motors, Outboard Marine Corp., A.B. Dick Co., Avon Products, Inc., International Minerals & Chemical Corp., Beloit Corp., Hamilton Beach, E.I. DuPont de Nemours Co., Inc. International Harvester Co., Clinton E. Frank Advertising Agency, Cuna Mutual Insurance Society, American Machine Foundry Co. and Flint & Fenwal.

### CAMERAS INTERNATIONAL PRODUCTIONS

(Division of the Ankh Corporation)

1724 N. Orchard, Chicago, Illinois 60614

Phone: (312) WH 4-1818

Date of Organization: 1957

Date of Incorporation: 1966

Charles D. Sharp, *President*

Richard Mansfield, *Vice-Pres. & Counsel*

John Oertel, *Laboratory Manager*

Jim Moore, *Producer-Director*

John Stasey, *Writer*

Bill Buhl, *Director of Sales*

Orville Hurt, *Artist*

**SERVICES:** Producers of 16 and 35mm motion pictures and sound slidefilms. Particularly oriented to medical films and social documentary. **FACILITIES:** Complete studio, sound stage, Arriflex and Eclair camera equipment; Nagra, Perfectone, Ampex and Magnasync sound equipment. Interlock screenings; 16mm b&w reversal and color printing laboratory.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Cooperative of San Andres* (Parts One and Two) (The Cooperative League of the USA); *Bring Forth My People* (Twentieth Century Fox Television). **SLIDEFILMS:** *A New Life* (The Loyal Order of Moose); *Principles of Cooperation* (The Cooperative League of the USA).

### CAVALCADE PRODUCTIONS, INC.

P.O. Box 501, Wheaton, Illinois 60187

Phone: (312) 665-6363

Date of Incorporation: 1945

Dale McCulley, *President, Writer-Producer*

Erven Jourdan, *Vice-Pres., Writer-Director*

Harold B. Mackenzie, *Secretary*

Loreen R. McCulley, *Treasurer*

Carol Dahlstrom, *Production Assistant*

**SERVICES:** Production of industrial, educational and religious motion pictures and sound filmstrips. Patented "Cinemastage" process for industrial show production. **FACILITIES:** Arriflex camera with blimp; 35mm and 120 still cameras; editing; 40 x 40 sound stage with variety of set



## CHICAGO PRODUCERS

### CAVALCADE PRODUCTIONS:

components; Raby dolly; Mole-Richardson mike boom with perambulator; Magnecord; lighting equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *More Gas for More People—Naturally* (Northern Illinois Gas Co.); *Diagnosis of Speech and Reading Problems and Treatment of Speech and Reading Problems* (Cavalcade); *Electricity from Chemicals and Germs and What They Do* (Coronet).



### CHICAGO FILM LABORATORY, INC.

1322 West Belmont Ave., Chicago, Ill. 60657

Phone: (312) 935-6785

Date of Organization: 1926

Eugene G. Josephson, *President*

Robert D. Casterline, *Vice President*

Fred Piemonte, *Laboratory Manager*

Virginia Rose, *Office Manager*

**SERVICES:** 16/35mm color and b&w motion pictures; slidefilms; TV commercials. **FACILITIES:** Laboratory processing. 16/35mm b&w and negative-positive color developing and printing. RCA sound recording, 16/35mm magnetic and optical titles and editing, for our own and other producers.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The World Series of Corn Combining*; *Cotton Picker*; 1966 *Statement of Purpose*; *Big Acre Handling*; *This Business of Cleaning*; *Guardians of Cotton Profit* (Allis-Chalmers Mfg. Co.); *Miami Conference*; *Tale of Three Cities*; *Dialogue of Champions*; *Personal Property*; *New Home Office*; *Regional Manager Conference*; *Kick-Off 1967* (Allstate Insurance Co.); *Down Under*; *Across the Border*; *The Narrow Gap* (Casjo, Inc.); *Madrigal* (Imagination, Inc.); *Lark* (Northwestern University); *What's New*; *Corn Combine*; *The Growing 'O'* (Oliver Corp.). **SLIDEFILMS:** *Harvest Bounty*; *Dealer Advisory Council*; *Color Blind Plow* (Oliver Corp.).

### JOHN COLBURN ASSOCIATES, INC.

1215 Washington Ave., Wilmette, Illinois

60091

Phones: Wilmette: (312) ALpine 1-5520

Chicago: (312) BRoadway 3-2310

Date of Incorporation: 1953

John E. Colburn, *President*

M. H. Colburn, *Secretary*

Floyd D. Parker, *Exec. Vice Pres.*

Edwin J. Schonfeld, *Vice Pres. & Senior Writer*

Robert I. Ford, *Vice Pres. Educational Dir.*

John Holliday, *Account Executive*

**SERVICES:** Industrial and educational motion pictures; sound slidefilms, filmstrips and overhead projector transparencies. Production services, studio and facilities available to other producers. Writers, artists and technicians available on freelance basis. **FACILITIES:** Large sound stage; completely equipped for 16mm and 35mm production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *There is a Difference* (Tell City Furniture Co.); *What Makes America Great* (DoAll Company); *Conquest* (Christian & Missionary Alliance). **SLIDEFILMS:** *The Gift of a Lifetime* (Colonial Penn Life Ins. Co.); *Peace of Mind* (Maccabees Life Insurance Co.); *Successful Selling Series* (8 films) (International Salespower Institute, Inc.); *The Fence Around the Fortune* (1967 Edition) (Northwestern Mutual Life Ins. Co.); *The Secret of the Top 5%* (1967 Edition) (The Franklin Life Ins. Co.); *The World Your Child Will Live in* (1967 Edition) (The Franklin Life Ins. Co.).

## CHICAGO PRODUCERS:

### CREATIVE COMMUNICATIONS, INC.

520 N. Michigan Ave., Chicago, Ill. 60611  
Phone: (312) 527-2530

Date of Incorporation: 1961  
Herschell G. Lewis, *President*  
Andy Romanoff, *Production Manager*  
Larry Wellington, *Production Co-ordinator*  
Louise Downe, *Script Supervisor*  
Bill Shallop, *Art Director*  
Ted Heil, *Slidefilm Supervisor*

**SERVICES:** Motion pictures; features, industrial commercial, educational, training; slidefilms; still photography; public relations; scripts; location photography for other producers; editing service. **FACILITIES:** Studio facilities available in Chicago and Miami. Mobile motion picture and sound unit fully equipped for location shooting; 35mm and 16mm editing department; art department.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *On The Beam* (James B. Beam Distilling Co.); *The Dispensed Potato* (Smith Div., United Fruit Co.); *Fashion Show* (Beeline Fashions, Inc.). **FEATURE FILMS:** *The Eerie World of Dr. Jordan and Jimmy*, *The Boy Wonder*. **SLIDEFILM:** *Future: Unlimited!* (Chicken Unlimited, Inc.)

### DORIC PRODUCTIONS

5 West Hubbard St., Chicago, Ill. 60610  
Phone: (312) 467-7056

Date of Organization: 1966

Berne Baker, *Executive Producer*  
William Bauer, *Associate Producer*  
Lester Schein, *Music Director*  
John Derald, *Technical Director*  
Bill Tyler, *Sound Technician*

**SERVICES:** Motion pictures, slidefilms, filmstrips, business theater, staged presentations. **FACILITIES:** Portable stages, stagettes; show domes, tents; shop facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Chicago Story* (Equitable Life). **SLIDEFILM:** *The Growing Challenge* (Clipper Craft). **BUSINESS THEATER:** National sales meeting (Manpower, Inc.). **TV COMMERCIALS:** for Metropolitan Federal (Adv. Div.); Fox Manufacturing (Worple Associates).



### DOUGLAS FILM INDUSTRIES, INC.

10 West Kinzie St., Chicago, Ill. 60610  
Phone: (312) MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*  
Arthur R. Jones, *Vice President*  
Douglas P. Raymond, *Vice President & Director of Production*  
Frank M. Miller, *Director of Photography*  
Emily Rich, *Art Director*  
George G. Gilbert, *Field Sales Manager*  
Joe Pusateri, *Quality Control Manager*  
William Bielicke, *Quality Control Manager*  
Lawrence Tickus, *Chg. Printing Control & Production*

**SERVICES:** Creation and production of 35mm and 16mm motion pictures, slidefilms, TV commercials and theatre trailers from script through release prints for industry, agencies and education. Complete 35mm and 16mm color and b&w film laboratory services for industry and producers. Equipped and staffed for studio and location photography in motion picture and still fields. **FACILITIES:** Large sound stage; staffed and equipped; script, art and animation; magnetic and optical sound recording, music scoring, editing, conforming and distribution of films. Complete 35mm and 16mm color neg-pros, b&w printing processing; ultrasonic cleaning.

### DOUGLAS FILM INDUSTRIES:

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Girls Are Better Than Ever* (American Dairy Association); *All Pro Football* (American Oil Company); *Kairos* (Bethany Theological Seminary); *Doughboy* (Union Carbide); *Marketing the Quiet Home* (Insulation Board Institute). **SLIDEFILMS:** *From Ice Age to Frozen Foods Age* (Sara Lee); *All About Garinshes* (Ecko Housewares Co.); *Electrophoresis of Agar Gel* and *CPC Program* (American Society of Clinical Pathologists). **TV COMMERCIALS:** Elanco (Clinton E. Frank Adv.).



### CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Illinois 60610  
Phone: (312) 644-7600

Branch: 1040 N. Las Palmas, Hollywood, Cal. 90038; Phone: (213) HO 9-9011, Alan S. Lee, *Manager*.

Date of Organization: 1947

Cal Dunn, *President*  
Joseph G. Betzer, *Vice-President*  
Helen A. Krupka, *Creative Services Director*  
Bob O'Reilly, *Executive Art Director*  
Ray Mueller, *Director, Cameraman*  
Janet White, *Art Director*  
Bernard A. Montgomery, *Stage Manager*  
Art Ellis, *Chief Editor*  
Ruth Reidy, *Audit & Bookkeeping*  
Linda Axelson, *Talent Contact*

**SERVICES:** Motion pictures and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. **FACILITIES:** Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; editing, screening rooms, carpenter shop, creative and administrative facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Freedom to Succeed* (National American Wholesale Grocers' Association); *The Smallest Giant* (Aerospace Div. of Abex Corporation); *Car Wash Franchises* (Simoniz Co.); *Jim Beam Sales Meeting—James Bond* (Campbell-Ewald Co.); *Blue Ballot Illinois Looks Ahead* (Citizens Committee for a New Revenue Article, (Jacobs & Bozell); *The Bacon Bin* (Black, Sivalls & Bryson, Inc.); *Systems Farming With BS&B* (BS&B). **SLIDEFILMS:** *Berry Tours* (Winius-Brandon); *How to Manage For Results* (Campbell Soups); *The Trials of Little Nell* (Gardner Adv.-Elanco); *Bonanza for '67* (Crush Int.); *BS&B Talks to Investors, Livestock Farming Systems, The BS&B Bacon Bin* (Black, Sivalls & Bryson, Inc.); *Go—and Grow With Modern Woodmen* (Modern Woodmen of America); *Live Like a Millionaire* (Western Auto Supply Co.); *The Not-So-Strange Case of George O. Frizbee* (Metropolitan Life Insurance Co.); *Traveler Boats* (Winius-Brandon); *When You Need It* (Metropolitan Life Insurance Co.) **TV COMMERCIALS:** for Republic Lumber Market (Geyer-Morey-Ballard); NBC Channel 5 Promotion Announcements; Meadow Gold-Cantreze (Don Kemper Company); 1966 Combined Jewish Appeal; 1966-67 Jacobsen Mower Commercials (Don Kemper Company); Grain Bin (L. W. Ramsey Advertising Agency).

### FILMACK STUDIOS

1327 South Wabash Ave., Chicago, Ill. 60605  
Phone: (312) HArrison 7-4855

Date of Organization: 1919

Irving Mack, *Chairman of the Board*  
Bernard Mack, *President*  
Joseph R. Mack, *Vice-President*  
Louis Garfinkle, *Controller*  
Elliott Satinover, *Still/Slidefilm Dept. Manager*  
Roman Polys, *Music & Sound Engineer*  
Harlan Croy, *Manager, Industrial-TV Sales*

### FILMACK STUDIOS:

Jay Jankowski, *Lab Manager*  
Pat Cascio, *Production Manager*  
Robert Berg, *Executive Producer*

**SERVICES:** Motion pictures, sound slidefilms and slides for TV, industry, education, training programs, sales meetings, public relations and reports; creative services — script-writing, presentations, story-board jingles; production services — live motion picture and still photography in studio or on location in 16mm and 35mm color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film; art work — illustrations, cartoon characters, backgrounds, photo touch-up; titling — hot press, cold press, opaque and transparencies; lab work — editing, processing, printing, inspection. **FACILITIES:** Completely equipped sound stage, prop and dressing rooms; two sound departments; six animation stands with automatic Oxberry; art department; type shop; laboratory including optical printers, developing machine, editing.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Progress Thru Service* (American Sign & Indicator Corp.); *Promotion Film* (Harlem Globetrotters); *Sales Film* (Peter Pan). **SLIDEFILMS:** *There's This Banquet* (Catholic Extension Society); *NABSP—This is Your Life* (National Assn. of Blue Shield Plans);

### FILM MOTIVATORS, INC.

3610 W. Pratt Ave., Chicago, Illinois 60645  
Phone: (312) 267-3680

Date of Organization: 1965

G. Richard Bowen, *President & Gen. Manager*  
M. Hans Zielke, *Vice-President & Dir. of Photography*  
Jerome Hippler, *Secretary*

**SERVICES:** Motion pictures, slidefilms, industrial and advertising photography, industry-wide training programs, product presentations. **FACILITIES:** 30' x 40' studio; editing room; equipment for studio and location production; warehouse and modern material handling equipment, darkroom.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Friend of the Family* (DeLuxe Check Printers); *How Much Better Could It Be?* (Quality Check Dairy Products Assn.); *Chicago's People and Places* (Field Enterprises); Real Estate Salesmen's Training Programs—5 films plus books.

### MORTON GOLDSHOLL

### DESIGN ASSOCIATES, INC.

420 Frontage Road, Northfield, Illinois, 60093  
Phone: (312) 446-8300

Date of Organization: 1942

Morton Goldsholl, *President, Exec. Prod.*  
Mildred Goldsholl, *Secretary, Producer*  
John Weber, *V.P., Studio Director of Design*  
William Langdon, *Film Administration*  
Tom Freese, *Producer*

**SERVICES:** Producers of motion pictures and slidefilms for business, industry, television and education. Specialists in animated graphic design. **FACILITIES:** Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand with Aerial Image; Ampex, Nagra and Magnasync sync sound recorders, editing equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Pitter Patterns* (Science Research Associates, Inc.); *Imagination 10* (Champion Papers, Inc.); *Summer Harvest* (Chicago Board of Education); *For Whom We Care* (Children's Memorial Hospital, Chicago). **SLIDEFILM:** *AIM* (Continental Casualty Co.). **TV FILMS:** WGN & KWGN Color ID's (WGN-TV; KWGN-TV); *World Series Golf; Championship Bowling* (NBC/Walter Schwimmer, Inc.).



**The Jam Handy Organization, Inc.**  
230 North Michigan Ave., Chicago, Ill. 60601  
Phone: (312) STate 2-6757  
Harold Dash, *Vice-President, in charge*  
(See complete listing under Detroit area)

**ROBERT BRUCE HICKS & ASSOCIATES**

2 N. Riverside Plaza, Suite 1904,  
Chicago, Illinois 60606  
Phone: (312) 372-6966  
Date of Organization: 1963  
R. B. Hicks, *President*  
V. N. Hansen, *Vice-President*  
R. O. Hicks, *Secretary-Treasurer*

**SERVICES:** Motion pictures, slide films and closed circuit TV for business. Producers of sales meeting and sales incentive programs. **FACILITIES:** Associate producers in New York, Atlanta, and Los Angeles. Studio facilities leased or rented as required.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Take a Second Look* (National Renderers Assn.); *Field Performance* (Side-winder Corp.); *The Scriptco, Inc. Story* (Scriptco Corp.); *Vauxhall Quality* (Vauxhall Div., G. M. Corp.); *Marine Trade Exhibit & Conference 1966* (Boating Industry Assn.).

**INDEPENDENT PRODUCTIONS, INC.**

615 N. Wabash Ave., Chicago, Ill. 60611  
Phone: (312) 757-5650

Date of Organization: 1965

Howard Berkowitz, *President*  
Bernard F. Caputo, *In Chg., Special Projects*

**SERVICES:** Motion pictures, television films; post-production services. **FACILITIES:** Editing; music library.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Compression Flare System* (A. Y. McDonald Co.); *Olson Sales Film*; *Wonderful World of Travel* (Olson Travel Organization); *They Wanted to Fly* (self-production). **POST PRODUCTION:** ABC-TV; Harness Racing Institute.

**INTERLOCK PRODUCTIONS, INC.**

127 South Wacker Dr., Chicago, Ill. 60606  
Phone: (312) 346-1867

Date of Incorporation: 1963

Louis E. Wilder, *President, Exec. Producer*  
William R. Snowwhite, *Vice-President, Creative & Art Director*  
D. H. Bash, *Secretary*

**SERVICES:** Producers of business films—8mm, 16mm & 35mm motion pictures; sound slidefilms, filmstrips and slides. New concepts and complete programming for sales meetings. **FACILITIES:** Cameras, lighting equipment, studio, creative & art departments and executive offices. Affiliated with writers; editing, recording and animation services; laboratories.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *The UARCO Grand Prix* (UARCO, Inc.); *Equitable Life Assurance Society Case History* (AT&T). **MEETING PRESENTATIONS:** *California Highway Patrol, Eisenhower Expressway and United Air Lines Case Histories* (AT&T).

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**KELLOCK PRODUCTIONS, INC.**

(Midwest Studios, Inc.)

1037 Woodland Drive, Glenview, Ill. 60025  
Phones: Glenview: (312) 724-0515  
Chicago: (312) 273-3880

Date of Incorporation: 1964

James A. Kellock, *President-Treasurer*  
Marion R. Kellock, *Secretary*  
James A. Kellock, Jr., *Vice-President*  
Frederick K. Barber, *Vice Pres.-Sales*  
J. C. Diebold, *Vice President-Sales*  
Albert S. Bradish, *Vice President Prod.*

**SERVICES:** Writing, production of motion pictures, slidefilms, and business shows. **FACILITIES:** Two sound studios on ground level—100' x 60' with 30' clear to overhead catwalks—40' x 25' x 14' clear to roof—3,000 amperes-120V AC power; screening room; lighting equipment; camera; sound; editing; carpenter shop; makeup and dressing rooms; commissary; art dept.; prop rooms; creative staff and production offices.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *More Jobs, More Profits* (Bucyrus Erie); *Simulated Acquisition Management*; A. F. Cadet *Wing Honor Code*; *Moral Leadership* (U. S. Air Force); *Challenge for Change* (American Oil Co.); *Tom Meets The Test* (B. F. Goodrich); *Corporate Partnership* (Woodward Governor Co.). **SLIDEFILMS:** *Profit Planning Quietline Selling* (Bryant Mfg. Co.); also for Keebler Co., G. D. Searle Co.

**WM. N. KIRSHNER & COMPANY, INC.**

Executive Plaza, 1132 Waukegan Rd., Glenview, Ill. 60025; Studio: 1037 Woodland, Glenview.

Phone: (312) 729-3030

Date of Incorporation: 1959

William N. Kirshner, *President-Gen. Mgr.*  
Robert B. Ross, *Vice-President, Training*  
Robert Beaugrand, *Vice-President, Writing Dept.*

Ansel Pope, *Vice-President, Art Department*  
Richard Hereford, *Vice-President, Production*  
W. E. Terry, *Creative Director*  
John Fleming, *Art Director*  
Robert Larson, *Secretary*

**SERVICES:** Producer of audio-visual materials for marketing, sales promotion, TV, training and public relations; motion pictures, TV commercials, slide programs, slidefilms, industrial and business presentations, closed-circuit TV programs for business. **FACILITIES:** Two sound stages; three production studios; writing, photography and art department; recording; animation; editing; projection and interlock equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Ilcfty* (Mobil Chemical Co.); *Viamonte-Hobbs Injector* (Barber-Colman Co.). **SLIDEFILMS:** *Cold Heading* (Elco Screw & Tool); *Sackner is Go For Cotton Front* (Sackner Product); *Versatile Variety of Amazing Answers* (Dow-Coming).



**MERVIN W. LA RUE, INC.**

159 East Chicago Ave., Chicago, Ill. 60611  
Phone: (312) SUPERior 7-5656-57

Date of Organization: 1937, Inc. 1947  
Re-Incorporated: 1966

Mervin W. La Rue, Sr., *FBPA, Chairman, Board*  
Gunter H. Doetsch, *President, Exec. Producer*  
Parker W. Thomas, *Secretary*  
Christine Lundstedt, *Production Asst.*

**SERVICES:** Motion pictures, slidefilms. Specialists in medical, micro and macro-cinematography



**CHICAGO PRODUCERS**

MERVIN W. LARUE INCORPORATED:

w/depth experience in scientific, research, medical teaching films. Consultants: planning, production, utilization of audiovisual media. **FACILITIES:** Studio, sound and camera equipment; animation stands; time-lapse, high-speed facilities. Explosion-proof cameras, lighting equipment; micro, macroscopic motion picture cameras. Development, application of fiber optics for body cavity cinematography. Full spectrum (infrared, ultra-violet) motion, still photography.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Introduction to Clinical Medicine* (Northwestern University Medical School); *Challenge of Change* (Lake Forest College); *Clinical Proctoscopy* (Travenol Laboratories); *Exchange Transfusion in Management of Hemolytic Disease in the Newborn* (Stone Foundation); *Reaction of Passively Sensitized Macaca Mulatta* (Northwestern University); *Errors of Refraction* (Academy of Ophthalmology).



**JACK LIEB PRODUCTIONS**

1230 W. Washington Blvd., Chicago, Ill. 60607  
Phone: (312) 243-2600

Date of Organization: 1946

Jack H. Lieb, *President*  
Warren H. Lieb, *Vice-President*  
Donald J. Richter, *Sound Engineer*  
Charles R. Kite, *Editor-in-Chief*  
Ernest Schubert, *Production-Asst. Editor*  
Andy Burd, *Production*  
Bill Swander, *Electrical Dept.*  
Jerry Veysada, *Traffic*

**SERVICES:** Motion picture production; industrial, theatrical, TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. **FACILITIES:** Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi-fidelity magnetic mixing. Nagra-16mm sync recording for studio or location. Editing, musical score facilities, echo chamber.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** 1966 *World Series* (American & National League Baseball Clubs-Lew Fonseca); *Farm Progress Show* (Prairie Farmer Publication); *New Look at the Land*; *Last Generation*; *Fair Chance*; *Constitution 1966* (Commonwealth of Kentucky); Mrs. Kay Series: *Fun at the Zoo and On the Farm* (Dept. of Health, Education & Welfare); *General Electric Dishwasher* (Zimmer McClaskev Lewis). **TV COMMERCIALS:** for Slim Master Cycle Exerciser Cummings Brand (McPherson Associates); Alberto Culver/Rinse Away (Campbell-Ewald, Inc.); Bell Savings & Loan; Kroger; Admiral; (Campbell-Mithun, Inc.); Termitol (Frank C. Naber); 7 Up (J. Walter Thompson).

**MATTCO ASSOCIATES, INC.**

2309 W. Johnsburg Rd., McHenry, Ill. 60050  
Phone: (815) 385-5508

Date of Organization: 1960

Branch Offices: New York: 18 W. 45th St., New York 10036. Phone: (212) OX 7-2896.  
Winston Sharples, Jr. *Musical Director*; Clifford Baxter, *Sales*.

Richard J. Matt, *President & Executive Director*  
William M. Fraser, *Director of Sales*  
Jerry Olson, *Production Manager*

**SERVICES:** Motion picture and slidefilm production, including theatricals, TV and sponsored industrials, sales and training films. **FACILITIES:** Recording, music scoring and editing, 16mm and

## CHICAGO PRODUCERS:

### MATCO ASSOCIATES:

35mm editing rooms, Moviola equipped; 16mm and 35mm projection. 16 and 35mm Arriflex and Eyemo cameras; Nagra sound equipment; complete studio and portable lighting; special camera-boat and truck.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Happy Holidays: Camping in the Smokies* (American Oil Co.); *Mississippi Match Race*; 1967 *Product Line*—11 films (Johnson Motors); *Ireland on the Go* (Republic of Ireland). THEATRICAL SHORTS: *Smoky Mountain Magic*; *Voyage from Tahiti* (Paramount). TV COMMERCIALS: Skee Horse (Johnson Motors/Baker, Johnson & Dickinson); Filet-O-Fish (McDonald, Inc/D'Arcy).

### FENTON McHUGH PRODUCTIONS, INC.

161 E. Grand Ave., Chicago, Ill. 60611

Phone: (312) 321-0533

Date of Organization: 1956

Fenton P. McHugh, *President*  
Joan Kennedy, *Administrative Assistant*  
Robert Krugly, *Comptroller*

**SERVICES:** Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm productions. **FACILITIES:** 16mm and 35mm production equipment; editing facilities and sound stage.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Race to the Sun* (Time-Life Broadcasting Co.); *The Credit Interview* (Credit Union National Association); *Old Milwaukee Beer* (Joseph Schlitz Brewing Co.); *SLIDEFILM: The World Needs Credit Unions* (Credit Union National Association). TV COMMERCIALS: for Milwaukee Western Bank, Miller Brewing Company (Mathisison & Co.).



### MPO Incorporated

185 N. Wabash Avenue, Chicago, Ill. 60601

Phone: (312) 372-1535

William Bailey, *Manager*  
Don Tait, *Mgr., Completion Services*

(See complete listing under New York City)

### BURT MUNK & CO.

56 E. Walton Place, Chicago, Ill. 60611

Phone: (312) 337-0034

Date of Organization: 1961

Burton M. Munk, *President*  
Earl Anderson, *Production Manager-Director*  
Mary Abraham, *Business Manager*

**SERVICES:** Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. Nationwide public school distribution of sponsored filmstrips. **FACILITIES:** Creative writing, planning and production.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *A Lot of Living to Do* (Maytag); *Low Temperature Construction*, *A Step Forward*, *Spraying for a Billion*, & *Power Package—The Tordon Herbicide Story* (Dow Chemical Company); *The Elegant Ones*, & *Introduction of 1967 Mobile Dishwasher Line* (Hotpoint); *Table Talk* (Sealy, Inc.). **SLIDEFILMS:** *Decision for Profit* (American Research Merchandising Inst.); *Show a Better Way*; *Step this Way*; *Freezers '67* (Hotpoint); *Time for Decision* (Missouri Fidelity/Union Trust Life Insurance Co.); *The Memoirs of Shadlow Smart—The X/11 Episode* (Motorola); *X Stands for Excellence*, *Sell the Big Ticket*, *The Sweetest Sound Around*, and *New Products, New Features for 1967* (Zenith).



### FRED A. NILES

#### COMMUNICATIONS CENTERS, INC.

1058 W. Washington Blvd., Chicago, Ill. 60607

Phone: (312) SEley 8-4181

Date of Organization: 1955

**Branch Offices:** New York: 108 West End Ave., New York. 10023 Phone: (212) SU 7-8770. Charles Ticho, *Vice-President*. California: 5545 Sunset Blvd., Hollywood. 90028 Phone: (213) 462-7311. Lionel Grover, *Vice-President*.

Fred A. Niles, *President*  
Norman C. Lindquist, *Vice-President, Sales*  
William E. Harder, *Vice-President, Production*  
Rolf W. Brandis, *Vice-President, Television*  
Harry Lange, *Vice-President, Executive Producer*  
James E. Morgan, *Vice-President, Finance*  
Robert Alpert, *Vice-President*  
Manny Paul, *Vice-President*  
George Jarrett, *Editing Administrator*  
Dorothy Roecker, *Office Manager*  
Bert Lindberg, *Chief Charge Man*

**SERVICES:** TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows. Marketing and merchandising programs. **FACILITIES:** 100,000 sq. ft. of space; 3 sound stages; 3 editing rooms complete sound dept.; carpentry, electric, paint and prop depts.; 5 screening rooms; art dept.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Change is the Challenge*, *Where Better Nutrition Starts*, *Formula for Success* (Kraft Foods Co.); *Revolution in Color* (Clairol, Inc.); *Nation of Nomads* (United Van Lines); *Radiological Health Lab* (U. S. Air Force); *Leadership: A Supportive Role* (U. S. Navy); *Threads of Craftsmanship* (Tony Lama Co.); *The Pacesetter in Aisle #3* (General Mills); *A Storeful of Ideas* (Reader's Digest); *Partners in Profit/Profit for Partners* (Kroger Co.); *It's How You Handle It*, *Beer Clean Glasses* (Anheuser-Busch); *Healing Hands of Medico* (CARE, Inc.); *Break-Through* (Chicago Bridge & Iron); *What's In a Word?* (Community Fund of Chicago); *Showdown* (Porter Electric); *Desire* (Wilbert Haase); *The Mark of Leadership* (General Electric) *Where the Action Is* (Beatrice Foods). **SLIDEFILMS:** for Sealed Power Rings, GE, Blair Fashions, Faultless Castor Co., IGA, Patricia Stevens, Inc., Ariens, Inc., AP Parts, R. R. Donnelly. TV Shows: *The American Cannibals*, *Love in a Sexy Society*, *Marriage* (Episcopal Radio-TV); *The Wonder Circus* (Walter Schwimmer); *Score Four*, *Post Time* (IRDC). **LIVE SHOWS:** *Where the Action Is* (Beatrice Foods); *Convention Shows*, for Admiral Corporation, Independent Grocers Alliance, Gale Products (Lawnboy), General Electric; *The Inside Story Affair* (Theo. Hamm Brewing Co.); *Magoo's Magic* (General Electric); 1967 *Reveal* (American Motors Corp.). **FEATURE FILM:** *The Nashville Rebel*.



### Pelican Films, Inc.

410 N. Michigan Ave., Chicago, Ill.

Phone: (312) 337-8116

Max Pride, *Producer*

(See complete listing under New York City)

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### PILOT PRODUCTIONS, INCORPORATED

1819 Ridge Avenue, Evanston, Ill. 60201

Phones: (312) DAVIS 8-3700

(312) BRoadway 3-4141

Date of Organization: 1940; Inc. 1952

C. Robert Isely, *President*  
Robert L. Dedrick, *Executive Vice-President*  
Bob Luce, *Vice-President, Prod.*  
C. Don Sheldon, *Treasurer*  
A. E. Boroughf, *Secretary*  
Hal Childs, *Director of Photography*  
Ken Kracht, *Director of Illustrative Photography*  
Dave Holmes, *Director*  
Dick Sato, *Production Assistant*  
Connie Andersen, *Filmstrip Department*  
Jay Norman, Jim Cuca, John Needham, *Sales*

**SERVICES:** Complete creative and production facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. **FACILITIES:** 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under catwalks; complete kitchen facilities for food photography; 16mm Mitchell and Arriflex camera equipment; generator & battery packs for field work; special right hand drive camera truck with inside camera mount, front platform, top platform and radio gear; Ampex and Magnasync recording equipment including DuKane 30/50 signal generator; double system projection.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Shaft Surface Finish* (Chicago Rawhide); *Selector Switch* (Cherry Electric Co.); *Safety Makes Sense*, *To Top Them All* (Clark Equipment Co.); *Furniture Unlimited* (Steelcase); *Mixed Blessing* (Sakrete); *The Difference is P. D. Q.*, *Jewels for Industry* (Superior Steel Castings Co.); *Driver Improvement Series*—seven films (National Safety Council). **SLIDEFILMS:** *Du-a-trol*, *Steamall*, *Cutting Fluids* (DuBois Chemical Co.); *Measure of a Leader*, *Measure of a Club* (Kiwanis International); *Message to You*, *It's for You*, *Insuring Good Customer Relations* (Chicago Tile & Trust); *Welcome* (Illinois Tool Works); *A Career That Counts* (Victor Comptometer); *TLC for Wood Block Floors* (Jennison-Wright Corp.).



### PINNN PRODUCTIONS

40-54 East Erie Street, Chicago, Illinois 60611

Phone: (312) 787-8432

Date of Organization: 1957

Richard J. Powers, *President*  
Sandra Powers, *Secretary-Treasurer*  
Ray Hebel, *Production Director*  
James H. Johnson, *Creative Director*  
Larry Kelly, *Sales Director*  
Ray Kuppjack, *Art Director*  
Edward Fitzgerald, *Graphics Art Director*  
Harold Armon, *Photographic Director*  
Ida Matz, *Comptroller*  
Paul Spiel, *Animation Director*  
Roger Micus, *Cameraman*  
Dan Lawler, *Director*  
Les Tucker, *Musical Director*  
Frank Rossi, Diana Golz, Dick Haberkorn, Sheldon Kaplan, Lou Battista, Phil Waterman, *Account Executives*

**SERVICES:** Motion pictures, TV commercials, sound slidefilms, slides, live shows, sales training meetings featuring "Pinnn Optics" (animation of slides, speaker controls movement). Complete studios for creative product and fashion photography including artists, designers and writers for collateral material and sales promotion production. Special packaging and shipping facilities for quantity programs. **FACILITIES:** 2 Oxberby animation cameras, Mitchell animation camera with stands; full range 35mm, 4 x 5, 8 x 10



## PINNN PRODUCTIONS:

and 11 x 14 cameras; automatic slide mounter; automatic slide duplicators; three color processing labs for roll, sheet film and color prints. B & W lab for processing film and enlargements. Creative art department with Headliner type machines. 26,000 square feet of shooting area.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tear Top Can* (Libby McNeill & Libby). SLIDEFILMS: *Pronto* (S. C. Johnson & Son); *Abbott Clean Air Center* (Abbott Laboratories); *Bat Woman* (Libby McNeill & Libby); *This is Kellogg's* (Kellogg's Sales Co.); *Suzanna Shopper; Gifts of Elegance; National Treasures* (Sears, Roebuck & Co.). TV SPOTS: WMAQ-TV Promotional Spots. SALES MEETINGS: Kellogg's Key Biscayne Meeting; Kroehler Sales Meeting; United Air Lines; Parker Pen; Green Giant; Breakfast Meeting (Leo Burnett Co., Inc.); *Datry & Poultry a Go Go!* (Swift & Co.); *Pronto* (J. C. Johnson & Son Co.); National & Regional Sales Meeting (Libby McNeill & Libby); *Cleveland Press Party* (featuring five screens) (Sears, Roebuck & Co.).



## Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago, Ill. 60604

Phone: (312) FI 6-0897

Clyde Krebs, *Vice-Pres., General Sales*

Dorothy Power, *Special Assistant*

Reid H. Ray, *President & Producer*

Ellsworth Polsfuss, *Director*

Robert Winter, *Film Editor*

Creative staff for scripts, storyboards for the production of motion pictures, sound slidefilms, TV films, TV commercials, animation and graphic design. Screening room.

(See complete listing under St. Paul, Minn.)

## RMP Productions of Chicago

203 N. Wabash Ave., Chicago, Ill. 60601

Phone: (312) 372-8653

(Ken Drake in charge)

(See data under Rose-Magwood, NYC)

## SARRA-CHICAGO, INC.

16 East Ontario St., Chicago, Ill. 60611

Phone: (312) WHitehall 4-5151

Date of Organization: 1937

William Newton, *President*

Marvin Bailey, *Vice-President*

Jack Conrad, *Vice-President*

Harold Lignell, *Vice-President*

Pat Saviano, *Production Manager*

SERVICES: Production of TV commercials. FACILITIES: 16mm and 35mm equipment, three stages and processing laboratory.

## RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Allstate Insurance; Campbell Soup; Commonwealth Edison; Clearasil; Green Giant; Kellogg's; Nestle's; Pillsbury; Procter & Gamble; Pure Oil; Schlitz; Starkist; Swift; United Air Lines (Leo Burnett); Alberto Culver; American Bakeries; Ken-L-Ration; Oscar Mayer; Quaker Oats; 7-Up (J. Walter Thompson).

## SPORTLITE FILMS

20 North Wacker Drive., Chicago, Ill. 60606

Phones: (312) 236-8955; 236-8488

Date of Organization: July, 1955

Alfred D. LeVine, *Producer*

Tom Carnegie, *Talent Director*

James Leapley, *Unit Manager*

Mary Carroll, *Comptroller*

Robert Renner, Dick Upton, *Writers*

SERVICES: Motion pictures for industry, TV, education, commercials, "how-to" marketing; special

## SPORTLITE FILMS:

events and direct sponsor assignments; in-plant and entertainment, instructional documentaries. FACILITIES: On location or studio; Bell & Howell 70DRS, Cine II, Arriflex, Eclair; Nagra tape recorders, mikes, lip sync, color or b&w; on location camera crews per diem basis; color or b&w stock footage available.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *One for the Money* (Thompson Industries); *Indy Epic '66* (Bryant Manufacturing); *They Came to Race* (The Seven Up Company); *Sebring 12 Hours of Endurance* (Sportlite "500" Films); *Everyone's On the Go* (Peter Eckrich & Sons).

## SPUR PRODUCTIONS, INC.

57 West Grand Ave., Chicago, Ill. 60610

Phone: (312) 321-1222

Date of Incorporation: 1966

Ransom P. Dunnell, *President*

Paul A. Robinson, *Executive Producer*

Frank Babcock, *Secretary-Treasurer*

Robert Fahsbender, *Sales Manager*

Kathy Kimotek, *Production Assistant*

SERVICES: TV commercials; industrial and sales training films. FACILITIES: 16/35mm equipment. Midwest Representatives for: Jack Denove Prods., Hollywood.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bethany Hospital* (Bethany Hospital, Downers Grove, Ill.); TV COMMERCIALS: for Holsum bread (W. E. Long); Standard Oil (D'Arcy Advertising Co.); McDonald Hamburgers (D'Arcy Advertising Co.); Peter Hand Brewery (Batten, Barton, Durstine & Osborn); Mortel (Grant Advertising); Kellogg's (Leo Burnett); John M. Smyth Furniture Co. (Herbert S. Laufman).

## TAKE TEN INCORPORATED

211 East Chicago Ave., Chicago, Ill. 60611

Phone: (312) 944-0455

Date of Organization: 1961

David R. Hayes, *President & Board Chairman*  
Dean DiBrito, *Vice-President, Administration & Production*

Leo Peyton, *Comptroller*

Inez Harris, *Corp. Secretary, Motion Picture*

*Director*

Robert M. Cooper, *Vice-President Creative*

*Services*

Thomas J. O'Connell, Jr., *Director, Client*

*Services*

Kenneth Solomon, *Manager, Technical*

*Services*

SERVICES: Industrial motion pictures; live industrial shows; sound-slidefilms; slide presentations; TV films; videotape; musical jingles; radio transcriptions; radio programs; creative consultation. FACILITIES: Business offices; creative dept.; studio, 16/35mm production; original music, scoring and copying dept.; art dept.; still photography dept.; print production dept. for collateral material.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Second Thought* (Quaker Oats); *It's No Secret Now; And Suddenly - Polycard* (Finn Industries); *Breakthrough; Hands Out; Open the Door* (A. B. Dick Co.). SLIDEFILMS: *The Challenge of Change; The Complete Line* (Masonite Corp.); *Chain Reaction* (BPRMA); *Chili Pepper Land* (Universal Foods); *Where Do We Live?; Do Me a Favor* (Montgomery Ward). LIVE SHOWS: *Pacemaker; Over the Horizon* (A. B. Dick Co.); *Mark One for Quality* (B. F. Goodrich Distributor Show, American-Standard); *In 1750, Somebody Goofed* (R. F. Goodrich 1967 Dealer Touring Sales Meeting). TV COMMERCIALS: for American Dental Assn.; First Federal Savings of Chicago; First Federal of Pittsburgh.



## CHICAGO PRODUCERS



## TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.

60068

Phones: Park Ridge: (312) 823-1418

Chicago: (312) 763-5818

Date of Organization: 1952

Byron L. Friend, *President*

June A. Friend, *Secretary-Treasurer*

Joan Werrbach, *Audit-Finance*

Paul Luttgens, *Production Manager*

Arvid Nelson, *Supervising Editor*

Roger Ruhlín, *Director of Photography*

SERVICES: Motion pictures, filmstrips, live meetings, new product introductions, trade show participation. Color and B&W, 35mm or 16mm studio or location. TV commercials and programs, complete packaging service, editing, rerecording, mixing, interlock screening, recording, script writing, filmstrip animation, high speed, time lapse photography. Aniforms, Communipak. FACILITIES: Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arri, Eclair, etc; magnetic recorder Ampex, Nagra, etc., sound stage 30' x 45', five-channel re-recording and mixing; dubbing from Nagra to sprocketed material; selsyn interlock; animation stand, motion picture and filmstrip, slide copying equipment; wireless microphones; location generators. CCTV.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *That the People Shall Know* (Sigma Delta Chi); *This is the 4th* (RMC Corp.); *Racing* (BF Goodrich); *The Motorola Story* (Motorola). SLIDEFILMS: *Sigma Chi* (Sigma Chi); *Ideas and Film* (Linck).

## TRANS WORLD PRODUCTIONS INC.

131 So. Wabash Ave., Chicago, Illinois

Phone: (312) ST 2-0010

Date of Organization: 1940

Robert H. Estes, *President*

James C. Reeves, *Vice Pres., and Sales*

John Sarno, *Secretary, Treasurer*

Pearl O. Estes, *Fashion Coord.*

SERVICES: Package TV shows, training films, slidefilms, still photography. Food color photography. Recording and planning. FACILITIES: Studio; 40 x 60 dark room and all prop storage and sets for all food preparation.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Picture; Shelf Management; Stock Control; and Courtesy is Yours* (IGA Food Stores); *Your Biggest Asset* (Wansau Insurance Co.); *The Total That Counts* (Jewel Tea Co.); *The Wonderful World of Mr. Frank* (TV) (Union Carbide Corp.); TV SHOWS: *The Cooking Can Be Fun Show* (Eddie Doucette on Staffas Chef); *Cooks Tour Show* (IGA).



## HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue, Park Ridge, Ill. 60068

Phone: (312) 698-3331

Date of Incorporation: 1962

Henry Ushijima, *President & Exec. Producer*

P. A. Ushijima, *Treasurer*

Ruth Ushijima, *Secretary*

SERVICES: Producers of motion pictures and slidefilms for industry, education and TV. FACILITIES: All location equipment in both 35mm and 16mm and complete editing facilities.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Golf With Sam Sneed* (Firestone Tire & Rubber Co.) *A Meeting to Remember* (Vogue Productions-Renault); *Agent 008*

## CHICAGO PRODUCERS:

### HENRY USHIJIMA FILMS:

(Hiram Walker (AVA); *A Report to Distributors* (Continental Motors (AVA); *The Dashaveyor* (Dashaveyor Corp.); *Reo Mower TV Comm* (Magee Wheelhorse); SLIDEFILMS: *The Foundation* (American Bldg. Constitutionally), *To Your Health* (Western Ogen Purifier Corp.).

### VPI of Illinois, Inc.

450 East Ohio St., Chicago 60611

Phone: (312) 787-2500

Robert Sinise, *Vice President*

(See complete listing under New York City)

### WILDING INC.

1345 West Argyle St., Chicago, Ill. 60640

Phone: (312) BRoadway 5-1200

Date of Organization: 1914; Inc. 1927

### MAIN OFFICE AND STUDIOS

1345 West Argyle St., Chicago, Ill.

Phone: (312) BRoadway 5-1200

Dirk Young, *Vice Pres., Midwest Sales*

### OTHER CHICAGO LOCATIONS

Wilding-TV Division

301 East Erie, Chicago, Ill.

Phone: 943-9500

Carl J. Nelson, *Vice President*

Communications Idea Center — Customer Service

5725 North Broadway, Chicago, Ill.

Phone: BRoadway 5-1200

Robert Younker, Robert Lane.

Commercial Picture Equipment — 5719 North

Broadway, Chicago, Ill.

Phone: BRoadway 5-1200

Harvey N. Wilcox, *Manager*

### WILDING BRANCH OFFICES

NEW YORK: 405 Park Avenue, New York, N. Y.

Phone: (212) 759-0854. Dave Raymond, *Vice Pres., Branch Manager*

DETROIT: 4925 Cadioux Road, Detroit, Mich.

Phone: (313) TUXedo 2-3740. William R. Winn, *Senior Vice Pres.*

13535 Livernois, Detroit, Mich. Phone: (313) 933-2431. W. W. Kraft, *Vice-Pres.-Branch Manager*

CLEVELAND: 2307 Chester Ave. Phone: (216)

771-4030. S. C. Johns, Jr., *Branch Manager*

LOS ANGELES: 8460 W. Third St., Los Angeles,

Cal. Phone: (213) 651-1860. W. Watkins, *Production Manager*

TORONTO: Wilding/Canada Ltd., 575 Don Mills

Rd., Don Mills, Ontario. Phone: (416) 429-1270. R. K. Carlson, *Vice Pres., Branch Mgr.*

### WILDING DIVISIONS

MID-AMERICA COLOR LABS: 1345 Argyle St., Chicago, Ill. Phone (312); 784-4224. D. H. Howe, *Lab Superintendent*

TRI-DEX DISPLAY CORPORATION: 13800 Nelson, Detroit, Michigan. Phone: (313) 931-0300. A. S. Cetlinski, *President*

### OFFICERS AND DEPARTMENT HEADS

R. C. Ausbeck, *President*

Daniel B. Gallagher, *Exec. Vice-President*

William R. Winn, *Senior Vice-President*

Harold Kinzle, *Vice-President-Production*

George P. Zenner, *Vice-President Finance*

C. F. Weake, *Vice-President*

F. F. Palac, *Treasurer*

L. A. Backey, *Secretary*

J. W. Anderson, *Advertising and Public Relations*

## WILDING INCORPORATED:

SERVICES: A communication agency specializing in marketing and promotion. Creative counselors and producers of motion pictures, slidefilms, TV commercials, complete live shows and presentations, conventions and sales meetings, displays, exhibits, printed materials, and audio-visual installations.

FACILITIES: Studio and service operations detailed as follows: CHICAGO: (1345 Argyle Street): Home office and main studios: 105,000 sq. ft. floor space — 29,000 sq. ft. in four sound stages (75' x 140', 70' x 100', 50' x 100', 75' x 60'); remainder in administrative and creative offices; still and motion laboratories, color and black and white; optical, animation and art departments; film screening rooms; sound recording departments; film vaults; carpenter shops, etc. (5719 N. Broadway): 20,000 sq. ft. floor space — 15,000 sq. ft. devoted to manufacturing of projection screens, portable stages, 8mm film cartridges, portable lecterns, and specialized projection equipment; and administrative offices. TV production facilities were opened during 1966 at 301 E. Erie, designed and created for the production of TV commercials. Comprising 4,150 sq. ft.; building houses a stage, screening room and administrative offices.

DETROIT: (4925 Cadioux Road): This building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totaling 8,000 sq. ft. and screening rooms. (13535 Livernois): Operations here include creative, training and sales promotion and merchandising services and a complete graphic arts production department. (TRI-DEX DISPLAY CORP. — subsidiary, 13790 Nelson Ave.): 30,600 sq. ft. floor space — 27,600 sq. ft. devoted to the design and production of displays and exhibits and includes carpenter shops, paint shops, assembly areas and storage; 3,000 sq. ft. — administrative and office.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ideas* (Sylvania Corp.); *Big City Paper* (Chicago Tribune); *It's Your Decision—Clean Water* (Soap & Detergent Assoc.); *Toward the Victory of Health* (American Dietetic Assoc.); *Indian Hill* (Bell Laboratories); *Sports Car Fun* (Ford Motor Co.); *The Name of the Game is Fun* (American League-Chrysler Corp.); *From Cow to Carton* (Pure Pak Div. of Excello Corp.); *Child of Darkness, Child of Light* (Foster Parents Plan, Inc.); *Opportunity Land* (Deere & Co.); *Firebrewing Story* (Strohs Brewing Co.). SLIDEFILMS: *High Time for Hires 1967* (Hires); *See-Tell-Sell Program* (International Harvester); *"C" The Difference* (American Oil Co.); *Ingot Soundness* (Republic Steel); *Royal New Cougar* (Lincoln-Mercury); *Selling the Big Deal* (Quaker State); *Pure Pride* (Pure Oil Co.); *T-Bird* (Ford Motor Co.). INDUSTRIAL STAGE SHOWS: General Electric Utility Executives Conference; Ford and Lincoln-Mercury 1967 New Car Announcements Shows (U.S. and Canada); Gibson shows; American Association of Travel Agents; Eastern Airlines Show; Royal Crown show; A. O. Smith-Harvestore Div. show; RCA Whirlpool show.

### WIDE-SCREEN FILMS LTD.

525 Pinecrest Lane, Wilmette, Ill.

SERVICES: Motion pictures, slidefilms; specialists in stereo and widescreen techniques. (New company, reorganized in 1965)

### ZAPTEL STUDIOS, INC.

615 North Wabash Ave., Chicago, Ill. 60611  
Phone: (312) SUPERior 7-2755

Date of Incorporation: 1955

Owen Zapel, *President & Executive Director*  
Ken Knutson, *Production Manager*  
Warren Leming, *Editor*  
Darel Hale, *Cameraman*

## ZAPTEL STUDIOS INCORPORATED:

SERVICES: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Cellomatic. Optical and animation camera services for Midwest producers. FACILITIES: Studio 2000 sq. ft. with working kitchen; two floors, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, two animation stands. Master series Oxberry with Aerial Image projector, Joy-Stick control, 16mm and 35mm; 35mm printer.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Cape Cod — Classics — Reflections*; *New Home Service* (Homemakers, Inc.); *Supplementary Agents Pension Plan* (All-State Ins.); *Swiss Family Robinson* (OZ Productions). TV COMMERCIAL: *Avant* (Kroehler Furn. Co.).

## 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, *Vice-President & Secretary, Director of Production*

Norman Stuewe, *Vice-President and Director of Photography*

J. W. Newsom, *Director of Sales*

T. J. Johnson, *Account Executive*

Harold Harvey, *Director*

Margaret Travis, *Script*

John Clifford, *Script*

J. D. Powers, *Script*

Dan Palmquist, *Director of Editing*

James Pearce, *Director*

Courtney Jones, *Writer-Director*

Gene Boomer, *Director*

Don Jessup, *Sound Engineer*

Oscar Rojas, *Art & Animation Director*

Douglas Poulter, *Director of Animation Photography*

SERVICES: Motion pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. 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' and 50' x 50' sound stages, voice studios, editing rooms, sound rooms, etc. Mitchell, Arriflex and Eclair cameras; complete lighting and sound equipment for studio and location. Complete animation facilities, Oxberry Senior animation stand, 16mm and 35mm.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dealers Choice* (Phillips Petroleum Company); *Ride the Hot One* (Continental Oil Company); *New Dimensions in New Construction, Building Better Living* (General Electric); *To Touch a Child* (The Mott Foundation); *Schools Are Built for Learning*; *Lennox Compressors* (Lennox Industries); *The Invisible Traveler* (Cities Service Gas Company); *1 Day of Judgment* (Eli Lilly); *European Culture Region*; *Spain and Portugal*; *Italian Farm Family*; *Airplanes and How They Fly* (McGraw-Hill Book Co.); *Paris, Joy of Seville* (Webster Division, McGraw-Hill Book Company). TV COMMERCIALS: Skelly Oil Company (Bruce B. Brewer); Cities Service Oil Company. SALES MEETING: 1967 Phillips Petroleum and Continental Oil Co.

## MINNESOTA

### COUNTRYMAN-KLANG, INC.

905 Park Ave., So., Minneapolis, Minn. 55404  
Phone: (612) 332-2538

Date of Organization: 1956; Inc.: 1959

Thomas C. Countryman, *President & Director of Photography*  
Floyd A. Klang, *Vice-President, Writer-Director & Producer*  
Florence Brown, *Production Coordinator*  
Robert A. Farrell, *Camera Department*  
Jack Gauvite, *Sound Department*  
James Sugimura, *Slide Films*  
Robert L. Edwards, *Art Director*

**SERVICES:** Producers of industrial, educational, sports, sales, sales training, TV commercials and filmstrips, 16mm and 35mm, and advertising sales photography. **FACILITIES:** 4500' stage, animation, Mitchell, Arriflex, dollies. Lighting and sound equipment for studio or location. Complete recording with Nagra. Four Magnasyns interlocks and multi-channel mixing. Music library and producers services.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Road Ahead; Profit . . . As Large as Imagination; To See and To Hear; Bright Warning* 1966 Canadian Version (3M Company); *Camp Friendship; In The Name of Humanity* (Minnesota Assn. for Retarded Children); *V/Stol Tactical Display and Control* (Honeywell, Inc.); *NCAA Basketball Championships* (5 shows) (Pepsi-Cola); *Design and Accuracy . . . the Essentials of Reliability* (Univac, Inc.); *More Power for MAPP Land* (Mid-Continent Area Power Planners); *Carguard 1966 Version* (Cargill, Inc.—Salt Division); *3-Stage Sow Program* (Cargill, Inc.—Nutrena Division). **SLIDE FILMS:** *Kodak Bowl Report* (Sports Films & Talents/Eastman Kodak Co.); *A Day to Live In* (Jewish Home for the Aged); *Selling a Future* (Palmer Writers School); **TV COMMERCIALS:** *Blindfold* (3M Co./MacManus John & Adams, Inc.); Schweigert Meats, Tonka Toys (Kerker-Peterson, Inc.); First National Bank of St. Paul (John W. Forney, Inc.); Crystal Sugar (Barickman & Selders Adv. Inc.); Lan-O-Sheen (Bozell & Jacobs, Inc.); King Koil (Johnson-Livingston).

#### EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., Minneapolis, Minn. 55435  
Phone: (612) 920-3020

Cable Address: EMPS, Minneapolis  
Telex: — 029-5317

Date of Incorporation: 1945

William S. Yale, *President & Treasurer*  
Richard N. Jamieson, *Executive Vice-President*  
Joseph T. McDermott, *Vice President of Sales*  
Arthur J. Nicol, *Vice President, Production*  
John Raddatz, *Director of Photography*  
Mary Sherman, *Corporate Secretary*  
Warren Rose, *Mgr., Systems Engineering*  
Gordon Winters, *Mgr., Commercial Still Dept.*  
Paul Martinson, *Manager, Sound Dept.*  
Rik Rydlun, *Art Director*

**SERVICES:** Production of motion pictures, sound slidefilms, TV commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. Still laboratory. **FACILITIES:** 16mm Maurer and Arriflex cameras; 35 mm and Techniscope cameras; 16mm Eastman Arc projectors; Strong Arc projectors for 3 1/2" x 4" slides and filmstrips; 8' x 20', 12' x 30' and 20' x 20' projection screens, available for conventions, sales meeting, etc. Animation, sound recording studio for stereo or monaural recording; 35mm recording equipment; Nagra recording equipment; Ampex MR70 4-track 1/2" stereo equipment; industry and educational videotape production on Apex VR 1000 and VR

#### EMPIRE PHOTOSOUND INCORPORATED:

7000; 40' x 60' x 20' high sound stage; stereo high fidelity public address system.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Promise of Esterhazy, The Growing Edge, That Something More, Quest* and Techniscope newsreel coverage of events at IMC (International Minerals and Chemical Corp.); *Metal Forming Processes* (Hossfeld Mfg. Co.); *In Touch With Tomorrow* (First National Bank of Mpls.); *Growing Soybeans* (National Plant Food Institute); *The Open Stage* (Minnesota Theatre Co.); *Gene Littler Golf Film Series* (Sahara Products); **TV COMMERCIALS:** for 3M Company (McManus, John & Adams, Inc.); Great Northern Railway Co. (John Forney, Inc.); Walter Mondale for Senator (Colle & McVoy Advertising Agency, Inc.) and Studio One. **MEETING PRESENTATIONS:** Specialized videotape production for M. F. Patterson Dental Supply Co., M. F. Patterson Dental Supply Company's 1966 Sales Meeting, Toro Mfg. Corporation's 1966 Sales Meeting; Farmers Union Central Exchange 1966 Annual Meeting; AMC Convention for the Dayton Company.

#### FILM SERVICES, INC.

2219 Johnson St., N.E., Minneapolis 55418  
Phone: (612) 759-1235

Date of Incorporation: 1961

Iver C. Lind, *President*  
Galen L. Cain, *Secretary-Treasurer*

**SERVICES:** 16mm motion picture production; scripts; sound recording; editing. **FACILITIES:** Small studio, sound recording and editing equipment; cameras, etc.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hospital Fire Safety* (Hennepin County General Hospital); *Report on Africa* (Rev. Delmar Kingsriter); *Who's Watching the Store?* (Honeywell, Inc.); *On Call for All* (3M Co.). **TV SPOTS:** Christmas Toys (Midland Cooperatives, Inc.).

#### ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.  
Phone: (612) 545-2518

Date of Organization: 1948

Branch Offices: New York: 2 Overhill Rd., Scarsdale. Phone: SC 5-3477. Neil McCaffrey; Washington, D.C.: 2828 Connecticut Ave., N.W. Phone: 332-7617. Lawrence Griswold; California: 2859 Federal Ave., W. Los Angeles. Paul Wurtzel.

Anthony Lane, *Chairman of the Board*  
William R. Heideman, *President*  
Serenio S. Scranton, *Director Technicolor*  
*Equipment Sales*  
Muriel Hovorka, *Comptroller*  
Wm. C. Perry, *Production Coordinator*

**SERVICES:** 16 and 35mm production of industrial and TV films and commercials. Hunting and other sports films a specialty. Animation; sound slidefilms; recording for radio, TV and films. **FACILITIES:** Sound stage; recording 16mm magnetic, 1/4" tape; three music libraries; sound effects library. Eclair-Nagra equipped.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Polluting Our Blessings* (Archer Daniels Midland Co.); *Masonry Handling and Sugar Boat* (Melroe Mfg.); *Showmobile* (Wenger Corp.); *Larson Boats 1967* (TV) (Larson Industries).

#### LOW & ASSOCIATES, INC.

7705 Morgan Ave., South, Minneapolis, Minn.  
Phone: (612) 866-4110

Date of Organization: 1959; Inc. in 1961

R. Glenn Low, *President & Producer*



## WEST CENTRAL STATES

#### LOW AND ASSOCIATES:

Roseanne E. Low, *Vice-President & Associate Producer*  
Justin S. Edwards, *Vice-President*  
William J. Steinbicker, *Director*  
Richard W. Laird, *Art & Animation Director*

**SERVICES:** Writing and production of motion pictures for industry and government. Slidefilms; TV commercials and producer's services. **FACILITIES:** Modern studio with complete live action and animation production facilities. Arriflex and high-speed camera equipment, sound stage, Nagra, Magnasyn and Stencil-Hoffman sound equipment, electrical interlock system, Color-Tran quartz lighting, Moviola and other editing equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Charlie* (Federal Aviation Administration); *Time Optimal Control Weapon Stabilization System; Rockeye II: Weapon Evolution and Development; Rockeye II: Prototype Production; LVM Feasibility Demonstration and FMU 30/B* (Honeywell, Inc.); *On Safari in Africa* (Community State Bank of Bloomington); *Project Evaluation and Tropic Testing* (Picatinny Arsenal); One classified film for the Department of the Army.



#### REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul, Minn., 55116  
Phone: (612) 699-1393

Date of Organization: 1910

Branch Office: 208 So. La Salle St., Chicago, 60604. Phone: (312) FI 6-0897. Clyde Krebs.

Reid H. Ray, *President & Producer*  
Ellsworth H. Polsfuss, *Asst. Secretary & Producer*

Mrs. Frances Hostettler, *Asst. Treasurer*  
Del Shockley, *Controller*  
Clyde Krebs, *Vice-President, General Sales*  
Webb Hedin, *Twin City Area Acct. Exec.*  
James Jackson, *Art & Animation Director*  
Robert H. Winter, *Chief Film Editor*  
Donald Anderson, *Chief Sound Engineer*

**SERVICES:** Creative staff for scripts, storyboard, music scoring, and the production of motion pictures, sound slidefilms, TV films, TV commercials; animation and graphic design, sales meeting programs; editing, interlock screening, and 6-channel recording services. **FACILITIES:** Animation Department; studio-stage; 16 and 35mm editing equipment; recording equipment, including Nagra, 1/4" tape, 16mm magnetic, 16mm optical, 35mm magnetic, 35mm optical (RCA licensee), studio and location recording; 300 ampere portable gas-electric generators; Arriflex and Mitchell cameras, still photographic equipment; arc and incandescent lighting equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Discover Hawaii and Aloha Hawaii* (United Air Lines); *Land of Opportunity; What's New for 1967; If; and Give us This Day* (Deere & Co.); *The Greater Harvest* (Pioneer Hybrid Corn.); *Happiness Is . . .* (Pearson Candy Co.); *Fisher Quintuplets* (Joe Floyd); **SLIDEFILMS:** *Life on a Dairy Farm* (National Dairy Association); *Accepting Deposits and Cashing Checks* (NABAC); *Deposits-Life Blood of Banking* (BPRMA); *NW Bancorporation Retirement Plan* (Northwest Bancorporation).



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## WEST CENTRAL STATES

### RUSTEN FILM ASSOCIATES, INC.

5910 Wayzata Blvd., Minneapolis, 55416

Phone: (612) 545-1656

Date of Organization: 1958

Paul D. Rusten, *Producer*  
Ted K. Larson, *Production Manager*  
William Brown, *Photography*

**SERVICES:** Creative design, writing and full production of business, educational and religious motion pictures, sound slidefilms and TV documentaries; talent and art services. **FACILITIES:** Camera, sound recording, lighting and editing equipment for dialogue or narrated productions in company studio or on location.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Carleton College* (Carleton College); *For Thiel Tomorrow* (Thiel College); *Happy Grass* (Toro Mfg. Corp.); *Engine Block Storage System* (Standard Conveyor Co.); **SLIDEFILMS:** *The Better Sell Best, Opportunity for Profit* (Toro Mfg. Corp.); **TV COMMERCIALS:** *NK Cash Grain* and *NK 222 General* (Northrup King & Co.).

## MISSOURI

### Metropolitan Kansas City



#### CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City, Mo. 64106

Phone: (816) HA 1-1230

Date of Organization: 1931

Leonard W. Keck, *President*  
William Hedden, *Vice-President*  
Frank Barhydt, *Vice-President*  
James Hash, *Secretary-Treasurer*  
Richard Bulkeley, *Executive Producer*  
James Moore, *Production Manager*  
Larry Kauffman, *Director of Marketing*  
Donald Phillips, *Manager, Administrative Services*

**SERVICES:** 8mm, 16mm and 35mm color, sales and sales training and educational films: 8mm, 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. **FACILITIES:** Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. b&w, 30,000,000 ft. color a year; Kodachrome, Ektachrome, 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; ten full-time directors; creative staff; complete Oxberry animation and music facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Year of Disaster* (Caterpillar Tractor Co.); *It's the Same Story - With A Difference* and *A True, Spectacular Story* (E. I. Du Pont de Nemours); *An Extra 6 in '66* (Eli Lilly & Co.); *Missouri Calendar* (State of Missouri); *Promises to Keep* (Mid-Continent Regional Educational Lab.); *The Million-Dollar Eraser* (NASA); *Know Your Football* (Official Sports Film Services); *Someone You Can Trust - Someone You Can Be* (Smith, Kline & French); *A Report to Members* (Southern Pine Association); *Separate Training Films* (for Anne Saum & Associates and Inter-University Film Group).



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## HORIZON PRODUCTIONS

(Division of Longmoor-Nelson, Inc.)

301 West 73rd St., Kansas City, Mo. 64114

Phone: (816) 363-3585

Date of Organization: 1947

Date of Incorporation: 1952

William V. Longmoor, *President*  
Allen Jacobs, *Vice-President*  
James P. Jours, *Secy.-Treas.*  
Ralph L. Papin, *Producer/Director*  
Maurice W. Prather, *Director of Photography*  
Roger C. Webb, *Sound Engineer*  
Patricia Moore, *Office Manager*

**SERVICES:** 16/35mm motion pictures for sales, sales training and promotion, public relations, educational and religious fields. 35mm sound color slidefilms for industry and education; TV commercials, live and animated; research, story treatment and script writing; complete producers service. **FACILITIES:** for 16/35mm motion pictures and 35mm filmstrips. Sound service dept. with 8 channel mixing console, interlocked projection and Magnasync recorders and dubbers, Ampex, Nagra, and Rangertone sync record and playback equipment. Westrex 35/32 & 16mm optical recording system; editing rooms, music libraries, 16/35mm Arriflex camera equipment, animation and stop-motion cameras and related equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Pause and Consider* (Supreme Council, Order of DeMolay); *Gifts of Time* (Kansas City Museum/Junior League of K.C.); *The Wonder Workers* (Heart of America United Campaign). **SLIDEFILMS:** *Demonstration Techniques; Interview Techniques; Skylight Electronics; Renaissance* (Cessna Aircraft Co.); *Berry Travel Sales Promotion* (Barickman-Selders Agency); *United Campaign Training Session* (Heart of America United Campaign). **TV COMMERCIALS:** for Holsum Bread; Strongheart Tastyburger (Barickman-Selders Agency); Commerce Trust Co. (Valentine-Radford Agency); Iowa State Republican Committee Series (Wesley Day & Co.); Meyer's Bread series (Cranford-Johnson Adv.); Safety Federal Savings & Loan (The Bidle Co.).

### Metropolitan St. Louis Area

#### CONDOR PRODUCTIONS, INC.

3024 North Lindbergh Blvd. St. Louis,

Missouri 63074

Phone: (314) AX 1-3430

Date of Organization: February, 1967

Wm. Schmidt, *President, Producer*  
C. J. (Duke) Uding, *Vice-Pres. & Operations Mgr.*

J. E. Schell, *Secretary/Treasurer, Producer*

**SERVICES:** Motion pictures, slide and stripfilm presentations, TV film and commercials, language and science tape/film series. Producer services, from pre-script to screen. Sound recording and dubbing. Story preparation, scripting and scene breakdowns. High speed tape duplications. Education and training consultation. **FACILITIES:** Complete script service; 16mm and 35mm production facilities; complete sound recording and duplication, 1/4" and 16mm; sound studio; animation; interlock projection in studio or client's location.

#### RECENT PRODUCTIONS AND SPONSORS

(New Company—Organized in 1967)

#### EDW. H. GOLDBERGER PRODUCTIONS

1210 Tamm Avenue, St. Louis, Missouri

Phone: (314) MI 7-7112

Date of Organization: 1946

Edward H. Goldberger, *Producer*

**SERVICES:** Motion pictures for documentary, newsreel and public relations; 16mm kinescopes (off-air) of local television programs. **FACILITIES:** On-

#### GOLDBERGER PRODUCTIONS:

premise studio; four cameras, lighting and editing equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *No Man Is An Island* (KTVI-TV); *Seven League Boots for Danny* (St. Louis Society for Crippled Children); *International Folk Dancers* (Steve Edison). **TV COMMERCIALS:** for Al Maecher Adv. Co.; Gold Agency.

#### Guggenheim Productions, Inc.

14 N. Newstead Ave., St. Louis, Mo. 63108

Phone: (314) JE 5-9188

(See complete listing in Washington, D.C. area)

#### HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis, Mo. 63117

Phone: (314) MI 7-4200

Date of Organization: 1930

J. H. Hardcastle, *Producer*  
Lambert Kaiman, *Director*  
Richard Hardcastle, *Editorial*  
Richard Hardcastle, Jr., *Production*

**SERVICES:** Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color; advertising, sales promotion, public relations, and training films for business, civic and religious organizations; local coverage or completion services for out-of-town producers. **FACILITIES:** 35mm & 16mm Arriflex, Auricon Pro 600, Eclair; sound stage, Nagra, Ampex, Stancil Hoffman and Magnasync recorders; editing rooms, Moviola; portable lighting equipment for location production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *This Business of Air* and *The Lengthening Shadow* (KSD-TV); *Introduction to Steel* (Fleischman Hillard, Inc.); *Can Machinery* (Continental Can Co.); *Underground Distribution* (Jasper Blackburn Corp.). **SLIDEFILMS:** *Wet and Wild* and *1966 Holiday Sales* (Seven-up Company); **TV COMMERCIALS:** Manchester Bank series (Lynch, Phillips & Waterbury); ABC Bank Series (Guild Associates).

## NEBRASKA

### Omaha Metropolitan Area

#### JACK ANDERSON PRODUCTIONS

1701 North 74th St., Omaha, Neb.

Phone: (402) 393-3888

Date of Organization: 1958

Jack Anderson, *Owner*

**SERVICES:** Production of documentary, educational, sales training, motion pictures, filmstrips, slides, recordings, regionally and from coast-to-coast. Producer services. Cleared to Secret. **FACILITIES:** 16mm Auricon Pro-600, Bolex Reflex, Cine-Special, Bell & Howell cameras; single and double-system recording equipment including Magnasync, Magnacorder, Ampex, Roberts, Rangertone; animation stand; hot press titles; editorial facilities; sound stage with studio lighting; portable gear for location assignments.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Man from Minden* (U.S. Senator Curtis); *Serenade to a City* (Lincoln Chamber of Commerce); *Operation Disaster* (Army National Guard); *Intercross - 1966* and *Gold 'n Pure - 1966* (Waterman-Loomis Hybrids).

#### CHAPMAN/SPITTLER PRODUCTIONS, INC.

1905 California, Omaha, Nebraska 68102

Phone: (402) 348-1600

Date of Organization: 1960

Robert J. Spittler, *President*  
Donald L. Chapman, *Secretary-Treasurer*  
Donald L. Hanson, *Art Director*  
Brian Kennedy, *Commercial Photo Dept.*

**CHAPMAN-SPITTLER PRODUCTIONS:**

SERVICES: 16/35mm motion pictures; filmstrips; 35mm slides, slide presentations; artwork and animation; still photography; TV films and commercials; recording, editing and scripts. FACILITIES: Sound stage; recording studio; 16/35mm editing, sound and production equipment for location or studio. Airplane for transportation, location use.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *The Idea That's Changing a 6,000-Year-Old Irrigation Habit* (Valley Mfg. Co.); *Pleasel!* (United Community Services). **TV COMMERCIALS:** for Northern Natural Gas; Mutual of Omaha; Northwestern Bell (Bozell & Jacobs).

**RAY J. CHRISTENSEN FILM ASSOCIATES, INC.**

809 N. 50th St., Omaha, Nebraska  
 Phone: (402) 558-5611

Date of Organization: 1956

Ray J. Christensen, *Producer, Director*  
 Roger P. Mazur, *Cameraman, Editor*

SERVICES: Research and creation of motion pictures for public information, education and public relations, specializing in documentary techniques. FACILITIES: Arriflex 16mm S & BL, Nagra recorder and allied lighting and editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *It's About People* (Northwestern Bell Telephone Co.); *Together and Time* (Nebraska Synod, Lutheran Church in America); *The Tie That Binds* (Immanuel Inc.); *Untitled Film* (Metropolitan Utilities District).

**WALTER S. CRAIG FILM PRODUCTIONS**

4315 Burt Street, Omaha, Nebraska 68131  
 Phone: (402) 551-4400

Date of Organization: 1937

Walter S. Craig, *Owner and General Manager*

SERVICES: 35mm and 16mm production services, color and b&w, sound or silent, location or studio. Also furnishing out of town producers with equipment and personnel. FACILITIES: Mitchell, Bell & Howell, Cine Special cameras; Westrex sound, Mole-Richardson lighting; Fearless dolly, Worrell Head, Western Electric and Telefunken microphones; Mole-Richardson boom, camera car, remote power for camera and recording, portable power, animation. Complete editing, magnetic or optical-35mm and 16mm interlock.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Untitled films and film services for industry clients during entire past year; basic producer services only.*

**FOTO FONIC SALES & PRODUCTIONS**

109 E. Ashton St. (Box 663) Grand Island, Neb. 68801

Phones: (305) 352-0170; 9646

Date of Organization: 1963

Rill Martin, *Owner-Manager-Producer*  
 Steve Martin, *Associate Producer*  
 Mike Alberts, *Director*  
 Ed Mason, *Director of Photography*  
 Willard Morton, *Sales Manager*  
 Lew Cole, *Sound Production Manager*  
 Ruth Martin, *Manager, Script Department*

SERVICES: Production of slide and filmstrips for public relations, sales training, education, advertising, product demonstration, sales meetings, etc. Sound tracks for all types of film productions and audio presentations. FACILITIES: Complete audio and film studio facilities; art and animation services; photo and photo copy; high speed dubbing of magnetic tapes; writing and editing; and associated services except film duplication.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Christ - The Church and You* (First Methodist Church, Grand Island, Nebraska); *The Challenge of Tomorrow* (Community Development Council); *The Game That Never Ends*

**FOTO FONIC SALES/PRODUCTIONS:**

(Nebraska Division of Resources); *Changing Frontiers* (Central Nebraska Trade School); *Sands of Time* (North Platte Chamber of Commerce); *Show of Progress* (Centennial Committee).

**NORTH DAKOTA****BILL SNYDER FILMS**

105½ Broadway, Fargo, North Dakota

Mailing Address: Box 984, Fargo, N.D.

Phone: (701) 232-6500

Date of Organization: 1956

Bill Snyder, *Owner, Cinematographer*  
 John McDonough, *Creative Director*  
 Conrad Rose, *Cinematographer*  
 Wilson Ferragut, *Editor*  
 Jim Baccus, *Writer*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture; TV commercials; sound slidefilms; news-film coverage; agricultural film stock footage library; film completion for in-plant photographers. FACILITIES: Cine-Special, Eyemo and blimped Arriflex cameras; Magnasync recorder; three-channel mixing and equalizing equipment; Perfectone ¼" sync recording and transfer equipment; animation stand; music library; sound Moviola; portable lighting equipment; time-lapse equipment; company-owned aircraft.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Other End of the Line and What's It Take* (Otter Tail Power Co.); *Hydraulic Harroweeder*; *Bobcat a Go Go*; *Bobcat Applications Series* (Melroe Mfg. Co.); *Arnold Olsen* (Judge Advertising); *The Chaffsaver* (Quanrud Company); *Untitled* (Sylvania Electronics). **TV COMMERCIALS:** *Farm Loans* (Production Credit Associations/Colle and McVoy); *Gasoline and Tire Service*, Central Exchange; *Banks* (Paulsen Advertising NW Bank); *Insurance* (Blue Cross and Blue Shield/Flint and Associates); *Batteries* (National Cooperatives, Inc.); *Construction Equipment* (Melroe Mfg. Co./Flint and Associates).

**WISCONSIN****EDLIN FILM PRODUCTIONS, INC.**

W. 140 N. 10111 Fond Du Lac Ave.,

Germantown, Wisconsin 53022

Phone: (414) 251-7328

Branch: 225 E. Michigan, Milwaukee, Wis.  
 Phone: BR 6-6445.

Date of Organization: 1962; Inc. in 1964

Edward E. Lindner, *President, Producer-Director*  
 John Riessner, *Writer*  
 James Calder, *Sales*

SERVICES: Motion pictures; TV films and commercials. FACILITIES: Sound stage 75 x 40-feet; Arri cameras; Nagra, Magnasync sound equipment; studio, location lighting.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Yucatan Holiday* (Schlitz Brewing Co.); *Majestic Elk* (Schlitz/Globe Union); *A.B.C. Lath* (Gisholt Machine Co.); *Untitled public relations films* (Badger Meter); *Control Data Delivers* (Control Data Corp.); *Petroleum Metering* (A. O. Smith Corp.). **TV COMMERCIALS:** for North Central Airlines (Klau/V.P.D. Advertising Agency).

**Your Most Complete Reference Source**

☆ This 17th Production Review lists over 500 specializing producers, principal film distributors, government a-v programs and writers.

**WEST CENTRAL STATES****SWANSON PRODUCTIONS**

Empire Bldg., Milwaukee, Wisconsin

Phone: (414) BR 1-5774

Date of Organization: 1939

Robert W. Swanson, *President*  
 Elizabeth Swanson, *Secretary*  
 Rudy Swanson, *Treasurer*  
 David W. Nelson, *Director, Prod. Services*

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color sales, sales training, documentary, public relations and sound slide and TV films. FACILITIES: Motion picture center with sound stages, offices, projection, recording and editing facilities. Main stage 40' x 60' with standing sets. 16mm and 35mm Arriflex cameras and Magnasync recording; music script and art facilities. Fearless dolly, gear head, M-R mike boom, 3 channel playback interlock, ¼" Magnacorder, blimped Arriflex; 100,000-watt heavy lighting.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Dells Country* (Wisconsin Dells Chamber of Commerce); *Agri-Business* (Wisconsin Dept. of Agriculture); *Silent Salesmen* (National Retail Hardware); *Technology on the Move* (A. O. Smith Corporation); *Name Not a Number* (Kearney & Trecker Co.); *Now and When* (Wisconsin Telephone Co.); *Brush Up Training* (Manpower, Inc.); *Martie* (American Can Co.); *Radicon* (Falk Corporation). **TV COMMERCIALS:** for: Wise, Telephone Company, Shurfine Foods, Patrick Cudahy, Kohl's, Yellow Pages.

**SOUTHWEST STATES:****ARIZONA****CANYON FILMS OF ARIZONA, INC.**

834 N. Seventh Ave., Phoenix, Ariz. 85007

Phone: (602) 252-1718

Date of Organization: 1953

Raymond A. Boley, *President*  
 Robert J. Allen, *General Mgr., Secy. Treas.*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms and theatrical films. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Three sound stages (largest 60' x 100'), sound recording facilities; Magnasync Mark IX DC interlock, dubbing facilities or Ampex ¼" tape equipment. Set lighting and complete portable lighting. Synchronous camera, recorders and dubbers, camera crane. Set construction. 16/35mm production; location equipment. Sound stage and equipment available on rental to out-of-state producers.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Arizona Vacationland*; *Amazing Arizona* (Arizona Development Board); *Our Works of Love* (Catholic Diocese of Tucson); *Tools*; *Our Works of Love* (Elba Corp.); *You're Never Too Old* (Phoenix Coll., Evening Div.); *Alaska Wildlife Wonderland* (Wonderland Films). **SLIDEFILMS:** *One Man's Family* (Elba Corp.). **TV COMMERCIALS:** Arizona Public Service Co.-Curran-Morton Adv.; Knoell Homes-Owens & Associates.

**SWARTWOUT ENTERPRISES**

7155 E. Thomas Road, P.O. Box 476,

Scottsdale, Arizona 85252.

Phone: (602) 947-2142

Date of Organization: 1985

## SOUTHWEST STATES:

### SWARTWOUT ENTERPRISES:

Kenyon Swartwout, *Partner*  
Charles Swartwout, *Partner*

**SERVICES:** Business, documentary, educational and public relations firms; integrated instructional and promotional packages, including films, phonograph records and printed materials. **FACILITIES:** 16mm Arriflex, Auricon, and Bolex cameras; 1/4" tape and 16mm magnetic sync sound recording equipment; multi-channel dubbing facilities; licensed background music libraries; editing and interlock screening equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Orme School Revisited* - with James Stewart (The Orme School, Mayer, Ariz.); *The Roof Openers* (Swartwout, Inc. Kokomo, Ind.); *Teller Tactics* (Valley National Bank, Phoenix, Ariz.); *Miracle in the Desert* (Carefree Development Corp., Carefree, Ariz.).

## OKLAHOMA

### HUMPHREY, WILLIAMSON & GIBSON, INC.

Motion Picture Productions

1400 Skirvin Tower, Oklahoma City, Okla.  
73102

Phone: (405) CE 2-3221

Date of Organization: 1926; M.P.P.'s: 1964  
Date of Incorporation: 1941

Mitchell Williamson, *President*

Don Loewen, *Vice-President & Art Director*

Monty Mann, *Vice-President, Executive*

*Director & General Manager, Motion*  
*Picture Productions*

**SERVICES:** Industrial, business, training, technical, historical, educational, religious, travel motion pictures; TV films and commercials; theater commercials; videotape production; slide and film-strip presentations; producers services; sales meetings; closed-circuit TV. **FACILITIES:** 16/8mm equipment; art studio, animation.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Plan Purina; English, German, Italian, Portuguese versions; *All You Add Is Love, French Version* (Ralston Purina Co.); *Let's Play Softball* (Amateur Softball Assn. of America); *The Bishop's Fund* (Catholic Diocese of Oklahoma). **SLIDEFILM:** *Purina-World's Leader in Pet Food Sales & Research* (Ralston Purina Co.). **TV COMMERCIALS:** for Shawnee Milling Co.; Oklahoma City Federal Savings & Loan Assn.; Mt. Scott Foods-Humphrey, Williamson & Gibson, Inc.

## TEXAS

### Metropolitan Dallas Area

#### CARLOCKE/LANGDEN

716 Reliance Life Bldg., Dallas, Texas 75201

Phone: (214) RI 1-5239

Date of Organization: 1960

Betty Whitlock, *President*

Gerald L. Armstrong, *Vice-Pres., Production*

Margaret (Mark) Murrell, *Creative Director*

**SERVICES:** Business, educational, public relations motion pictures; slidefilms; TV commercials and sales promotion materials. Scripting; color & b/w still photography; technical supervision; editing; direction & supervision, videotape productions. **FACILITIES:** 8/16/35mm production - live or animation.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Gas Turns Things On!*; *Home's Best Friend* (American Gas Assn.); *Our Growing Curriculum* (Dallas Independent School District); *Commercial Electric Cooking* (Dallas Power & Light Co.); *Somewhere in Between* (Texas Girl Scout Council). **SLIDEFILM:** *The Big "T" in Big*

#### CARLOCKE/LANGDEN:

"D" (Dallas Comm. for Truth in Advertising). **TV COMMERCIALS:** for Dallas Assn. of Insurance Agents (Ayres Compton Agency); Lone Star Gas Co. (BBD&O); Vaporette (Pams); Southern Union Gas Co. **SALES PROMOTION MEDIA:** American Gas Assn.; Mithoff Adv. Agency.

### FIDELITY FILM PRODUCTIONS

1949 Stemmons Freeway, Dallas, Texas 75207

Phone: (214) RI 7-9446

Date of Organization: 1958

Branch: 901 So. First St., Abilene 79602.

Phone: (915) OR 4-1342. Brett Allison,

*Assistant General Manager*

Norman E. C. Naill, *V.P. and General Mgr.*

Robert Holton, *Director*

Robert E. Pierson, *Director Sales*

Frank Sloan, *Production Supervisor*

David Dodge, *Director, Photography*

George Chyka, *Director of Photography*

James Tally, *Editorial Supervisor*

Norris Ragle, *Sound*

**SERVICES:** TV commercials; industrial, sales, training and religious motion pictures; filmstrips; radio recording. **FACILITIES:** Production capability for 16/35mm, b/w and color; studios in both Dallas and Abilene.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Herald of Truth; Why* (Highland Church of Christ); *Profit Saver* (Semco Mfg. Co.); *Band-O-Matic* (Misceramic Tile Co.); *Educating for Christian Living* (Abilene Christian College); **TV COMMERCIALS:** for Fyne Pyne 80 (Gordon Marks Adv.); Dierks Fence Posts (Glenn Adv.); Lone Star Gas (BBD&O); Gooch Meats (Meat Merchandising) Triangle Aluminum (Sam Bloom Adv.); Quaker Oats (Glenn Adv.); Tom Thumb (Sam Bloom); Frito Bar BQ (Tracy Locke).



### JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204

Phone: (214) TA 3-8158

Date of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, Jr., *Executive Vice-Pres.*

Jerry Dickinson, *Vice-President*

David Orr, *Vice-President*

Lloyd Abernathy, *Vice-President*

Walter Spiro, *Secretary, Treasurer*

Roel van de Wijngaard, *Camera Dept. Head*

Mike Reyna, *Animation Dept. Head*

Robert Campbell, *Laboratory Manager*

Roy Broussard, *Editing Dept. Head*

Oliver H. Oliver, *Sound Dept. Head*

Larry Kuehn, *Sales Manager*

Richard E. Byers, *Equipment Div. Manager*

**SERVICES:** Industrial, educational, training, and public relations motion pictures, 16/35mm; filmed TV programs and commercials; sound recording, editing, animation; and laboratory services for industrial, educational, governmental or producer organizations. Manufacture of color processor - Mark III. **FACILITIES:** 10,000 sq. ft. studio & laboratory; 2 sound stages 5000 & 9000 sq. ft.; complete 35/16mm production equipment; RCA 35/16mm sound channels; animation, creative staff; editing, printing, processing 35/16mm b/w, 16mm Ektachrome.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Guided Missile Technology; Hurricane Penetrations* (U.S. Navy); *Warner Lambert New Products Report* (Glenn Adv.); *Campus Crusade for Christ* (Lay Institute of Evangelism); *Success Planner* (Success Motivation Institute); *You and Your Car* (State of Kentucky); *Sales-A-Poppin'* (Seven-Eleven Stores/Stanford Agency); Pearl Beer Sales Promotion (Tracy-Locke Adv.). **TV COMMERCIALS:** for Indiana Michigan Electric, Ohio Art, North American Van Lines (Bonsib, Inc.); General Tire (D'Arcy); Page Tissues, American Family In-

#### JAMIESON FILM COMPANY:

urance (Mathisson Associates); SOHIO, Cleveland Electric & Illuminating (Marschalk); Masonite (Buchen); Lone Star Beer, Aunt Jemima Cornmeal (Glenn Adv.); Mortons Foods (Crook Adv.); Pepsi Cola, Owens Country Sausage (Bloom Adv.); Wayne Candy, Aunt Jane Foods (Geyer, Morey, Ballard); Shamrock Oil (McCormick Adv.); Dr. Pepper (Grant); Dodge Automobiles (BBD&O); Pearl Beer, Southern Union Gas (Tracy-Locke); Holsum Bread (W. E. Long); ACA, APA (Clayton Davis); Northern Natural Gas (Bozell & Jacobs); and others.

### KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204

Phone: (214) LA 6-5288

Date of Organization: 1950; Inc.: 1960

L. F. Herndon, *President*

R. K. Keitz, *Executive Vice-President*

Tom Young, *Vice-President, Art Director*

John Bronaugh, *Vice-President, Production*

*Manager*

Don Lusby, *Sales Manager*

**SERVICES:** 35mm and 16mm color and b/w motion picture production for sales, training, educational, government agency films, and TV commercials. Complete slidefilm production services. **FACILITIES:** Sound stage, optical printing; animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Better Way* (Southwestern Bell Telephone Co.); *Performance Films* and *Buick Show* (Buick Div. of General Motors); *Big Blue* (Gen. Motors Truck Div.); *Acapulco; See America* (Braniff International). **TV COMMERCIALS:** for Dr. Pepper Company (Grant Advertising); Coca-Cola Co. (McCann-Erickson, Inc.); Conoco (Clinton E. Frank, Inc.); Orkin Exterminating Co. (Kinro Advertising); R C Cola (D'Arcy Advertising); Lone Star Beer (Glenn Advertising); Borden's Milk (Tracy-Locke Co., Inc.); The Houston Post (Goodwin, Dannenbaum, Littman & Wingfield); Bama's Best (Savage, Kerr & McMillen); Kenner Toys (Leonard M. Sive & Assoc.); Dodge Boys (BBD&O).

### JEFF MUNDELL PRODUCTIONS

500 South Ervay, Dallas, Texas 75201

Phone: (214) RI 8-2582

Date of Organization: 1964

Jeff Mundell, *President, Producer*

Phil Hevenor, *Vice-President*

Richard Glover, *Vice-President, General Sales*

Ruth E. Phillips, *Secretary-Treasurer*

**SERVICES:** Industrial motion pictures, slidefilms, TV commercials; producers' sound services. **FACILITIES:** 16/35mm production; location & studio recording equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Moulded Stone* (Concrete Industries Board of Texas); *The Digger* (Hugh B. Williams Mfg. Co.); *The New Sport* (American Marine, Inc.); *Oklahoma's Troubled Youth* (Okla. Welfare Dept.); *An Electron Beam* (Electron Air motive Techniques).

### BILL STOKES ASSOCIATES, INC.

5527 Dyer St., Dallas, Texas

Phone: (214) EM 3-0161

Date of Organization: 1965

Date of Incorporation: 1965

Bill Stokes, *President*

John Stokes, *Executive Vice-President*

Johnny Beasley, *Vice President - Executive*

*Producer*

Roy Henry, *Vice-President, Research*

Carl Tinsley, *Rental Services*

Monty Young, *Animation Director*

Mayme Allen, *Director Graphic Arts*

**BILL STOKES ASSOCIATES:**

Jack Benton, *Director Filmstrip Services*  
 Bob Boeye, *Art Director*  
 Marshall Riggan, *Writer*

**SERVICES:** Motion pictures, sales meetings, live shows, TV commercials, sound slidefilms and slide presentations; complete animation and filmstrip services for other producers, rental services of motion picture & filmstrip production equipment. **FACILITIES:** Art and animation department; Oxberry animation stand and camera (16/35mm). Arriflex 16mm camera and blimp, porta dollies, portable sound equipment, 16mm Magnasync and 1/4" Ampex tape recorders, custom and library music, interlock screening, Moviola, still photography laboratory. Equipment for large quantity transparency (35mm) production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Computer Tutor* (Recognition Equipment Co.); *The Charmin Story* (Procter & Gamble); *Frito Network Film*; *Men From Frito*; *Austex Broker's Film* (Tracy-Locke Co.); *Frito-Lay Theme Film* (Frito-Lay, Inc.); *This is My Hand* (Baptist General Convention). **SLIDEFILMS:** *Borden's Impact* (Tracy-Locke Co.); *Cementing—A Progress Report* (Dowell); *The Dover Story* (Hunter-Haves Elevator Co.); *The Ieeman Goeth* (Frigiking Co.). **TRAINING MEDIA:** *The Theory of Air-Conditioning Installation*; *Auto-Conditioning Installation*; *Successful Trouble-Shooting* (Frigiking Co.); *New Look at the Old Sauce* (Texas Comm. on Alcoholism); *The Right Man for the Job*; *M. Brigham Dover and the Personal Progress Equation* (Campbell-Taggart Associated Bakeries); *The Ballad of Pepper Dan*; *Six Dr. Pepper Route Salesman Training Films* (Dr. Pepper Co.); *Emphasis '67*; *Design for Action* (Maritz Co.). **TV COMMERCIALS:** for Isee (Norsworthy-Mercer); Jalapeno Bean Dip; First National Bank of Dallas; Watermaid Rice (Tracy-Locke Co.); Lone Star Beer (Glenn Advertising); Commercial National Bank (Charles Ruppman Advertising); Frigiking Co. (Caldwell, Larkin & Sidener-Van Riper).

**TRINITY PICTURES**

500 S. Ervay, Dallas, Texas 75201  
 Phone: (214) RI 7-2323

Date of Incorporation: 1965  
 David R. Mulheren, *Co-Owner*  
 Paul D. Cook, *Co-Owner*

**SERVICES:** Motion picture production, editing, conforming, sound recording, motion picture processing, printing, and filmstrips. **FACILITIES:** Laboratory 16/35mm interlock screening, screening room, sound recording, mixing and editing, b/w and color laboratories.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Gift of Laughter* (United Fund of Dallas County); *Jim Shoulders* (Glenn Adv. Pfizer Pharmaceutical); *Expansion* (Collins Radio); *The New Sport* (American Marine). **TV COMMERCIAL:** *Showdown at Cheyvetown* (Phillips Adv. Agency).

**VISUAL PRESENTATIONS, INC.**

4519 Maple Ave., Dallas, Texas 75219  
 Phone: (214) LA 6-4939

Date of Organization: 1961  
 James M. Guthrie, *President*  
 J. Bert Rodriguez, *Vice-President*  
 Robert E. Bethard, *Secretary-Treasurer*  
 Ted Stanford, *Music Director*  
 Patricia D. England, *Production Supervisor*  
 John T. Davis, Jr., *Production Coordinator*

**SERVICES:** Production of TV commercials; industrial and training films; syndicated TV series; animation; slidefilms and filmstrips. **FACILITIES:** 35/16mm production facilities. Air-conditioned sound stage. Closed-circuit television. Recording facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Texas Tourist Film* (Texas

**VISUAL PRESENTATIONS:**

State Highway Dept.). **TV COMMERCIALS:** for Shell Oil Co. (Ogilvy & Mather); Arnold Palmer Dry Cleaners (Northlich, Stolley); Dr. Pepper (Grant Adv.); Continental Trailways (AD-PR, Inc.); Deep Rock Gasoline (Lowe Runkle); *Dodge Rebellion* (Dodge Automobile); Lone Star Gas Co. (BBD&O); Central Forwarding (Southwest Adv.); Justin Boot (WBI Adv.).

**Metropolitan Houston Area****A-V CORPORATION**

2518 North Boulevard, P. O. Box 66824  
 Houston, Texas 77006  
 Phone: (713) JA 3-6701

Date of Organization: 1945

J. C. Rebman, *President*  
 William B. Padon, *Vice-President*  
 Secretary-Treasurer  
 A. P. Tyler, *Executive Vice-President*  
 David Cazalet, *Executive Producer*  
 Wm. Bradley, *Director, Animation*  
 Wm. W. Robbins, *Vice-President*  
 NASA Production  
 John M. Denman, *Vice-President*  
 NASA Administration

**SERVICES:** Commercial, industrial documentaries, public relations, sales and promotional, training and educational films, TV commercials, filmstrips. Design, construction, and production of display and exhibit booths, and materials used therein for industry, education, trade, and technical associations. Complete production staff: writers, producers, cameramen, editors, animation and other artists and designers, sound engineers and recordists, laboratory, printing and recording services. **FACILITIES:** Processing labs, including latest Eastman films, printing, color and density correction, optical and special effects printing. Oxberry & Mitchell animation stands, including aerial image equipment, sound stage, sound and recording studios, 8-channel mixing 16mm and 1/4" tape recorders, dubbers, optical sound equipment, contact printers, step printers, 16mm b/w and color processing, b/w negative, positive, reversal and sound track. Ektachrome original work prints, release prints, Eastman color prints, negatives, internegatives, positive release prints, Eastman EF and Me-4 film, reduction 35/16/8mm, 16/35mm cameras, lighting equipment, boom truck.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *This is Thermal Recovery* (Tidewater Oil Co.); *Dealer Sales Promotion Films*; *Tigerino* (Humble Oil & Refining Co.); *Chronicle Film* (Chronicle-Rives Dyke Adv.); *Straw Hat and Crown*; *Trail to the Stars* (Trans-World Productions); *An Atmosphere for Therapy*; *X-Band Radar on Tactical Aircraft*; *Broken Arrow Procedures for an EDO Detachment*; *The Portals to Progress* (USAF); *From Balloon Gondola to Spacecraft*; *The Second Step*; *Aerospace Careers*; *Four Days of Gemini IV*, and 78 others (NASA); *Apollo-LEM* (Aerolog-Grunman Aircraft Co.); *Space Support Films* (NBC); *Houston National Bank* (Weekly-Valenti); *The Shape of Things to Come* (Trans-Texas Airways); *Trocar Decompression in Acute Small Bowel Obstruction* (St. Joseph's Hospital); *Selective Renal Angiography* (Eaton Laboratories); *Cardiac Valve Replacement with an Improved Prosthesis* (Cutter Laboratories); *Prosthokeratoplasty* (Ramon Castroviejo, M.D.); *Paracorporeal Left Ven-tricular Bypass* (Baylor Univ. College of Medicine).



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

**SOUTHWEST STATES****SEBASTIAN FILM PRODUCTIONS**

2111 Norfolk, Houston, Texas 77006  
 Phone: JA 9-7561

Date of Organization: 1965

Ferd Sebastian, Jr., *President/Owner*  
 Beverly C. Sebastian, *Educational Director*

**SERVICES:** Public safety and educational films; medical, industrial and documentary films; TV commercials — concept, storyboards, script and followthrough; still photography. **FACILITIES:** 16mm and 35mm production and editing facilities. Staff writers, directors and talent file.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES (TV):** *An Enclosed Method of Urologic Irrigation* (Abbott Labs); *American National Series* (American National Bank); *BSW Series* (Bank of the Southwest); *TSO Series* (Texas State OPTICAL); *Hart's Fried Chicken*; *Gulf & Western Utilities* (Aylin Advertising).

**Other Texas Cities****Fidelity Film Productions**

901 South First St. Abilene, Texas 79602  
 Phone: (915) OR 4-1342

Brett Allison, *Asst. General Manager*  
 (See complete listing under Dallas, Texas)

**MOUNTAIN STATES****COLORADO****Metropolitan Denver Area****BARBRE PRODUCTIONS, INC.**

2130 So. Bellaire St., Denver, Colo. 80222  
 Phone: (303) 756-8383

Date of Organization: 1940  
 Date of Incorporation: 1963

Anita T. Barbre, *President & Bus. Mgr.*  
 Paul F. Emrich, *Vice-President in charge*  
 Operations

Harold J. Anderson, *Production Manager*  
 Kenneth A. Meyer, *Director of Photography*  
 Robert S. Price, *Director of Sound*  
 Leona Anderson, *Film Distribution*

**SERVICES:** Complete production of all types of business films. Sales, training, public relations, advertising, educational, medical. Color and black and white. TV commercials. Complete animation. Producer services. Complete film distribution. service. **FACILITIES:** 2400 sq. ft. sound stage, theater, 16mm interlock; Maurer, Elclair & Arriflex cameras. 100,000 watts lighting equipment. 5 channel sound; Maurer optical recording; magnetic film recording; Ampex 2 channel tape recording; portable Arriflex-Elclair-Nagra sync system. Portable camera crane. Editing and titling rooms; full animation stand; editors, script writers.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *What You Should Know About Rifle Scopes* (Redfield Gun Sight Co.); *Auscultation of the Heart*; *Mitral Stenosis* (Eli Lilly & Co.); *Walk With Me* (Disabled American Veterans); *The Kokanee Salmon* (Colorado Dept. of Game, Fish & Parks); *Lymphangio Sarcoma of the Swollen Extremities* (Wyoming Cancer Society); *Rails to Go* (CF&I Steel Corporation); *Colorado: The Cattleman* (State Historical Society of Colorado); *Wonders of Wilderness* (Colorado State Univ.); **TV COMMERCIALS:** for Public Service Co. of Colorado, Gates Rubber Company (Harold Walter Clark, Inc.); Windsor Gardens.

Extra copies of this 17th Annual on request while supplies last. Enclose \$2.00 with order.

## MOUNTAIN STATES

### MARSHALL L. FABER PRODUCTIONS

115-121 Mariposa Street, Denver, Colorado  
Phone: (303) 255-3694

Date of Organization: 1963

Marshall L. Faber, *Producer*  
Perry Ward, Jr., *Production Manager*  
Albert Brandeberry, Jr., *Technicolor Supervisor*  
Dean S. Canada, *Supervisor Still Dept.*

**SERVICES:** Complete motion picture production from script to screening print in 35mm or 16mm theatrical or non-theatrical fields including television commercials. Industrial commercial, sales promotional, fund raising, training and educational films and slide presentations. Design, execution, and production of display materials for use by industry, commerce, or education. Guidance in the preparation of the training program or sales development procedures with special emphasis on the use of 16mm and 8mm selling and training aids. Editing services, art work, sound recording, distribution service, 8mm printing service. Cartridging of 8mm for Technicolor projectors, service and repair of Technicolor projectors. **FACILITIES:** 10,000 sq. ft. plant including well-equipped sound stage; preview room and dubbing stage; art department; cutting rooms; still laboratory; 8mm printing laboratory; cartridging station; service and repair station for Technicolor 8mm projectors; portable equipment for location shooting.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *One At the Top*; *Working Under Pressure* (Gates Rubber Co., Industrial Sales, Hose Div.); *Oil Field Reports and Polyflex No. 1* (Gates Rubber Co., Automotive Hard-Div.); *Keystone to the Future II* (Univ. of Idaho); *Land of the Lively Ghosts Series: Leadville; Marble; Central City; Georgetown; On the Hoof Series: This Was the Waddie; Pony Express; Buffalo Bill* (Educational Library Associates). **TV COMMERCIALS:** for *Chevron* (White & Shuford); *American Beauty* (Ranck Freiberger); *Political Spot Series*, Hansen for Senate (Kostka Brooks, Wyoming); Denver Election Commission; Colorado State Dept. of Employment; Desks, Inc. (Ranck Freiberger); Cheyenne Frontier Days (Kostka Brooks, Wyoming); Mile High United Fund; Windsor Gardens. **DISPLAYS:** Audio-visual truck equipped and outfitted for Gates Rubber Co., Automotive Div.; convention display for Ball Brothers Research Corporation.

### HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver, Colo. 80203  
Phone: (303) 222-5601

Date of Organization: 1943

Gilbert H. Bucknum, *Partner, Producer*  
Clair G. Henderson, *Partner*  
Harry A. Lazier, *Partner*  
Robert G. Zellers, *Chief Cameraman*  
Kenneth C. Osborne, *Film Editor*  
Lee Yetter, *Executive Art Director*

**SERVICES:** Script writing and production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, b&w or color. Sound slidefilms. **FACILITIES:** Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Beauty & The Bounty* (Minneapolis Star & Tribune); *Judge Gilliam* (United Way); *Good Taste in Decorating* (DuPont of Canada Limited); *Direct Dialing of Long Distance Calls* (Northwestern Bell Telephone); *Direct Distance Dialing for Clovis* (Mountain States Telephone). **TV COMMERCIALS:** for Colorizer Associates; Colorado Game & Fish

### HENDERSON, BUCKNUM & COMPANY:

Department; Social Security Administration; Saab U.S.A., Inc.; Safeway Stores, Inc.; Vincent Bar-None Co., Mountain States Telephone Co.

### J P I DENVER

2785 N. Speer Blvd., Denver, Colorado 80211  
Phone: (303) 433-8406

Date of Organization: 1958

Jack E. Carver, *President & Dir. of Dev.*  
Jerome P. Vondergeest, *Vice-Pres. & Prod. Mgr.*  
Dallas P. Boyd, *Sec-Treas. & Exec. Producer*  
Roy Pritts, *Music Director*

**SERVICES:** Motion pictures, slidefilms; TV films and commercials (live & animated); live shows; meeting presentations; still photography; video tape production. **FACILITIES:** Creative, writing and art departments; opticals; animation; 16mm and 35mm production equipment; studio or location sound recording; still photo equipment and photo lab.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *HTGR and Achievement '65* (Public Service Co. of Colorado); *Ski Purgatory* (Purgatory Ski Area); *102 Spray Machine* (H. L. Fisher Mfg.); *Park Mayfair East* (Structural Clay Products Institute); **TV COMMERCIALS:** for *Chevron Oil* (White & Shuford Adv.); *Public Service Co. of Colorado*; *National Ski Patrol*; *Capitol Federal Savings* (Ekberg, Degroff & Hunter, Inc.); *Dupler's Furs* (Flesher Advertising Agency); *GW Sugar* (Frye, Sills & Bridges, Inc.).

### SONOCHROME PICTURES, INC.

995 So. Clermont St., Denver, Colo. 80222  
Phone: (303) 756-3615

Date of Organization: 1942

R. B. Hooper, *Producer*  
Tim Riordan, *President*  
Robert Talkin, *Secretary-Treasurer*  
George E. Perrin, *Director of Photography*  
G. H. Spurlock, *Technical Director*  
Herbert McKenney, Jr., *Owner, Multichrome Laboratories, San Francisco*

**SERVICES:** Motion picture and television producers; sound recording, titles, animation, slides filmstrips, (DuKane) national distribution. **FACILITIES:** 16mm and 35mm cameras, Magnasync

### SONOCHROME PICTURES:

recorders, portable lighting equipment; camera cars; new building.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *So (Sew) What's New* (American Uniform Co.); *Canyonlands Adventure* (Tag-A-Long Tours, Dessert Lodge, Frontier Airlines); *Design for Conditioning* (Payton Productions); *Shelter* (Cinderella Roof Co.); *Candy Country* (Revised) (Jolly Rancher Candies, Inc.). **TV COMMERCIALS:** for *Denver & Rio Grande Western R.R.* and *Laviola Skin Lotion* (Frye-Sills & Bridges Agency); *Cools Porcelain Tire Studs* (William Kostka & Associates) and (Tallant/Yates Advtg.); *Jolly Rancher Candies* (Don Kemper Advtg.).

### Other Colorado Cities

#### SUMMIT FILMS, INC.

12 Forest Road, Vail, Colorado

Phone: (303) 476-5940

Date of Organization: 1961

Date of Incorporation: 1964

**Branch:** Jackson Hole, Wyoming, Barry Corbet, *Vice-President, in charge*

Roger C. Brown, *President*

James Barry Corbet, *Vice President-Treasurer*

**SERVICES:** 16mm and 35mm sound/color B&W film production for public relations, advertising, industry, education, sales, and TV. Subcontracting. Specializing in remote location work under severe weather conditions. (Mountain sports photography, skiing, climbing, wildlife). **FACILITIES:** Offices; editing rooms; lighting and sync sound recording equipment for location work. Two Arriflex 16's; lenses from 10mm to 400mm, power operated zoom 12mm to 120mm. Stellavox recorder. Siemens projector, precision sound editing equipment. Large stock footage library on skiing and mountain sports.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Yoo Hoo, I'm A Bird* (United Air Lines); *Winterday* (Head Ski Company); *Vail, Ski Magic* (Vail Associates, Inc.); *A Turn Is Born* (Scott-USA); *Waterville, Rise of a Ski Area* (Waterville Co., Inc.).

## PACIFIC WEST COAST PRODUCERS

### San Francisco and Bay Area

#### AUDIO-VISUAL CONSULTANTS

353 Sacramento St., San Francisco, Calif. 94111

Phone: (415) 981-5197

Date of Organization: 1964

Jack Burney, *Writer-Producer*  
John D'Amato, *Production Director*  
Hubert J. Bernhard, *Special Consultant*  
Primo Angeli, *Art Consultant*  
James Spohn, *Editorial Consultant*  
Mike Ranney, *Public Relations Consultant*  
Lloyd Pratt, *Sound Consultant*  
Edward Wetteland, *Musical Consultant*  
Ellen Burney, *Talent Consultant*  
James Murray, *Photographic Consultant*

**SERVICES:** TV spots, motion pictures, filmstrips, exhibit soundtracks, sales meetings and educational recordings for business, industry, educational and governmental agencies, organizations and associations. **FACILITIES:** Studio and editing equipment, screening room, music & sound library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Jet Cargo-JAL Style* (Japan Airlines-Botsford, Constantine & McCarty); *Operation Freeze* (Watsonville Frozen Food Co.);

*The Guild Program* (Oliver Tire & Rubber Co.). **SLIDEFILMS:** *Tomatoneess*; *1966 Annual Report* (Tri/Valley Growers); *Flight 66* (Japan Airlines-Botsford, Constantine & McCarty). **EXHIBIT SOUNDTRACK:** *To Find a Way* (NASA-Ames Research Center). **TV COMMERCIALS:** *News, Editions, Features* (The Oakland Tribune). **SALES MEETING:** *Prospecting* (Ford Motor Co., FALS Convention).



## Real Facts for Sponsors

—evidence of suppliers' 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 the 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 company in these pages.



## San Francisco and Bay Area:



### MARVIN BECKER FILMS

915 Howard St., San Francisco, Calif. 94103  
Phone: (415) 392-1655

Date of Organization: 1952

Marvin E. Becker, *President*  
Ann Becker, *Secretary-Treasurer*  
Frank E. Wulzen, *Production Manager*  
Jack Halter, *Studio & Stripping Dept.*  
Wm. C. Birdsey, *Production Coordinator*

**SERVICES:** Industrial, documentary, business, public relations, sports and education motion pictures and slidefilms. TV films and commercials, newsreel coverage. Motion picture editing. Hi-speed photography. Franchised Reeves Soundcraft Magna-Stripping service. **FACILITIES:** Creative staff, 16/35mm production equipment and facilities. Sound recording and sound stage; multi-channel dubbing. Music and effects library; lights, set, art department, animation equipment. Editing and projection service.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Television Repairs*; *Shopping for a Loan* (NET); Summer TV Promos with Eddie Albert, Robert Vaughn, Don Adams (Canadian Broadcasting Corp.); *Arthur Hillier, Film Director*; *Wallace Stegner, Author*; *Wm. Dozier and the Batman Phenomena*; *Sebastian Cabot*; *Prince Phillip in Hollywood*; Interviews with Lorne Green, Norman Corwin, Alan Young for John Dranie Special (Telescope); *Merced River Development* (Merced Irrigation District). **TV COMMERCIAL:** *Parktown* (G. Coakley Co.).

### COMMUNICATION FILMS

(Unit of Walter Landar and Associates)

Pier 5, San Francisco, Calif. 94111  
Phone: (415) 982-5096

Date of Organization: 1963

Charles Larrance, *Executive Producer*  
James Morgan, *Production Supervisor*  
Edd Dundas, *Producer*  
Charles Maisel, *Director, Script Development*  
Robert Graham, *Art Director*  
George Riekman, *Director, Photography*

**SERVICES:** Live-action, animated films, slidefilms, brochures, graphic representations, other visual media. Utilize design talents of affiliated Walter Landar and Associates. **FACILITIES:** Staff and equipment for 35/16mm motion pictures and slidefilms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Osteoporosis of Aging*; *New World of the Nursing Home* (Sandoz, Ltd.); *Market Communications Program*; *Panel 15 - Wood and Power*; *Pregnant Forcst*; *Building Game* (Weyerhaeuser Co. - Wood Products Group); *Dressing by Design* (University of California); *Professional Billing Service*; *Welcome to the Top* (Bank of America); *Face Value* (Falstaff Brewing Co.); **SLIDEFILMS:** *Lucerne* (Safeway Stores); *Tuesday - Packages*; *The Visible Persuader* (Danfoods Co.).

### DAVIDSON FILMS

1757 Union St., San Francisco, Calif. 94123  
Phone: (415) 855-6853

Date of Organization: 1955

John M. Davidson, *Owner*  
Arthur M. Kaye, *Production Director*  
Peter J. Smith, *Producer*  
George Moon, *Producer*  
Warren Zimmer, *Art Director*  
Dayne H. Wehb, *Office Manager*  
Gary Schreck, *Production Assistant*

**SERVICES:** 16/35mm motion picture production; research and writing; shooting, recording, art and animation. **FACILITIES:** Sound stage, mixing, dubbing, interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation, art dept.

### DAVIDSON FILMS:

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Anthropology Series* (Anthropological Curriculum Study Project); *Piaget Developmental Theory* (self-produced Davidson Films); *Classroom Documentaries* (Science Curriculum Improvement Study); *Teacher Training Films* (American Assn. for the Advancement of Science.).

### LARRY DAWSON PRODUCTIONS

611 Howard St., San Francisco, Calif. 94105  
Phone: (415) 986-5961

Date of Reorganization: 1965

Laurence Dawson, *President*  
J. Terry Brickley, *Consultant*

**SERVICES:** Production and production assistance for documentary, educational and industrial films. **FACILITIES:** None listed.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Grace in Motion* (Women's Board, U.S. Olympic Development Comm.); *NASA/Mills College Space Symposium* (W. A. Palmer Films); 10 Film Series - *Politics '66* (P.G.&E.).

### FILMS FOR INDUSTRY, INC.

970 O'Brien Drive, Menlo Park, California  
Phone: (415) 325-4453

Date of Incorporation: 1959

Paul B. Rich, *President*  
Emil A. Sanderock, *Director of Photography*  
D. F. Skillicorn, *Associate Producer*  
Manuel Urquiza, *Associate Producer*  
M. L. Rich, *Secretary*  
W. W. Crane III, *Customer Relations*

**SERVICES:** Complete or partial services for audiovisual presentations: planning, writing, production, distribution for all types of motion pictures and filmstrips including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. **FACILITIES:** Sound stage, animation, 16/35mm production equipment, sound recording and re-recording, editing, interlock and projection rooms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *High-Temperature Turbine* (Pratt-Whitney); *Stored Program Systems* (IBM); *Portals to Progress* (USAF); *Monorail* (Arrow Dev.); *Alps* (Westinghouse); *Manpower Planning It's Up to You* (State of California); *Media It* (San Jose State College); *It's a Crime* (Walton Assoc.).



### FRASER PRODUCTIONS

35 Hotaling Place, Jackson Square  
San Francisco, California 94111  
Phone: (415) 952-9988

Branch Office: 8380 Melrose Ave., Los Angeles, Calif. 90069

Lee Blystone, *Prod. Coordinator*  
Geoffrey Smith, *Script Consultant*

Date of Organization: 1956

Thomas H. Fraser, *President & Creative Dir.*  
David Groot, *Executive Producer*  
Norman Gerard, *Producer/Director*  
Barbara Styman, *Production Coordinator*  
Claire McNamara, *Office Manager*  
Michael Anderson, *Customer Relations Manager*  
Susan Trimbel, *Traffic Manager*  
James J. Downing, *Sales Mgr., Hollywood*

**SERVICES:** Complete production of sales, training, educational, public relations motion pictures (35mm and 16mm) and filmstrips; TV spots and programs. Studio and location photography and recording. Cartoon and industrial animation; music scoring. Consultation services and production assistance, writing, staging and supervision for client conferences, sales meetings, etc. Out-of-town producer services. Production of indus-



## PACIFIC COAST STATES

### FRASER PRODUCTIONS:

trial shows. **FACILITIES:** Conference and screening theatre; shooting stage, recording studio; editing and interlock facilities; music library, art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Hardboard Widow*; *Love Me, Love My Versaboard*; *Concrete*; *Zip Rib* (Kaiser Aluminum); *Graphically Speaking* (Calif. Computer Corp.); *Hey, Look at Us* (Foremost Dairies); *Where the Action Is* (Christian Brothers); *Hands that Care* (U. S. Shoe Corp.); *Pure Pak* (Weyerhaeuser Pckg.); *Koratron* (Infolan); *Careers* (Adv. Assn. of the West). **TV COMMERCIALS:** for Texaco, Inc. (Benton & Bowles); Safeway Stores (Cancilla Wren & Knapp); Bank of Hawaii (Lennen and Newell); Laguna Honda (Young & Rubicam); Montgomery Ward (Lufano Associates); American Savings (Wenger Michael); A. C. Transit (Scott Hermansky); Allied Grocers (Richardson & Hance).

### ROY GRANDEY PRODUCTIONS

(Formerly Gene K. Walker Prods.)

1851 Rollins Rd., Building C.  
Burlingame, California 94010

Phone: (415) OX 2-0500

Date of Organization: 1949

Roy Grandey, *Owner*  
Rockwell Hereford, *Mgr., Industrial Division*  
Gene K. Walker, *Consultant*  
Rich Brace, *Special Effects*  
William Beck, *Research*  
Hans Heim, *Animation*

**SERVICES:** Film production for all visual requirements. Emphasis on staff-written planning, story treatments and screen-plays. **FACILITIES:** New studios adjacent to San Francisco International Airport; 5,000 sq. ft. staging area plus separate studios for music and narration. Fully equipped for research writing, cinematography. Light weight quality equipment for location production. Editing & recording equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *One For All* 1966 *Version*; *RPM for Latin America* (Standard Oil of Calif.); *The View from the Vineyards* (California Grape-growers); *Talking Book* (Standard Oil of Calif. Salvation Army). **SLIDEFILMS:** *Gift of Life* (St. Francis Hospital); *Marching Together* (The Salvation Army). **TV COMMERCIALS:** National Men's Social Service Centers; March of Dimes.

### IMAGINATION, INCORPORATED

531 Pacific Ave., San Francisco, California  
94133

Phone: (415) 956-6075

Date of Organization: 1950; Inc.: 1960

John Magnuson, *President*  
Robert Hovorka, *Vice President*  
Jeffrey Hale, *Director, Art & Animation*

**SERVICES:** Production of theatrical, television, industrial, training and educational motion pictures. Animation and live action, creative television and radio commercials, film strips, scripting, original musical production. **FACILITIES:** Complete animation and graphic art equipment; 16mm and 35mm motion picture and editing; interlock projection, recording and mixing studio.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Sea & Ski Goes Where the Action Is* (Sea & Ski Corp.); *Product 300* (Van Camp Seafood Co.); *Computer Data* (Ampex Corp.); *One to One* (Comm. on Educational Media); *Road of the Interior* (Dept. of Interior). **TV COMMERCIALS:** *Savings* (Bank of America); *D'Arcy Adv. Co.*; *Villain* (Standard Oil of

## PACIFIC COAST STATES:

IMAGINATION INCORPORATED:

Calif./BBDO); *Container* (Matson Navigation Co./Campbell-Ewald); *Ortho Products* (Chevron Chemical Co./McCann Erickson); *Chocolate* (Ghirardelli Chocolate Co./McCann Erickson); *Cling Peaches* (Cling Peach Advisory Board/BBDO); *6 O'clock Movie* (K.G.O.TV).

### LEE MENDELSON FILM PRODUCTIONS, INC.

1310 Howard Avenue, Burlingame, California 94010

Phone: (415) 343-5337

Date of Organization: 1964

Lee Mendelson, *President, Director of Production*

Walter DeFaria, *Vice President, Producer*

Sheldon Fay, Jr., *Vice-President, Director*

*Photography & Editing*

Susan Dryer, *Production Assistant*

SERVICES: Network television specials, films for business, government and industry. FACILITIES: Production studio and crew.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's a Great Pumpkin, Charlie Brown*; *You're in Love, Charlie Brown*; *More Than One* (Coca-Cola); *'67 West* (Sunset Magazine); *The Pressure Is On* (East Bay Municipal Utility District); *Susan* (Sanford Children's Convalescent Hospital). TV COMMERCIALS: "Granny Goose Green Onion" Spot; "Granny Goose Pretzel" Spot (Granny Goose Foods/Grey Adv.); Pacific Telephone - "Susan" Spot (Pacific Telephone Co./BBD&O).



### MOTION PICTURE SERVICE COMPANY

125 Hyde St., San Francisco, Calif. 94102

Phone: (415) 673-9162

Date of Incorporation: 1935

Gerald L. Karski, *President, Gen. Manager*

Harold A. Zell, *Vice-Pres. in Chge. of Prod.*

Boris I. Skopin, *Title & Trailer Dept.*

Gerald B. Patterson, *Mgr. Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business. TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16/35mm laboratory (developing, printing, reduction and enlarging); art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; script-to-release print service; screening room equipped for CinemaScope, 35/16 mm projection.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gardens of the Morning* (Westinghouse Broadcasting Co.). TV COMMERCIALS: for Pacific Telephone Co.; Ocean Dodge (BBD&O); Monks Bread (Becker/Patael, Inc.); Save Mart Stores (Herald House); Eversharp Pens (Joseph Pedot Adv.); Donald Duck Orange Juice (Cappel, Pera & Reid); Ayrshire Dairy (MPS Co.).

### ROY NOLAN PRODUCTIONS

181 Second St., San Francisco, California

94105

Phone: (415) 989-5194

Date of Organization: 1966

Roy Nolan, *Owner/Director of Production*

Brian Kiely, *Assistant Producer*

SERVICES: Motion pictures. FACILITIES: Sound studios including multiple-channel 16mm mixing and interlock facilities; location and studio equipment; editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Most Important People*

ROY NOLAN PRODUCTIONS:

(Far West Surveys); *Realtime Railroading* (Southern Pacific Co.); *Aluminum is Right Here* (Kaiser Aluminum & Chemical Corp.); *Fiedelissimo*; *Crazy Clown* (Independent); *Reading is Talk Wrote Down* (Ellen K. Raskob Learning Institute). TV COMMERCIALS: for Plymouth Dealers (Young & Rubicam).

### ALFRED T. PALMER PRODUCTIONS

161 Tehama Street, San Francisco, Calif.

94103

Phone: (415) 421-4403

Date of Organization: 1931

Alfred T. Palmer, *President*

Alexa H. Palmer, *Vice-President, Treasurer*

Donald A. Palmer, *Associate Producer*

Thomas A. Dailey, *Cameraman-Associate*

Mrs. Arthur Gist, *Educational Consultant*

SERVICES: Industrial, educational and documentary films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel. Production consultation. Also specialize in medical and surgical cinematography and production. FACILITIES: Production and sound studios, drive-on sound stage, 35mm & 16mm, interlocked recording facilities, b&w & color printing and processing, art department; still photographs and 16mm color film library on world subjects. Camera associates abroad.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Many Faces of a City* (City of San Jose, Calif.); *Pacific Horizons, Bangkok to Bali*; *Explore the World Series* (Discovery Productions); *Bridging the Seas* (new version) (United Seamen's Service).

### SPI TELEVISION CENTER

155 Fell Street, San Francisco, Calif. 94102

Phone: (415) 431-5490

TWX 910 372-6532

Date of Organization: 1954

Branch: 5533 Sunset Blvd., Hollywood, Calif. 90028. Dean Gilmore, *Production Head*

E. E. Gregg Snazelle, *President & Exec.*

*Producer*

Richard Ortner, *Vice-President & Treasurer*

Donald Arlett, *Vice President*

Helga A. Wilson, *Production Manager*

Jan d'Alquen, *Stage Manager*

Walter Schenk, *Camera Department*

Dean Gilmore, *Sound Dept.*

SERVICES: 16/35mm motion pictures; slidefilms, industrial, sales and training films, tv commercials and programs. FACILITIES: Patented MVF Mobile Video Film System, 4 camera tape film for studio and remote tv production, sound stage, 75' x 35', editing rooms, sound recording, 1/4" optical & magnetic. Dubbing, mixing & interlock services. 16/35mm facilities. BNC Mitchell, Arriflex, Super 1200 Auricons, animation, art & titling services, set department, studio and remote lighting facilities.

### RECENT PRODUCTIONS AND SPONSORS

TV SPECIAL: *Governor Romney of Michigan*.

TV SPOTS & PROGRAMS: *Arlene Dahl Beauty Series* (Clairol); *Reagan For Governor* (primary & gubernatorial campaigns); *Sawyer for Governor* (Nevada gubernatorial campaign). TV

COMMERCIALS: for Crown Zellerbach; Softique Skin Products; Clairol Hair Products; KPAT;

Gentle Care; Laurentide Finance Corp.; Bank of America; Bank Americard; several others.

### Note on Omissions and Listing Correction

☆ Three first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published later this year.

VISTA PRODUCTIONS, INC.

675 Howard St., San Francisco, Calif. 94105

Phone: (415) 982-4180

Date of Incorporation: 1959

Richard M. Fowler, *President*

Florence H. Fowler, *Vice-Pres. & Ex. Producer*

Joe M. Winters, *Manager, Sound Slidefilm & Still Photo.*

Bob Scott, *Supervising Editor*

Steve Nagy, *Editor*

Celie Roberts, *Office Manager*

John Hanna, *Production Assistant*

Doree Webber, *Comptroller*

SERVICES: Communications for business, industry, education and TV through 16/35mm color and b&w motion pictures, TV spots, sound slidefilms and slide duplication. Production services for out-of-town producers. FACILITIES: Production and sound studios, recording, projection and interlock, laboratory facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Place and a Time* (Mills College); *Where do the Walnuts Go?* (Diamond Walnut Growers, Inc.); *Plans: Approved!* (Merry, Calvo, Lane & Baker); *Tower in the Sky* (Bank of America N.T. & S.A.); *Where Your Money Goes: One Gift—One Time* (Federal Campaign Section—United Bay Area Crusade); *University Without Walls* (Dept. H.E.W.); *Careers in Business Automation* (Automation Inst. of America—Div. CIER); *Oceanography* (Gateway Productions); *Iron Ore from Peru* (Marcona Mining Co.); *U.S. Golf Open* (Intern'l Sports Productions); *Dichondra; Systemic Insect Control; Ortho Grow Lawn Food; A Good Year for Potatoes; Color Me Green* (Standard Oil Co. of Calif.—Chevron Chemical Div.). SLIDEFILMS: *What Does it Take?* (Bank of America, N.T.&S.A.); *Arpo* (Pacific Telephone Co.); *Perf-O-Matic* (Pierce Specialized Equipment). TV COMMERCIALS: *Fund Raising; "Help;" "Thank You"* (United Bay Area Crusade); *Kaiser Jeep International* (Compton Adv.); *California Beef Council: 7-U; Ford Dealers Assn. Ford Country* (J. Walter Thompson); *Kilpatrick's Bread* (Cappel, Pera & Reid).

### Walker & Grandey Productions

1881 Rollins Rd., Burlingame, Calif. 94010

(Complete listing under Roy Grandey, S.F.)

### San Diego Area

### COPLEY PRODUCTIONS

7776 Ivanhoe Ave., LaJolla, Calif. 92037

Phone: (714) 454-0411

Date of Organization: 1956

Branch Film Libraries: 434 Downer Place, Aurora, Ill. 60506, Phone: 312/892-0465, Mrs. Helen Hansen; 313 So. 6th St., Springfield, Ill. 62701. Phone: 217/544-5711, John L. Satterlee; 2411 W. 8th St., Los Angeles, Calif. 90057, Phone: 213/387-3296, Charles C. Hushaw; Suite 421 Land Title Bldg., 235 Broadway, San Diego, Calif. 92101, Phone: 714/234-7111, Thomas Pike; c/o 1139 Waieli St., Honolulu, Hawaii 96819, Phone: 31-778, Jack Heintz; The Sacramento Union, 1910 Capitol Ave., Sacramento, Cal., Jack Harrington.

G. Howard Matson, Jr., *Producer-Manager*  
Frank L. Willey, *Edit. Supr., Assistant Mgr.*  
Raymond T. Sperry, *Writer, Consultant*

SERVICES: 16mm motion pictures and 35mm slidefilms on newspaper operations, in addition to promotional films. FACILITIES: Complete studio capabilities at LaJolla headquarters of The Copley Press, Inc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *San Diego—The Most Important Corner* (Copley Press); *An Invitation to Better Newspapers; Scientific Safari.*

**ROGER TILTON FILMS, INC.**

241 West G St., San Diego, California 92101  
Phone: (714) 233-6513

Date of Incorporation: 1954

Branch: 6640 Sunset Blvd., Hollywood, Calif. 90028. Phone: (213) 467-3191. Hugh Mc-Ternan, Branch Manager

Roger Tilton, President  
Robert King, Vice-President  
Richard Crawford, Production Manager  
Robert Sherry, Cinematographer/Director  
Rebecca Oldfield, Comptroller  
Barry Nye, Traffic Dept.  
Sue Ann Bushue, Secretary

**SERVICES:** Motion picture and filmstrip production. TV commercials; government and industrial films; live action and animation. **FACILITIES:** 60' x 60' sound stage, offices, editing rooms, theater (16/35mm), 16/35mm cameras, 100 K lighting, standing sets, full sweep cyc, vehicles.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Shelter* (Amer. Nurse's Assn.—Nat'l. League for Nursing); *Texas and the Mexican War* (Encyclopedia Britannica Films); *Our People* (Pacific Telephone Co.); *Seas Buoy* (Bissett-Berman Mfg.). **TV COMMERCIALS:** Caprice Owner; Tombstone (Chevrolet); Firestone Tires (Firestone-Campbell-Ewald); Kal Kan Dog & Cat Foods (Reach-McClinton); *Mrs. Breedlove*; *Parts and Service* (Toyota Autos—Clinton E. Frank); *Sea World* (Eastman Kodak—J. W. Thompson); *Airport*; *Sunrise*; *Cougar* (Lincoln-Mercury-N. W. Ayer); *Boy and Dog*; *All Through the Night*; *Conveyor* (Fulvita Vitamins-Ross-Side-man).

**Santa Barbara Area****REX FLEMING PRODUCTIONS**

2449 Las Canoas Rd., Santa Barbara, Calif. 93105

Phone: (805) 966-3087

Date of Organization: 1939

Douglas Gordon, General Manager  
Duane Pierce, Editing Dept.  
Barry Duncan, Animation Dept.  
Irv Turvey, Technical & Printing Dept.  
John Appel, Finishing & Print Distribution

**SERVICES:** Film production. Full animation from script to screen. **FACILITIES:** Production and animation departments; printing department; sound stage (38' x 70' x 19' high); production equipment (dollies, mike booms, lighting, etc.). Re-recording department. Trucks for transportation to location shooting.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Lesions of the Mouth* (Abbott Laboratories); *Parent to Child About Sex* (Fil-Med Corp.); *Santa Barbara—Pacific Paradise* (S. B. Chamber of Commerce); *Apar on Apar*; *The Spinal Fluid Examination*; *The Urine Examination* (Gerber Products); *Multiple Sclerosis* (National Multiple Sclerosis Society); *Occlusive Arterial Disease* (Ciba Pharmaceutical); *Musilog Presents* (series) (Musilog Corp.).

**Real Facts for Sponsors**

—evidence of suppliers' 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 company in these pages.

**Specializing Producers in the Metropolitan Los Angeles Area****ASCON CORPORATION**

(Programmed Learning Systems Division)

1100 Glendon Ave., Los Angeles, Calif.

Phones: (213) GR 6-1949

Date of Organization: 1960

Edward Altshuler, Pres., Creative Director

Louis Camin, Director of Operations

John Sharaf, Chief Photographer

**SERVICES:** Audio-visual; videotaped program learning materials, including research, validation, scripts, texts, production and distribution for sales, management training. **FACILITIES:** 16/35mm; videotape equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Does Your Picture Belong?* (Helms Bakeries); *Rape of a Nation* (Execugraf Corp.); *Recruitment & Training Techniques*; *Time—Secret of Good Management* (Wallcovering Wholesalers Association); *Selling Teamwork* (National Electronic Distributors Association).

**Audio Productions, Inc.**

716 No. LaBrea, Hollywood, Calif. 90038

Phone: (213) 933-5821 (Charles Smith)

(For complete listing see New York City)

**CAMAU PRODUCTIONS, INC.**

Suite 500, 8730 Sunset Blvd., Hollywood, Calif.

Phone: (213) OL 7-4302

Date of Incorporation: 1965

Alan J. Levi, President

Stan Atkinson, Vice-President

Sam Farnsworth, Vice-President

**SERVICES:** Vidifilm camera system production; specialists in live action from concept to completion. Scriptwriters, production and post-production crews. **FACILITIES:** Conference, editing and screening facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Other Vietnam* (U.S. Dept. of State—A.I.D.); *Anniversary* (United Auto Workers Union); *Tropic Survival* (U.S. Navy, Bureau of Medicine and Surgery); *Evaluation Taste* (National Institutes of Health); *Progress Report* (Beverly Estates).

**CHAPMAN 5 PRODUCTIONS, INC.**

3805 W. Magnolia Blvd., Burbank, Calif. 91505

Phone: (213) 849-6889

Date of Incorporation: Jan. 1961

Frank E. Guire, President

Quinn K. Redeker, Vice-President

James H. Flint, Producer, Agricultural Div.

Wayne Mitchell, Director, Cinematography

William Garnet, Director, Still Photography

George Wickham, Sound Engineer

**SERVICES:** Complete or partial services for 16mm and 35mm audio-visual productions: idea development, planning, creating, writing, photography, editing, sound recording, programming; distribution of all types of motion pictures filmstrips and slidefilms including: documentary, sales and sales promotion, educational, training, public relations, industrial, TV commercials and news clips. **FACILITIES:** Equipped for writing, photography, editing, lighting, 1/4", 16mm and 35mm sound recording and dubbing, music scoring, animation, location sound recording, 16mm and 35mm screening rooms and sound stage; fully staffed.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Frances Langford — USO Show*; *California Dairy Princess* (American Dairy Assn. of California); *Untitled* (Designed Facilities Corp.). **SLIDEFILMS:** *The Wonderful World of Viviane Woodard*; *Techniques of Natural*

**LOS ANGELES AREA****CHAPMAN 5 PRODUCTIONS INC:**

*Make-up* (Viviane Woodard Corp.); *What Every Agent Should Know About Special Risk Auto* (Mission Equities Insurance Group). **FILMSTRIP SERIES:** *California Design* (Pasadena Art Museum).

**R. B. CHENOWETH FILMS**

8021 East Second St., Downey, Calif. 90240

Phone: (213) TO 1-9909

Date of Organization: 1955

Robert B. Chenoweth, Owner

**SERVICES:** Motion pictures and slidefilms for public relations, sales reports, training and education. TV commercials. **FACILITIES:** 16mm and 35mm production facilities. Editorial facilities in Downey, Calif. Production, location, theater and studio equipment in La Habra, California.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Just Your Speed* (U.S. Electric Motors Div. of Emerson Electric); *Everclean Newsreel* (Ventilation and Cleaning Engineers, Inc.); *A Study in Suspension* (Allen Colloids); *To Catch a Shadow* (Lockheed-California Co.). Production support for various other Lockheed productions.

**CINE-VIEW, INC.**

6325 Santa Monica, Hollywood, California

Phone: (213) 465-3376

Date of Organization: 1961

Harry J. Lehman, President

Cecile Lehman, Vice-President

Jacques Lehman, Secretary-Treasurer

Phil Saltz, Asst. Secretary

**SERVICES:** Educational, institutional, documentary film production and distribution. **FACILITIES:** Production equipment; laboratory services.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *We Will Try to Win* (American Air Lines); *Olympiad Mexicano* (Helms Athletic Foundation); *Principles of Food Sanitation* (L. A. Health Dept.).

**Communication Films**

8831 Sunset Blvd., Hollywood, Calif. 90069

Phone: (213) 657-5630

Cally Curtis, Producer

(See complete listing under San Francisco)

**DATA/FILMS**

2626 Temple St., Los Angeles, Calif. 90026

Phone: (213) DUNkirk 5-3911

Date of Organization: 1960

Charles (Cap) Palmer, In Charge

David Bowen, Quality Control

Ted (W. T.) Palmer, General Manager

Audrey Kaczynski, Office Manager

**SERVICES:** Sales company for release-prints of Parthenon Pictures. Production company 8mm "Data/Films" for instruction, skill, training, and sale aids. **FACILITIES:** Operates as an affiliate of Parthenon Pictures, Hollywood.

(See listing of Parthenon Pictures — Hollywood)

**DIMENSION FILMS**

733 N. La Brea Ave., Los Angeles, Calif. 90035

Phone: (213) WE 7-3506

Date of Organization: 1962

Gary Goldsmith, President

Edward Schuman, Vice-President

**SERVICES:** Writing and production of documentary and educational films. **FACILITIES:** Offices and editing rooms.

**RECENT PRODUCTIONS AND SPONSORS**

## LOS ANGELES AREA:

### DIMENSION FILMS:

MOTION PICTURES: *President Johnson's Journey to the Pacific; Basketball—the Age of Champions (U.S.I.A.); Why Communities Trade Goods; Time, Lines and Events; Rainshower* (self-produced—Dimension Film).

### DUDLEY PRODUCTIONS LTD.

308 N. Rodeo Drive, Beverly Hills, Calif.  
Phone: (213) 273-5891

Carl W. Dudley, *President*  
Dudley A. Warner, *Exec. Vice Pres.*  
Otto Lang, *Producer-Director*  
Ernest Flook, *Editorial Supervisor*  
Lee Christman, *Comptroller*

SERVICES: Theatrical, television and commercial motion pictures; 35mm slides. FACILITIES: Offices, editorial rooms, projection room.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: TWA's USA (TWA); *Cruise to Paradise* (Matson Navigation Co.); *Aerial Odyssey—New Zealand* (New Zealand Gov't Tourist Office); *Destination Hong Kong* (Hong Kong Tourist office); *Gear Up For 67* (TWA); *Friendly Fiji* (Fiji Visitors Bureau); *Isles of Paradise* (Polynesian Cultural Center); *Discover New Zealand* (New Zealand Gov't Tourist office); *Aloha Land* (Aloha Airlines); *Madrid—New Gateway to Europe* (Iberia Airlines); *Adventure Through Time* (Israel Gov't Tourist Organization); *Blue Holiday* (Creek Government Tourist Organization); *A World of Difference*, (World Airways); *Gateways to North America* (SAS).



### Cal Dunn Studios, Inc.

1040 N. Las Palmas, Hollywood, Cal. 90038  
Phone: (213) HOLLYWOOD 9-9011

Alan S. Lee, *Manager*

(See complete listing under Chicago area)



### E M C CORPORATION

7000 Santa Monica Blvd., Hollywood, Calif. 90038

Phone: (213) 463-3282

Date of Organization: 1951

David E. Feinberg, *President*  
Robert Hyskell, *Vice-President*  
Leonard Gray, *Art Director*  
Dorse Lanpher, *Animation Director*  
Allan Halderson, *Sales Manager*  
Thomas Conrad, *Writer-Director*

SERVICES: Motion picture and slidefilm production, script writing, photography, editing, animation and art production, sound recording, education programming, all media. FACILITIES: 35mm and 16mm Arriflex cameras, Moviolas, etc., writing, editing and production rooms, sound recording stages with Ampex equipment/40 Ampex high-speed duplicating machines; animation stand.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Underwater Technology* (U.S. Navy); *KC-135 Cargo Loading* (U.S. Air Force); *My Husband Stanley* (American Cancer Society); *Outrunning the Sun* (Lockheed—California Co.); *JOT* (television series for Southern Baptist Convention). SLIDEFILMS: *Words and Their Parts, The Changing City* (Ginn & Co.); *Great Decisions* (Houghton-Mifflin Co.); *Let's Get Organized* (American Cancer Society).



### Filmexpress, West

Plant #20, Technicolor Corp., Universal City, Hollywood, California  
Phone: (213) 769-8500



### Filmex West, Incorporated

1041 North Highland Ave., Hollywood, Calif.  
Phone: (213) HO 6-3211

Ray Dietrich, *Vice-President/General Manager*  
(see complete listing under New York City area)

### FILMFAIR, INC.

10920 Ventura Blvd., Studio City, California 91604

Phone: (213) 877-3191

Date of Organization: 1960

August A. Jekel, *President & Executive Producer*  
William D. Jekel, *Secretary*  
Ted Goetz, *Vice-President & Studio Manager*  
Ben Norman, V. P. & *Live-Action Director*  
Bob Sage, *Vice-President, Live Action Director*  
Bob Gips, V. P. & *Live-Action Director*  
Dick van Benthem, V. P. and *Art Director*  
Kenneth Champin, *Vice-President & Animation Director*  
Kay Himes, *Treasurer*  
George Alch, *Sound*  
Jan Cornell, *Production Coordinator*  
Jacques Dury, Jerry Brady, Paul Wittenberg, *Editors*

SERVICES: Live action and animated films for commercial and industrial accounts. FACILITIES: Studio includes art rooms, animation crane, sound editing and recording, editing rooms and stage.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Freeway* (Goodyear Tire/Young & Rubicam); *Circus* (Schlitz Beer) and *Seashore* (United Air Lines/Leo Burnett); *Big Brother* (General Electric/BBD&O); *Cheerios* (General Mills/Dancer-Fitzgerald-Sample); *Apollo* (R.C.A./J. Walter Thompson); *Credit Card* (Std. Oil of Calif./BBD&O); *Heinz Soup* (Doyle Dane & Bernbach); *Orangutan* (Kleenex/Foote, Cone & Belding).

### FINE ARTS PRODUCTIONS, INC.

727 N. Seward St., Hollywood, Calif.  
Phone: (213) HO 5-0549

Date of Organization: 1958

John David Wilson, *President-Producer*  
Steven S. Glick, *Production Manager*  
Tom Baron, *Animation Director*  
Dean Spille, *Design*

SERVICES: Motion pictures for theatrical, television, business and educational use. FACILITIES: All production facilities available. Specialize in animation.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sea* (Science Engineering Associates); *Starseekers, Small Farm, My Government* (Sterling Films); *Hailstones and Halibut Bones II* (self-produced—Fine Arts Productions).

### FLAGG FILMS, INC.

6345 Fountain Ave., Hollywood, Calif. 90028  
Phone: (213) HO 2-0902

Date of Organization: 1946

Don Flagg, *President*  
Anne Flagg, *Vice-President & Secretary*  
Steve Glick, *Treasurer*  
"Red" Schryver, *Editor*

SERVICES: Industrial films; sales films; medical films; TV commercials. 35mm color and b&w. 16mm color. FACILITIES: Insert stage; production offices; projection and cutting rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Tractor Stretcher* (Massey-Ferguson); *The Beginning* (The Carnation Company); *Broken Arrow* (U.S. Air Force); *Central American Holiday* (Pan-American Airways); *The Sub Searchers* (USIA).

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## F-M PRODUCTIONS

713 N. Highland Ave., Los Angeles, Calif. 90038

Phone: (213) 937-1622

Date of Organization: 1952

William Morrison, *President, Prod'n. Mgr.*  
Adalar Klein, *Editorial Supervisor*  
Thor Putnam, *Asst. Prod'n. Mgr., Art Director*

SERVICES: Motion pictures and slide presentations for business, government, TV programs, commercials. Production services for 16mm motion pictures including: research, writing, photography, animation and editing. FACILITIES: 4,500 sq. ft. production facilities including six cutting rooms, art department, projection room, stock film library, hot press titles, title stand.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Navy Laboratories; Series of Film Reports* (U. S. Navy); *Personal Property Disposal* (U. S. A. F.); SLIDEFILM: *Missile Systems* (U. S. Navy). TV COMMERCIAL: for Hills Bros. Coffee (Foote, Cone & Belding).

### FORMAT PRODUCTIONS, INC.

12754 Ventura Blvd., Studio City, California 91604

Phones: (213) PO 9-3610; 877-3356

Date of Organization: 1963

Herbert Klynn, *President*  
Marvin Klynn, *Executive Vice President*  
Henrietta Jordan, *Vice President Sales*  
Raymond Thursby, *Production Manager*  
Rudy Lariva, *Director*  
Joe Siracusa, *Editorial Supervisor*

SERVICES: Producers of animated and live action films for TV commercials and programming, theatrical shorts; feature and industrial films. FACILITIES: Creative and production facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lone Ranger Animated TV Series* (Wrather Organization); *Speedy Gonzales-Daffy Duck Cartoons* (Warner Bros.); TV SERIES: *Land's End and Mothers-in-Law* (Desi Arnaz Productions); *Everywhere a Chick Chick* (Sheldon Leonard Productions); *Braddock—Judd* (Paul Monash 20th Century Fox).

### DOUG GEORGE/ASSOCIATES

1137 N. Cole Avenue, Hollywood 90038  
Phone: (213) HO 2-2480

Date of Organization: 1924

Branch Office: California: 250 Golden Gate Ave., San Francisco. Pat Patterson, *Manager.*

Douglas F. George, *Owner-Producer*  
Arlette Karpo, *Art Director*  
Nan Hurd, *Creative & Scripts*  
Terry Follmer, *Staging & Projection*  
Margaret McCarrige, *Photography*

SERVICES: Motion pictures; slidefilms; slides; sales and meeting presentations; presentation equipment rentals and sales. FACILITIES: Completely equipped photographically; lighting; editing; Ampex and Roberts tape recorders; art department; title department including hot press.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Spirit of '67* and *Lost Valley* (Boy Scouts); *Get Squirr* (Squirr Bottling Co.); *Swine Magic* (Western Farmers Assn.); MEETINGS: Management meeting for So. Calif. Edison Co.

### The Book You Need All Year Long

• Extra copies of this big 17th Annual Production Review issue are available on order (while supply lasts) at \$2.00 each, sent postpaid if payment accompanies order. Production Review and other annual issues are included in subscription at \$3.00 per year; \$5.00 for two years. Direct order to Chicago office at 7064 Sheridan Road Bldg.

**GRAPHIC FILMS CORPORATION**

910 N. Citrus Ave., Hollywood, Calif. 90038  
Phone: (213) 467-2191

Date of Organization: 1941

Lester Novros, *President*  
Jerry C. McGuire, *Vice-President & Secretary*  
Paul Novros, *Treasurer*  
J. Gordon Legg, *Chief—Animation Dept.*  
James Connor, *Chief, Live Action Dept.*

**SERVICES:** Production of animated and live action films for industry and government; films and special effects for exhibits. Design and publication of booklets, brochures and visual presentations. **FACILITIES:** Animation and live action facilities and staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Slanting* (Dept. of Defense, Office of Civil Defense); *Space Navigation* (N. A. S. A.); *The Environmental Control System*; *Design for Reliability*; *Supersonic Windjammer*; *The Pilot and the SST*; *Safety in the SST*; *VS/CF—Power System for the SST*, & *The SST Configuration Story*, (Boeing Co.); *Bio-satellite Program Presentation* (N.A.S.A.); *Research and Development for 2001—Space Odyssey* (Stanley Kubrick); *Safety and Man's Limits* (In-House Production).

**The Jam Handy Organization, Inc.**

1680 North Vine St., Hollywood, Calif. 90028  
Phone: (213) HOLLYWOOD 3-2321

Service office and production.

(See complete listing under Detroit area)

**HANNA-BARBERA PRODUCTIONS**

3400 Cahuenga Blvd., Hollywood, Calif.  
Phone: (213) 466-1371

Date of Organization: 1957

Joseph Barbera, *President*  
William Hanna, *Vice-President*  
Jess Morgan, *Secretary-Treasurer*  
Ross M. Sutherland, *Vice-President, Sales & Industrial Films*  
Arthur Pierson, *Suprv. Dir. & Assoc. Prod., Live Action*  
Carl Urbano, *Suprv. Dir. & Assoc. Prod., Animation*

**SERVICES:** Motion picture production—live action and animation—for industry, theatre and television. Permanent staff of over 300 professional artists and technicians. **FACILITIES:** New, fully equipped studio, including sound recording facilities, editorial rooms, art department.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Another Language* (American Telephone & Telegraph Co.); *Wings of Tomorrow* (The Boeing Company); *Time for Decision* (American Cancer Society); *Mark O'Gulliver* (Chamber of Commerce of the U. S.); *Advertising 1967* (Anheuser Busch).

**HARRIS-TUCHMAN PRODUCTIONS, INC.**

751 North Highland, Hollywood, Calif. 90038  
Phone: (213) WE 6-7189

Date of Organization: 1950

Ralph G. Tuchman, *President*  
Fran Harris, *Vice-President*  
Martin Strudler, *Art Director*  
Richard G. Wyatt, *Production Supervisor*

**SERVICES:** Creative writing, planning, production of motion pictures and sound slidefilms for sales, training, public relations, sales talks on film, sales meetings, live action or animation. **FACILITIES:** Staff writers and artists; fully equipped stage; all editing facilities for 35mm and

**HARRIS-TUCHMAN PRODUCTIONS:**

16mm; animation department; projection; music library; stock film library.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Lives You Touch* (United Way); *Marman Meets Your Needs* (Aeroquip Corporation); *Girl from TUNA and The Big Top* (Star-kist Foods, Inc.); *Your Big Step to Sales* (Cambro, Inc.); *Medicare and You* (California Hospital Association).

**JOHN J. HENNESSY MOTION PICTURES**

1702 Marengo Ave., South Pasadena, Calif.  
91030

Phone: (213) MU 2-2353

Date of Organization: 1953

John J. Hennessy, *President/Exec. Producer*  
Harold H. Marquis, *Vice-President/Manager Education Films*  
Jean-Philippe Carson, *Associate Producer*  
E. C. Norton, *Music and Sound Director*  
Glen Holse, *Art Director*  
Marge Benson, *Casting Director*  
Ronald S. Sexton, *Director/Production Manager*

**SERVICES:** Producers of industrial, documentary, sales promotion, public relations, training, educational motion pictures; TV commercials and programs; sound slidefilms; sales and promotion of educational films. **FACILITIES:** Creative department; camera, sound, lighting, editing, projection equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** 1966 *Mobil Economy Run* (Mobil Oil Co.); *Poised for Action* (Prudential Insurance Co. of America—Contact Marketing); *Man in the Sea* (U. S. Navy); *Puerto Rico Means Business* (Commonwealth of Puerto Rico—Contact Marketing); *Giants in the Valley* (American Pipe and Construction Co.). **TV COMMERCIALS:** Buick (McCann-Erickson, Inc.); American Motors (Benton & Bowles, Inc.).

**HOLLYWOOD ANIMATORS**

7401 Sunset Blvd., Hollywood, Calif. 90046  
Phone: (213) 876-1190

Date of Organization: 1955

William F. and Jean M. Selleck,  
*Owners & Executive Producers*  
H. Eugene Burson Jr., *Producer*

**SERVICES:** Research, writing, directing, photographing and editing of 16mm and 35mm motion pictures and sound slidefilms for business, TV commercials; animation and live action, including advanced capabilities in using Vidifilm camera system. **FACILITIES:** Photographic, lighting and editing equipment; animation stand and special effects rig, miniature revolving stage, small insert sound stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Profits in Borates and Handling Chlorates Safely* (American Potash & Chemical Corp.); *The Chrysler Turbine Engine & The 1967 Chrysler News Preview* (Chrysler Corporation); *The Purex Fume Hood* (Purex Corporation). **SLIDEFILMS:** *The Ovation Story* (Ovation Cosmetics); *The Girls from F. I. L. O. N.* (Filon Corporation); *Three Little Words* (Janco Corporation); *The Cam-Rac System* (ITT Cannon Electric). **TV COMMERCIALS:** for The First National Bank of New Orleans (Archer Agency).

**TOM HOTCHKISS PRODUCTIONS**

P.O. Box 4102, San Fernando, Calif. 91342  
Phone: (213) 367-1132

Date of Organization: 1953

Tom Hotchkiss, *Manager & Producer*  
Evelyn Hotchkiss, *Business Manager*

**LOS ANGELES AREA****TOM HOTCHKISS PRODUCTIONS:**

**SERVICES:** Motion pictures, slidefilms. **FACILITIES:** Creative department, studio, titles, 16mm production equipment with sound recording in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Business of Reliability* (Custom Component Switches, Inc.); *Physical Fitness Clinic*; *Expanding Horizons* (Dairy Council of California); *Honey-Nature's Golden Treasure* (California Honey Advisory Board); *Futures in Your Future* (N. Y. Mercantile Exchange).

**JENKYNs, SHEAN & ELLIOTT INC.**

8718 Sunset Boulevard, Los Angeles, Calif.  
90069

Phone: (213) OL 5-9340

Date of Organization & Incorporation: 1962

Chris Jenkyns, *President*  
Jack Silver, *Vice-President, Producer*  
Richard Elliott, *Secretary-Treasurer*  
George Woolery, *Public Relations*  
Dorothy Irwin, *Casting, Secretary*  
Carmel Goode, *Design & Layout*  
Glenn Johnson, *Film Editor*  
Barbara Baldwin, *Production Supervisor*

**SERVICES:** Story and script; art design; direction and editing from creation through staging and production, in color and b&w, 35mm and 16mm animation and live-action motion pictures, industrial, educational and public relations films and tv commercials. **FACILITIES:** All with exception of sound stage and lab.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Hard Facts About Soft Landings* (Boeing); *Spectrum—Navigation Story* (National Educational Television (NET)); *Johnny Mathis Christmas Show* (ROJAN Productions). **TV COMMERCIALS:** for General Tel. & Electronics Corp. (Tatham, Laird & Kudner); Sugar Information Bureau, Kellogg's Sugar Pops, Nestle's Crunch, & Franco-American Spaghetti (Leo Burnett Company); Del Monte Fruit Drinks (McCann-Erickson); Dodge Dealers of So. Calif.-Arizona (Cole-Fischer-Rogow); Richfield Oil Company (Hixson & Jorgensen); Mellon Bank & Trust Co., Salada Tea (Freberg Ltd.); Lyon Van & Storage Co. (Lee Mishkin). **TV PROMOTIONS:** for: ABC-TV Network (Election Night, Hollywood Palace, Rango; Peter Jennings News, Sunday Night Movies, Fall Season—Seven Nights to Remember). **TV TITLES:** for NET-TV (Spectrum Science Series, Forty Supers); Armed Forces Radio-Television Service (AFRTS Color Logo).

**LOU LILLY PRODUCTIONS**

1522 N. Van Ness Ave., Hollywood, Calif.  
90028

Phone: (213) HIO 6-6484

Date of Organization: 1952

Lou Lilly, *President & Producer*  
Jack Perrin, *Comptroller*  
Mary Ann Wood, *Office Manager*  
Stuart O'Brien, *Editorial Dept*  
Bud Thompson, *Lab Control*

**SERVICES:** TV commercials, industrial and educational films. **FACILITIES:** Creative department, titles, animation; 35 & 16mm production equipment with sound recording in studio or on location, RCA magnetic or optical 35 16mm.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** for Winchester Rifle (Mattel, Inc. Carson-Roberts Inc., L.A.); Checkstand (Laura Scudder Doyle, Dane & Bernbach); Surfer (Blitz Weinhard Beer Honig, Cooper & Harrington); Hillbillies (Clorox Bleach Honig, Cooper & Harrington); Drink Big Montage (RC Cola Co. D'Arcy Advertising).

## LOS ANGELES AREA:

### LORI PRODUCTIONS, INC.

9100 Sunset Blvd., Los Angeles, Calif. 90069  
Phones. (213) CR 4-0839; CR 3-4541

Date of Organization: 1962

Jack Wipper, *President*  
Dick Grant, *National Sales Manager*  
Ralph Drewry, *Director of Administration*  
Gil Hubbs, *Production Manager*  
Ronald Peterson, *Writer-Director*  
Beverly Witt, *Office Manager*  
Ron Sexton, *Supervising Film Editor*  
Ricardo Diaz, *Writer*  
Mel Kreger, *Business Manager*

SERVICES: 35/16mm motion picture production and film services. Slidefilms, commercials, theatrical, industrial and business films. FACILITIES: Creative department, studio, titles, animation, camera and sound equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Parcelman* (United Parcel Service); *The Art of Fantasy* (Buzza Cardozo); *The Natziars* (Los Angeles County Museum of Art); *In Pursuit of Safety* (Advanced Safety Devices, Inc.); *The Karbomatic Story* (Pacific Scientific Corp.); *Discovering Yourself—Series* (Sterling Educational Films, Inc.); *The Professional—Series* (Seven Arts Television); *The Pat Boone Show—Series* (Cooga Mooga-NBC); Theatrical Food Trailers (Pacific Theatres, Inc.); *The World of Archery* (Easton Aluminum).

### LUMAR FILM PRODUCTIONS, INC.

6223 Selma Avenue, Hollywood, Calif. 90028  
Phone: (213) HO 7-5168

Date of Organization: 1960

Bill Webb, *President, Director-Writer*  
Don Henderson, *Exec. Vice-Pres., Prod.*  
Tommy Tomlinson, *Producer/Writer*  
Cran Chamberlin, *Producer, Writer*  
Lauri Fifield, *Research*  
Steven Smith, *Design-Graphic Arts*  
John Winfield, *Editor*  
Stan Fox, Glen Smith, *Photography*

SERVICES: Motion pictures for sales and communication; films designed for theatrical release; public service, public relations, industrials, sales, corporate image films, commercials and test commercials. FACILITIES: Facilities and staff for all aspects of 35/16mm production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America's Amazing Fun Farm* (Knotts Berry Farm); *The Connecting Link* (California Highway Patrol); *Climate for Success* (San Bernadino/Inland Empire); *CAMAROL* and *Jungle Fighter* (AMF-WEN-MAC).

### BILL MELENDEZ PRODUCTIONS, INC.

429 N. Larchmont Blvd., Los Angeles, Calif. 90004

Phone: (213) 463-4101

Date of Organization: 1964; Inc.: 1965

Bill Melendez, *President*  
Helen Melendez, *Secretary-Treasurer*  
Holly Wilgus, *Secretary*  
Edward Levitt, *Color & Design Director*  
Bernard Gruver, *Story & Layout Director*  
Ruth Kissane, *Layout & Design*  
Robert Gillis, *Film Editor*  
Beverly Robbins, *Ink & Paint Supervisor*

SERVICES: Production of 35/16mm animated and live action motion pictures, tv programs and commercials, industrial and public relation films. FACILITIES: All with exception of sound stage and laboratory.

#### RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *Charlie Brown's All Stars*; *It's a Great Pumpkin, Charlie Brown*; *A Charlie Brown Christmas*; *You're in Love, Charlie Brown* (Coca-Cola/McCann Erickson); *The Fabulous Funnies*

### BILL MELENDEZ PRODUCTIONS:

(Lee Mendelson Film Productions); John Steinbeck's America (NBC-TV News). TV COMMERCIALS: for Cheerios (General Mills/Dancer-Fitzgerald-Sample); Dolly Madison Cakes; Breads; Butternut, Webers, Mrs. Karls, Cobbs, Harts, Sweetheart and Blue Seal (Interstate Bakeries/Dancer-Fitzgerald-Sample); Oscar Mayer Weiners (J. Walter Thompson); Lucky Lager Draft (General Brewing Corp./BBDO); Standard Oil Chevron (David Commons/White & Shyford); Bugles, Whistles and Daisys (General Mills/Knox Reeves); Standard Oil Chevron (BBDO); Centro Hispano public service spots (Presbyterian Church); Westinghouse TV 1D's (Klein-Barzman).

### METRO-GOLDWYN-MAYER, INC.

#### ANIMATION/VISUAL ARTS DIVISION

6290 Sunset Blvd., Hollywood, Calif. 90028  
Phone: (213) 466-3393

Date of Organization: 1964

Charles (Chuck) Jones, *Division Head, Prod.*  
Les Goldman, *General Mgr. & Producer*  
Maurice Noble, *Design Director*  
Abe Levitow, *Director*

SERVICES: Creation, development and production of shorts, featurettes and longer films for theatres, television and commercial purposes. Design and execution of titles and promotional films. Production of program series for television. FACILITIES: Entire production complex for animation, experimental and graphic films — including all facilities of a major motion picture studio. Back lot and location capability.

#### RECENT PRODUCTIONS AND SPONSORS

TV SERIES: *Off to See the Wizard*. ANIMATED TV FILM: *Dr. Seuss' Special* sponsored by the Foundation for Commercial Banks. CARTOONS: *Tom and Jerry* theatricals.



### MPO-TV of California, Inc.

800 No. Seward St., Hollywood, Calif.

Phone: (213) HO 6-3341

Mel Dellar, *Vice-President*

(For complete listing see New York City)



### Fred A. Niles Communications Centers, Inc.

5545 Sunset Blvd., Hollywood, Calif. 90028

Phone: (213) 462-7311

Lionel Grover, *Vice President*

(See complete listing under Chicago area)

### PACE PRODUCTIONS INCORPORATED

155 No. La Peer Drive, Los Angeles, Calif. 90048

Phone: (213) BR 2-8067

Date of Organization: 1960

Robert Ellis, *President, Creative Director*  
Bernard Gardner, *Photography*  
Tracy Gustavsen, *Production Assistant*

SERVICES: Production of color sound filmstrips from conception to screen. Consultant and script services for audio-visual programs of all kinds. Specializing in films for franchise training and selling, land development, sales and corporate orientation films. FACILITIES: No data provided.

#### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Telemetrics Story* (Telemetrics, Inc.); *This is JPL* (Jet Propulsion Laboratory); *The Inside Story* (Pioneer Restaurant Systems); *The Leadership Million* (Military Purchase System).

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### PARTHENON PICTURES

— Hollywood

2625 Temple Street, Hollywood, Calif. 90026  
Phone: (213) DU 5-3911

Date of Organization: 1954

Charles (Cap) Palmer, *In Charge*  
David Bowen, *Producer-Director*  
John E. R. McDougall, *Producer-Director*  
Don Livingston, *Assoc. Prod., Director*  
Norman Glazer, *V.P. Special Services*  
Ted (W. T.) Palmer, *General Manager*  
Marge Benson, *Casting Director*  
Glen Holse, *Art Director*  
Larry Sullivan, *Executive Assistant*

SERVICES: Films for business and education; TV documentaries. MiniVue Division makes short films for 8mm release. Parthenon-Reel/3 is animation and design affiliate, with separate studio and own equipment. FACILITIES: Sound stage with offices, craft rooms, and projection theater adjoining. Full professional equipment in camera, sound, lighting, editorial and projection; 35mm, 16mm and 8mm. Access to all Hollywood resources.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Good Old Sam* (Merrill Lynch); *Two Cheers for Charlie* (Mutual of Omaha); *Love Thy Customer* (Ford Marketing); *Action Baseball* (Parthenon Pictures); *The Extra Step* (American Tel. & Teleg); *Chromosome Puff* (The Upjohn Co.); *Bartlett And Son* (National Association of Retail Druggists).



### PARTHENON-REEL/3

8439 Melrose Ave., West Hollywood 69, Calif.

Phone: (213) OL 3-0630

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*  
Charles (Cap) Palmer, *Associate*  
David Bowen, *Parthenon Liaison*

SERVICES: Animated motion pictures; technical, instructional and theatrical; all services from concept to delivery. Animation integrated with live-action is produced in collaboration with Parthenon Pictures' talent and facilities. FACILITIES: Professional creative art, editorial and camera equipment for animation work.

(See listing of Parthenon Pictures)



### Pelican Films of California, Inc.

1777 North Vine, Hollywood, California

Phone: (213) 469-5821

Tom Anderson, *Executive Producer*

(See complete listing under New York City)

### PICTURES FOR BUSINESS

Box 2309, Hollywood, Calif. 90028

1260 North Wilcox Ave., Hollywood 38, Calif.

Phone: (213) 467-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*  
Ann Deming, *Producer-Director*  
A. H. Holywell, *Administration*

SERVICES: Motion pictures and slidefilms for business and government. TV 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: *The Commac Line* (Commac, Inc.); *Hack Saws* (Script for Avis Films); *Project*

**PICTURES FOR BUSINESS:**

*Image* (Data Processing Management Association). **SLIDEFILMS:** *Accumulators Unlimited* (Greer Hydraulics); *The Riverside Mall* (Herman Ruhna); *Dial-a-Gift* (Harry & David); *Accumulator Applications* (Greer Hydraulics); *Captain Neverout* (Tovlsaver-Hughes & Law); *Yankee Doodle* (Proto Tools); *Accumulator in the Hydraulic System* (Greer Hydraulic); *The Important Option* (Southern California Edison Company); *Slimsirt—A, B, C, & D* (Proto Tools); *Preferred Floor Care* (Sanico); *The Lifesaver* (Blissway); *The Dial-a-Gift Franchise* (Harry & David).

**PLAYHOUSE PICTURES**

1401 N. La Brea Ave., Hollywood, Calif. 90028  
Phone: (213) HO 5-2193

Date of Organization: 1952

Adrian Woolery, *President*  
Jim Pabian, *Producer/Director*  
Mary Matthews, *Secretary/Treasurer*  
Bernard Gruver, *Story & Design Director*

**SERVICES:** Animation specialists in industrial, educational, entertainment and TV commercials. **FACILITIES:** Complete creative staff and facilities for production of 16mm and 35mm color and b&w films from story idea and development through camera and answer print.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** *Pete & Harry Series* (Carnation Co./Erwin Wasey); *Very Important Bird* (Western Airlines/B.B. D. & O.); *Shaggy Dog* (So. Calif. Ford Dealers/J. W. Thompson); *Mickey & Donald* (NBC Puppet Cereal/Wm. Esty); *Winnie-the-Pooh* (Quaker Oats Hunny Munch/Spitzer, Mills).

**QUARTET FILMS, INC.**

5631 Hollywood Blvd., Hollywood, Calif. 90028

Phone: (213) HO 4-9225

Date of Organization: 1956

Arnold B. Gillespie, *President*  
Stanley L. Walsh, *Executive Vice-President & Secretary*  
Michael R. Lah, *Executive Vice-President & Treasurer*  
Frank C. Eberle, Paul Carlson, *Prod. Mgrs.*

**SERVICES:** Live action and animation for all film media and radio. **FACILITIES:** Complete studio facilities for all film and radio media.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS:** *Laclede Beer* (Laclede Gas/D'Arcy Advertising); *Dennis the Menace* (A&W Root Beer/Botsford, Constantine & McCarty); *Happiness Boys* (Minnesota Federal Savings/Kerker-Peterson); *Eat Well Series* (Swanson Frozen Foods/Leo Burnett Co.); *Weakling, Valley a Ho Ho, Guess Who, Tourist, Giant Watching, The Berries Are Coming, etc.* (Green Giant Frozen Foods/Leo Burnett Co.); *Tavern Baseball, Great Beer Robbery, Matchstick Tavern, Poster Bear, Bobsledding, Shooting Rapids, etc.* (Hamm's Bear/Campbell-Mithun Agency); *Movie Tiger, Figures, Alarm Clark, etc.* (Kellogg's Sugar Frosted Flakes/Leo Burnett Co.); others for National Beer/W. B. Doner & Co.; Budweiser/D'Arcy Co.; Foremost Dairies/Dancer-Fitzgerald-Sample); Marbon Purafil/Fahlgren & Associates; Clorox/Ilonig-Cooper-Harrington; etc.



**RAMPART STUDIOS**

2625 Temple St., Los Angeles, Calif. 90028  
Phone: (213) DU 5-3911

Date of Organization: 1955

Ted (W. T.) Palmer, *In Charge*

**SERVICES:** Operates as service producer on sub-contract for primary producers, specializing in

**RAMPART STUDIOS:**

"photoplay" studio-type work under IATSE union conditions. **FACILITIES:** Sound stage with scene dock; insert stage; optical room; dressing rooms; projection theater and offices. Lumbo sikes.

**RECENT PRODUCTIONS AND SPONSORS**

**PRODUCER SERVICES:** for Parthenon Pictures; Bay State Film Productions, Video Films, Canadian Broadcasting Corp., Willard Pictures.

**ROLAND REED PRODUCTIONS, INC.**

650 N. Bronson, Los Angeles, Calif. 90026  
Phone: (213) HO 9-1625

Date of Incorporation: 1947

Roland D. Reed, *President*  
Duke Goldstone, *Executive Vice-President*  
Jesse C. Corallo, *Production Manager*

**SERVICES:** Producers of TV film series; industrial, educational and public relations motion pictures; TV commercials. **FACILITIES:** Based at Producers Studios with 9 large sound stages.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *To Reach the Dawn* (The Reynolds Metals Corp.); *Group Portrait* (National Automobile Dealers Assn.); *The Million Club* (American Cancer Society); *The Poles Came Tumbling Down* (Westinghouse Electric Corp.); *A Home in the City* (Federal Cooperative Housing Co.).

**Reeder Productions, Inc.**

417 Garfield Ave., Glendale, Calif. 91204  
Phone: (213) 246-4265

Thomas W. Taylor, *in charge*

(See complete listing under Knoxville, Tenn.)

**RIVIERA PRODUCTIONS**

6610 Selma Ave., Hollywood, Calif. 90028  
Phone: (213) 462-8585

Date of Organization: 1947

**Branch Offices:** Ohio: 3303 Rumson Rd., Cleveland. Phone: (216) RE 1-6076. Pat Rancati, *Eastern Representative*. Wisconsin: 340 Westmoor, Brookfield (Milwaukee). Phone: (414) SU 2-8815. Robert Zens, *Mid-west Representative*

F. W. Zens, *Executive Producer*  
Leif Rise, *Associate Producer*  
Cliff Bertrand, *Associate Manager*

**SERVICES:** Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures. TV programs and spots. **FACILITIES:** Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Keys to Creativity* (The Wurlitzer Co.); *Invitation to Europe* (Renault Co.); *Road to Nashville & Hell on Wheels* (Robert Patrick); *Punishment Battalion* (Westhampton).



**ROCKET PICTURES, INC.**

1150 W. Olive Ave., Burbank, Calif. 91500  
Phone: (213) 849-6078

Date of Incorporation: 1943

Dick Westen, *President*  
John Russo, *Vice-President, Sales*  
Don Bartelli, *Vice-President, Production*  
Kay Shaffer, *Secretary-Treasurer*

**SERVICES:** Creators and producers of ready-made and custom-made programs for recruiting, training, selling and public relations, incorporating motion pictures, filmstrips and records and other audio-visual media. Planned programs include collateral material such as booklets, manuals,



**LOS ANGELES AREA**

**ROCKET PICTURES INCORPORATED:**

charts, direct mail, etc. Single-Step Service from idea to completion. **FACILITIES:** New building with shooting stage, art and animation, creative writing staff, camera department, editing.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *How to Sell Auto Insurance* (Farmers Insurance Group); *76 Auto Core Program* (Union Oil Company); *Like You!* (Associated In-Group Donors); *Cure the Sads, Dad!* (Champion Laboratories); *How to Sell Casualty & Fire Insurance* (BSB Sales Division).

**F. K. ROCKETT PRODUCTIONS, INC.**

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607

Phone: (213) 464-3183

Date of Organization: 1924

Thomas H. Cole, *President*  
Dixon Q. Dem, *Secretary & Treas.*  
Sharon West, *Office Manager*

**SERVICES:** Motion picture and filmstrip production services from scripts to answer prints. Live action & animated TV commercial. Specializing in public service, sales and training, and educational films for industry and government. **FACILITIES:** Equipped for all phases of film production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Measure for the Future; Lasser Reality; The Year with 53 Weeks* (U.S.A.F.); *To See or Not to See* (Univis, Inc.). **FILMSTRIP:** *The Distributor Story* (Ovation Cosmetics).

**RMP Productions of California**

1380 N. Van Ness Ave., Hollywood, Calif. 90028

Phone: (213) 446-8561

(Jim Rose, *Ex. in charge*)

(See Rose-Magwood listing, New York City area)

**RICHARD J. SOLTYS PRODUCTIONS**

1615 W. Burbank Blvd., Burbank, Calif. 91506  
Phone: (213) 843-0373

Date of Organization: 1960

Richard J. Soltys, *Executive Producer*

**SERVICES:** Documentary and industrial motion pictures in 16mm, such as public and employee relations, sales training and TV films. From research and script to delivery of release prints. TV commercials. **FACILITIES:** Own building with editorial department, offices, projection, photographic and sound equipment for studio or location shooting.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Help Wanted* (Unemployment Study Committee-City of Honolulu); *Purpose* (Pacific Telephone Company); *Trouble Shooting* (Plymouth Dealers (LA)). **TV COMMERCIALS:** *Long Beach Independent* (Max Becker Adv.); *Sahara Safari* (Geyer, Morey & Ballard).

**SOUNDFILM, INC.**

707 S. Brand Blvd., Glendale, Calif. 91204  
Phone: (213) 246-8329

Date of Organization: 1957

John B. Sullivan, *President, Producer*  
Jack Shnell, *Production Supervisor*  
William Troiano, *Director of Photography*  
Clark Howat, *Research and Writing*

**SERVICES:** Motion pictures and TV commercials. **FACILITIES:** Creative department, studio and sound stage equipped for 16/35mm production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Presenting the Offer, Qualify-*

## LOS ANGELES AREA:

### SOUNDFILM INCORPORATED:

ing the Buyer and Showing the Property (Calif. Real State Assn.); *The Extra Step* (Pacific Lighting Co.); *Crisis in Education* (Independent Production).

### SPI Television Center

5533 Sunset Blvd., Hollywood, Calif. 90025

Dean Gilmore, *Production Head*

(See complete listing under New York City Area)



### Sun Dial Films, Inc.

205 W. Hueneme Rd., Oxnard, Calif. 93030

Phone: (805) 448-6610

Carl V. Ragsdale, *President*

(See complete listing under New York City Area)

### JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles,

California 90026

Phone: (213) DU 8-5121

Date of Incorporation: 1943

John E. Sutherland, *President*

George Gordon, *Vice President & Dir. of Animation*

Dan E. Weisburd, *Exec. Vice President*  
Jean Matheis, *Treasurer*

SERVICES: Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. FACILITIES: Motion picture studio. Completely staffed animation department. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Editorial department equipped with 35mm and 16mm. Projection theater equipped for 35mm and 16mm.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Modern Corporation* (Alfred P. Sloan Foundation); *Buy Wise* (Office of Economic Opportunity); *The Test Case & More Than A Living* (American Telephone & Telegraph); *Make a Mighty Reach* (Charles F. Kettering Foundation); *Lexicon* (University of California, Los Angeles). SLIDEFILM: *Buy Wise* (U. S. Office of Economic Opportunity).

### TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles,

California 90025

Phone: (213) 273-1440

Branch: 2337 Lemoine Ave., Fort Lee, N. J. 07024. Phone: (201) 947-0371. Dr. W. R. Goodwin, *Vice-President*.

Date of Incorporation: 1955

Leon Vickman, *President*

Dr. W. R. Goodwin, *Vice President*

Merl Edelman, *In Charge of Production*  
Fritz Miller, *Animation Director*

SERVICES: Government, industrial communications and training systems; information and management systems; general communications systems, consulting, design and implementation through production of various types of media. FACILITIES: Design and production facilities, 5,000 square feet in company-owned building; total media production capability 'in house.'

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: AN/SQQ-14 MINE DETECTING SONAR, *Progressive Aircraft Rework, Jezebel Tactics, & Jezebel Gram Reading* (U. S. Navy); *Total Energy* (Garrett-AiResearch).

### Roger Tilton Films, Inc.

6640 Sunset Blvd., Hollywood, Calif. 90028

Phone: (213) 467-3191

Hugh McTernan, *Branch Mgr.*

(For complete listing see San Diego, Calif.)

### JOHN URIE & ASSOCIATES

5831 Sunset Blvd., Los Angeles, Calif. 90028

Phone: (213) 466-7701

Date of Organization: 1959

John Urie, *Producer*

Don Richetta, *Associate Producer*

Richard Urie, *Business Manager*

Robert Curtis, *Director*

Stuart Hagnann, *Director*

Remi Kramer, *Director*

SERVICES: Live-action, special effects, stop-motion and animation. Producing commercial, industrial, public relations, theatrical and documentary films. FACILITIES: Studio and two sound stages.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for American Oil (MacManus, John & Adams); Chevrolet (Campbell-Ewald); General Mills (Knox-Reeves); Hunt Foods (Young & Rubicam); Ice Capades (Ice Capades); Kellogg's Cereals (Leo Burnett); Kraft Foods (Foote, Cone & Belding); Lincoln-Mercury (Kenyon & Eckhardt); Olympia Beer (Botsford, Constantine & McCarty); Trans World Airlines (Foote, Cone & Belding).

### Van Praag Productions, Inc.

1228 N. Vine St., Hollywood Calif. 90038

Phone: (213) HO 2-2341

Charles Wasserman, *Vice-President & Manager*

(For complete listing see New York City)

### VPI Films of California

1515 N. Western Ave., Hollywood, Calif.

90038

Phone: (213) HO 6-8691

Peck Prior, *Exec. Vice-President*

(See complete listing under New York City)

### JERRY WARNER & ASSOCIATES

8615 Santa Monica Blvd., Los Angeles, Calif.

90069

Phone: (213) 655-4884

Date of Organization: 1952

Jerry Warner, *President/Exec. Prod.-Dir.*

V. M. Warner, *Vice-President/Treasurer*

Albert Duffy, *Prod. Exec. Writer*

Michael Kraike, *Prod.-Dir.-Special Projects*

Stan Gilman, *Camera/Editorial Supervisor*

William S. Meigs, *Indus. Theater Planning*

G. Eckert, *Industrial Theater Staging*

Zeke Zekley, *Art Director*

SERVICES: Planning, writing and production of industrial and sponsored motion pictures; TV commercials; live staging for industry, sales meetings, pageants, commemorative programs and government films. FACILITIES: Film, videotape sound stages, rehearsal stages, studio staff planning and creative writing departments, prop department, casting service, camera, lighting, location equipment, transportation, special effects, recording scoring and dubbing, laboratory supervision, editorial services.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lipton Goes to Market* (Thos. J. Lipton, Inc.); *Bonus* (Procter & Gamble); *CBS Apollo Program* (CBS); *Man-Child*; *Grand Masquerade*; and *Man Who Wore 3 Hats* (U.S. Navy); *SST Presentation* (Boeing Aircraft Co.). SLIDEFILM: 1976 *Olympics* (Litton Industries). LIVE SHOW: *Project S* (Van Camp Sea Food). LIVE SHOW: for Richfield Oil Co.

### W C D, Inc.

1028 N. LaBrea Ave., Los Angeles, Calif.

90038

Phone: (213) HO 3-3113

(See complete listing under New York City area)

### WEXLER FILM PRODUCTIONS, INC.

801 N. Seward St., Los Angeles, Calif. 90038

Phone: (213) HO 2-6671

Date of Incorporation: 1961

Sy Wexler, *Owner-Producer-Director-Camera-man*

Helen R. Wexler, *Office Manager*

SERVICES: Educational and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. FACILITIES: Offices, art dept., animation camera, editing, projection room, 55' x 45' stage.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cancer in Children* (American Cancer Society); *Human and Animal Beginnings* (E. C. Brown Trust); *A Chance to Wonder Why* (Chemical Education Material Study); *Especially for Boys* (Los Angeles County Medical Association).

### Wilding, Inc.

8460 West Third St., Los Angeles, Calif.

Phone: (213) 651-1860

W. Watkins, *Production Manager*

(see listing of Wilding, Inc., Chicago)



### Wolper Productions, Inc.

(A Division of Metromedia)

8544 Sunset Boulevard, Los Angeles, Calif.

90069

Phone: (213) OL 2-7075

(See complete listing in New York City area)

### WONDERLAND PRODUCTIONS

760 Cahuenga Blvd., Hollywood, Calif. 90038

Phone: (213) 462-7355

Date of Organization: 1957

Marvin Bryan, *Executive Producer*

Robert R. Mulqueen, *Production Spr.*

John Simons, *Supervisor, Editorial Dept.*

Carol Lee, *Production Coordinator*

Sally Gorham, *Office Manager*

SERVICES: Production of motion pictures for business and industry throughout U.S. 35mm and 16mm. All services, script to screen, by permanent, full-time staff. FACILITIES: Company-owned airplane to transport crews anywhere in U.S. or Canada. Company-owned Hollywood studio, editing and production center, complete equipment including sound dubbing, music library, stock footage.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building Tomorrow* and *Future Unlimited* (Automation Industries, Inc.); *Symbol of Safety* (Sperry Rail Service); *Know How in Metals* (Austenal); *The Howmet Story* (Howmet Corporation).

### All the Facts the Picture Buyer Needs

☆ These 64 pages of the 17th Production Review listings of specializing business and educational film producers provide facts-in-depth about truly qualified companies from coast-to-coast and abroad. Look to film/sponsor reference data for key data on the individual companies.



## OREGON

### Metropolitan Portland Area

#### ALL STAR FILM PRODUCTIONS

1226 S.W. Broadway, Portland, Oregon 97205  
Phone: (503) 228-6046

Date of Organization: April, 1956

Rex E. Pruitt, *Owner, Manager*

**SERVICES:** Motion pictures, TV commercials, slidefilms and slide presentations. **FACILITIES:** Camera room; editing room; animation stand; slidefilm camera.

#### RECENT PRODUCTIONS AND SPONSORS

**PRESENTATIONS:** *Potato Chip Sorting* (Allen Fruit Co., Newberg, Oregon); *Poultry Handling Equipment* (Gordon Johnson Co., Kansas City). **TV SHOW:** *Let's Go Golfing* (Lynn Kirby Ford, Portland). **TV COMMERCIALS:** Mary Tonkin Ford (Ad Factors, Inc. Agcy); Western Business University (David Evans & Assoc. Agcy.).

### NORTHWESTERN INCORPORATED MOTION PICTURES & RECORDING

011 S. W. Hooker St., Portland, Ore. 97201  
Phone: (503) 224-3456

Date of Organization: 1953

Robert M. Lindahl, *President*  
Sheldon Goldstein, *Vice-President*  
MacDonald MacPherson, *Writer*  
Fred Miller, *Director*  
Richard Blakeslee, *Camera Dept.*  
Michael Carter, *Recording Division*  
Alfredo Montalvo, *Editing Supervisor*  
Dan Snellback, *Audio Visual Sales*

**SERVICES:** Public relations; sales, industrial and training motion pictures; medical films, TV commercials and programs; sound slidefilms; scripting, and storyboards; artwork, animation, titling, scoring. Complete production service from script to screen. **FACILITIES:** 16mm and 35mm b&w and color photography; remote trucks; lighting and generators; Westrex and Moviola editors; cutting rooms; animation camera and stand; music and sound effects library; 5-channel interlock projection; hot press titles; 16 and 35mm theater; sound recording in 1/4", 1/2" and 16mm, also disc recording.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Great Country* (United States National Bank); *The Big Lift* (Hyster Company); *The Golden Harvest Center Story* (Pacific Supply Cooperative); *Operation Concentration 1967* (Georgia Pacific Corp.); *Civilian Defense Exercise* (Systems Development Corp.). **SLIDEFILMS:** *Portland Housing Authority* (Madison/West Inc.); *Report on Long Range Planning* (N.W. Intermountain Dev. Corp.). **TV COMMERCIALS:** for Blue Cross (Botsford, Constantine & McCarty, Inc. Adv.); A. B. Smith Chevrolet (R. G. Montgomery & Associates Adv.); Bio-D (Madison/West Inc., Adv.); Pacific International Livestock Assn. (McCann-Erickson Inc.); McCall for Governor (Botsford, Constantine and McCarty Adv.); Dellenback for Congress (Gerber Adv.); Franz Bread (Cole & Weber Inc.); Hillbilly Bread (Cole and Weber Inc.); Pacific Power and Light (McCann-Erickson Inc.); Holiday Radio (Madison/West Inc.); Tonex 1967 (Madison/West, Inc.); Colonial Mortuary (R. G. Montgomery & Associates).

### Eugene, Oregon

#### DARRON ASSOCIATES, INC.

1177 Pearl Street, Eugene, Oregon 97401  
Phone: (503) 343-2545

Date of Organization: February, 1963

Dan Pelletier, *President, General Manager*  
Beverly Green, *Vice President, Writer*

## 17th PRODUCTION REVIEW

## DARRON ASSOCIATES INC:

Marvin Boggs, *Secretary, Art Director*  
Alice Hill, *Writer*  
William H. Green, *Recording Technician,*  
*Sound Eng.*

**SERVICES:** Advertising, public relations, industrial, educational and training motion pictures; TV commercials and programs; sound slidefilms, scripting, artwork, titling, cleared music. **FACILITIES:** On-location mobile film unit for 16mm b&w and color films and 35mm slide originals. Complete cutting room, track mixing and recording on double-system interlocked recording projector, with 9 recording combinations. Westrex-recorded density tracks. Facilities also for 8mm sales-aid films for use with Technicolor or Fairchild sound equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hot-deck Pre-Loader* (Page & Page Co); *Balloon-Logging* (Flying Scotsman, Inc.); *We Have News for You* (Eugene Register Guard). **SLIDEFILM:** *Western Manufacturing* (U. S. Plywood Corporation). **TV COMMERCIALS:** for Darigold Farms, Burch's, Willamette Towers, Pizza Joe's.

## WASHINGTON

### Metropolitan Seattle Area



#### CAMERON FILM PRODUCTIONS COMPANY

222 Minor Ave. No., Seattle, Wash. 98109  
Phone: (206) MAin 3-4103

Date of Organization: 1955; Inc.: 1967

Richard W. Cameron, *President-Producer*  
L. H. Zvilgmeyer, *Vice President, Director-  
Chief Editor*

Donald Egerstrom, *Chief Cameraman*  
Buela Armstrong, *Film Librarian*

**SERVICES:** 16mm and 35mm sales, advertising, public relations and training motion pictures; shorts. All services from initial research to final utilization. **FACILITIES:** 16mm and 35mm cameras for normal, wide-screen and anamorphic photography; 16mm and 35mm animation and stop-motion camera, wide-angle through telephoto lenses, also 16mm zoom lens; Magnasync and 1/4" pulse sync sound systems for studio or location. 2500 sq. ft. shooting stage; Studio; screening room; 16mm and 35mm editing equipment; dubbing equipment with optical and mag. playback; 16mm sync magnetic interlock equipment. Music library; studio; location lighting; grip; transportation equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aeromedical Evacuation in the Jet Age*; *The Lunar Orbiter*; *Facilities for the Boeing SST*; *The Little Factory on the Edge of Town* (BOEING); *The Civil Engineer in Aerospace Defense* (U. S. A. F.).

#### COMMERCIAL PRODUCTIONS, INC.

1426 Fifth Avenue Bldg., Seattle, Wash. 98101  
Phone: (206) MA 4-8390; MU 2-5450

Date of Organization: 1954

Lyle C. Thompson, *President*  
Richard G. Larson, *Vice-President*  
L. J. Lathrop, *Secretary-Treasurer*  
Lester D. Irion, Sr., *Sales Manager*  
James M. Erbes, *Sound Engineer*  
Carol A. Johnson, *Secretary*

**SERVICES:** Motion picture and sound recording studios; production for public relations, sales promotion, industrial and training films; tv programs and spot commercials. Writing, directing, editing and recording. **FACILITIES:** Ampex MR-70; 3 Channel 1/2" tape; 15 or 30 I.P.S. w/scl-synch; 16/35mm camera equipment; 1700 ft. studio and



## PACIFIC NORTHWEST

### COMMERCIAL PRODUCTIONS:

sound stage; Ampex 350 and 354 tape machines; 16mm Magnasync recorders; lighting equipment; crab dolly; 12 channel custom mixing facility.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Ideas in Action* (Simpson Timber/Lennen & Newell); *Meeting at Alderbrook and King County Election Officials* (Kenthworth Motor Truck Co.); *Beam & Decking* (Weyerhaeuser Timber/Cole & Weber); *Libby Dam Project* (U.S. Corps of Army Engineers); Seattle Transit Film and 3 films on the Rosary Scripturals (Mrs. Eleanor Looker). **SLIDEFILMS:** *Issues 1966* (Doug Hanson); *SST-Wing Pivot and Westours Presentation* (Audiscan, Inc.). **TV COMMERCIALS** for Heidelberg Beer (F. E. Baker Advtg., Inc.); Space Needle; Bankamerica; Weyerhaeuser Resources; 1st National Bank of Oregon; "Save \$6.00 Sale" - Weyerhaeuser (Cole & Weber); Northwestern Mutual (McCann-Erickson); Canadian Pacific (Kraft, Smith & Ehrig). **SOUND TRACKS:** *Northstar Operation* (Bureau of Indian Affairs); *Safari* (R. W. Byerley); *Northwest Living*; *Design for the Future*; *Operations Round File*; *50th Anniversary* (Boeing Company).

### FILMS WEST, INC.

1218 Terry Avenue, Seattle, Wash. 98101  
Phone: (206) MA 2-7662

Date of Organization: October, 1966

Arthur H. Bleich, *Pres. & Exec. Producer*  
Judd McIlvain, *Vice Pres., General Sales*  
Leland Kenower, *Vice Pres. and Director of  
Photography*  
Eli Bleich, *Director and Film Editor*  
Jim verDoom, *Art and Animation*  
Leslie Bleich, *Treasurer*

**SERVICES:** Visual communications consultants and procedures of 16mm and 35mm motion pictures and film strips for industry, education, public relations, sales promotion, television commercials and theater release. Scripting, photography, editing, narration, music and distribution. Picture/sound transfer and full productions for all cartridge film and film strip system. **FACILITIES:** Complete production facilities for location and studio shooting. Arriflex, Eclair, Bolex, Angenieux, Nagra, Ampex, Colortran, Moviola and Seimens equipment available for all assignments. Music and sound effects library, interlock projection, sound recording and still photography.

#### RECENT PRODUCTIONS AND SPONSORS

(New Company, Organized in 1966)

### LOUIS R. HUBER PRODUCTIONS

(Affiliate: Northern Films)

Box 98 — Main Office Station, Seattle, Wash.  
98111

Phone: (206) ATwater 2-6362

Date of Organization: 1952

Louis B. Huber, *President*  
Helen Bertram, *Secretary*

**SERVICES:** Educational, promotional and public relations motion pictures, 16mm color and B&W. Film researching, planning, script, narration editing. **FACILITIES:** Bell & Howell, Cine Special II motion-picture cameras; Hasselblad, Rollei-flex and Contax still cameras; wide assortment of lenses for all cameras; camera and equipment truck for extended field work. Magnasync recorder; multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries; stock-film library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Wasted River and Canadian Wildlife* (Northern Films); *Archaeological Excavation and Tribal Ethnology* (Washington State University); *Centennial Celebration* (49th State).

## PACIFIC NORTHWEST



### RARIG'S, INC.

(Film Production Division)

5510 University Way, Seattle, Wash. 98105

Phone: (206) LAkeview 2-0707

Date of Incorporation: 1946

Max H. Rarig, *President*

Edith A. Rarig, *Vice-President*

James H. Lawless, *Vice President, Production*

**SERVICES:** Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. Complete underwater photography including 46-foot boat. **FACILITIES:** 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Underwater housings, marine exposure meters, underwater lighting equipment. Full permanent staff.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Cutting Crew* (N. W. Forest Ind. Film Committee); *Counting* (Mathematic Association of America); *Opportunities in Logging* (Pacific Logging Congress); *Mighty Western Forest* (Western Wood Products Association); *Investment for Profit* (Investment Exchange).

### Spokane, Washington

#### EMPIRE FILMS CORPORATION

Suite 703, Radio Central Bldg., Spokane, Wash. 99204

Phone: (509) MA 4-5570

Date of Incorporation: 1952

C. H. Talbot, *President*

A. R. Godfrey, *Vice-President*

M. O. Talbot, *Secretary-Treasurer*

J. R. Ulrich, *Dir. Research & Education*

**SERVICES:** Motion pictures and other audio-visual materials for business, industry, TV and the professions. Studio and location filming and sound. Consultation, research, script, for both narration and dialogue, production and directional services for both cinematography and sound recording. Producer's services available to professional clients. **FACILITIES:** Equipped for studio or location lighting, filming and recording; post-recording wild or with interlock projection; editing for picture and sound materials; music library; script services. Production and directional personnel; creative talent. Maintain own studio recording, and editing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Freedom Mine* (Grand Lodge B. P. O. Elks); *The Hospital on the Hill* (Sacred Heart Hospital); *Grasshoppers for Breakfast* (J. Rosenfield Productions); *Passenger Extra #8444* (Hut Enterprises); **TV COMMERCIALS:** Pres-to-Log (Robert Miller Advertising).

## HAWAII

### CINE-PIC HAWAII

1847 Pacific Heights Road, Honolulu, Hawaii

Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*

Lloyd Stone, *Writer*

Larry Grant, *Narrator*

David Thorn, *Art/Animator*

Tiki George, *Music Editor*

**SERVICES:** Complete 16mm production for motion pictures and TV. **FACILITIES:** Arriflex S&M, & BL,

### CINE-PIC HAWAII:

Auricon 600, Nagra Neopilotone, Westrex, and Magna-sync magnetic recorders; Maurer Optical; Magna-sync dubbers and mixers. Stock shots; music library; animation.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Palolo Turns Back The Clock* (City & Country of Honolulu); *Fishhooks of Hawaii* (B. P. Bishop Museum); *Profit in Paradise* (Hawaii Visitors Bureau); *Kona Develop-*

*ment* (The Bishop Estate); *Governor Burns Documentary*; *Travels of Princess Liliokalani* (Aloha Week Committee). **TV COMMERCIALS:** for Loves Bread (McCann Erickson-Hawaii); Holsum Bakery (Compton-Carey Adv. Agency); Democratic Party Commercials (Budard Adv. Agency); Hilo Hatt Othro Spray (McCann Erickson-Hawaii). **TV SPOTS:** Series News Briefs for Hawaiian Telephone Co. (N. W. Ayer & Son); Series Governor Burns Campaign (Carlos Rivas & Associates).

## SPECIALIZING PRODUCERS IN CANADA

### ALBERTA

#### CANAWEST/MASTER FILMS LTD.

815-17 Avenue S.W., Calgary, Alberta

Phone: 245-2266

Date of Organization: 1955

David Mintz, *President*

William Marsden, *Vice-Pres., Operations Mgr.*

Robert Willis, *Vice-Pres., Film Director*

Gerald Moir, *Director, Photography*

**SERVICES:** Motion picture and sound film strips for industry, education and tourism, Television commercials, live-action and animated. Services to independent producers. **FACILITIES:** Auricon Super 1200, Arriflex, Beaulieu, Bolex, Cine Special cameras; art and animation department; editing and cutting rooms, full lighting; recording and dubbing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *West to the Mountains* (Alberta Government); *We Take It All for Granted* (Agricultural Centennial Comm.); *Make No Small Plans* (Univ. of Calgary); *Campus in the Clouds* (Banff School of Fine Arts); *Seismic Polar Expedition* (Petropar & C.G.C. Oil Co.).

### BRITISH COLUMBIA

#### Chetwynd Films Ltd.

1118 Melville St., Vancouver 5, British

Columbia

Phone: MU 5-0027

(See complete listing under Toronto, Ontario)

### MANITOBA

#### WESTERN FILMS LIMITED

757 St. Mary's Road, Winnipeg, Manitoba

Phones: 253-0064/4853

Date of Organization: October, 1964

G. T. Henning, *President/Producer*

W. Franz, *Vice-President/Producer*

L. Brown, *Vice-President*

G. T. Brazzell, *Secretary*

**SERVICES:** Motion Pictures, TV films, commercials, live and animated. **FACILITIES:** Creative dept., studio, titles, animation; sound recording in studio or on location.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Trappers' Festival*; *Enjoy or Destroy* (Labatt's); *Forestry Film* (Canadian Forestry Assn.); *Assignment Manitoba*; *Manitoba* (Manitoba Government); **TV COMMERCIALS:** for The Hudson's Bay Co.; Simplot; Alcoholic Education (McConnell-Eastman); Manitoba Telephone System; O'Keefe; Sask. Wheat Pool (Foster Adv.); Eaton's of Canada; Dept. of Education (Cockfield & Brown); Automatic Products (Paul, Phelan & Perry); Labatt's (Ronalds-Reynolds).



this symbol over a producer's listing in these pages refers to display advertisement in this 17th Production Review issue.

### ONTARIO



#### CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: 728-3513

Date of Organization: 1939

**Branch Offices:** 181 Eglinton Avenue E., Toronto, Ontario. Phone: 485-0325. Anne A. Kloepper, *Mgr.* 1 Place Ville Marie, Suite 1503, Montreal 2, Que. Phone: 861-9449. Henry Strub, *Mgr.*

**Subsidiary:** Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont., Phone: 728-3513.

**Associate Dubbing Company:** Synchro-Quebec, 1318 St. Catherine Street W., Montreal, Quebec. Phone: 866-8136.

#### OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C. A., *President*

Graeme Fraser, *Vice-President*

Charles Everett, *Vice-President*

Thomas Glynn, *Vice-Pres., Special Projects*

Anne A. Kloepper, *Manager, Toronto Office*

Henry Strub, *Manager, Montreal Office*

Paul Harris, *Production Manager*

William O'Farrell, *Laboratory Manager and Quality Control*

Glenn Robb, *Asst. Laboratory Mgr.*

Peter Cock, James Turpie, Seaton Findlay,

Donald Carter, *Senior Producer-Directors*

Sally MacDonald, *Producer's Service Mgr.*

Alex Murray, *Comptroller*

Mary Whalen, *Purchasing Agent*

Rod Sparks, *Chief Engineer*

Dave Cochrane, *Sound Department Head*

Larry Crosley, *Director of Music*

Stan Brede, *Camera Department Head*

Gary DesLavreries, *Lighting Department Head*

Vic Atkinson, *Animation Department Head*

Judith Crawley, *Script Department Head*

**SERVICES:** Motion pictures and slidefilms for Canadian and United States industry, government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial government and other organizations from coast to coast. **FACILITIES:** 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 4 mixing consoles. Stancil-Hoffman 35/16mm magnetic recording, 8 magnetic recorders—Rangertone, Ampex, Stellavox, Magnecorder and Tapak, disc recorder; animation department with Saltzman stands; engineering development facilities; 35/16mm laboratory; casting files; music library; fleet of 16 trucks and trailers. Electronic service dept., and stock shot library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Perpetual Harvest* (Mac-Millan Bloedel, Ltd.); *Vigil* (Canadian Nurses' Assn.); *A Matter of Attitudes* (Canadian Coun-

**CRAWLEY FILMS LIMITED:**

cil of Resource Ministers); *The Builders* (Canadian Council of Professional Engineers); *Crystal from the Sun* (Canada & Dominion Sugar); *Elephant Country* (Cominco); *The Coppermetals* (Anaconda American Brass); *Holiday Island* (Prince Edward Island Travel Bureau); *Calcium Chloride Road* (Allied Chemical); *The Entertainers*, '66 *Canadian Open Golf* (House of Seagram); *Big Deal* (Ontario Dept. of Economics); *And Now* (Voluntary Economic Planning Board, Nova Scotia); *Brian Adams, C.L.U.* (Canadian Life Underwriters Assn.); *St. John Ambulance in Canada* (a centennial film for the Association); *New Mill, New Richmond* (Bathurst Paper, Ltd.); *Are You Warm to the Touch?* (Industrial Acceptance Corp.); *Lab Dogs* (Animal Welfare Institute of N.Y.).



**GRAPHIC FILMS LIMITED**

(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: 728-3513

F. R. Crawley, C. A., *President*

Graeme Fraser, *Vice-President*

W. O'Farrell, *Manager*

Glenn Robb, *Lab Manager*

Sally MacDonald, *Producers Services Mgr.*

**SERVICES:** Laboratory and producers' service company associated with Crawley Films Ltd. Undertakes the printing & processing of 16/35 mm b&w films, 16mm Ektachrome processing, 16mm b&w reversal processing; also 16mm additive color printing, internegs & color positive prints, Ektachrome masters & reversal color prints. Scene-to-scene color corrections. **FACILITIES:** Include cutting & inspection rooms; printing department includes both step & continuous printer. Control & processing departments. Production services (titles, animation, editing & recording).

**Metropolitan Toronto Area**

**ACADEMY TV FILM PRODUCTIONS OF CANADA**

433 Jarvis Street, Toronto 2, Ontario

Phone: (416) 925-5997

Date of Organization: 1961

Branch: Mickey Schwarz Productions, Inc. 419 E. 54th St., New York, N.Y. 10022  
Phone: (212) 421-7440

Mickey Schwarz, *Owner, Producer, Director*  
Janet Plucknett, *Production Assistant*

**SERVICES:** Scripts; artwork; storyboards, layouts; animation and live production; editing; etc. **FACILITIES:** 35mm screening facilities; stage; cutting room, etc.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS: Ivory Liquid; Crisco (Compton Adv.); Kellogg's (Leo Burnett); Liquid Proll (Benton & Bowles); Duz Detergent (Grey Adv.).

**CHETWYND FILMS LTD.**

10 Banigan Drive, Toronto 17, Ontario

Phone: 924-4493

Date of Incorporation: Ontario—1950  
British Columbia—1960

Branch: 1118 Melville St., Vancouver 5, B.C.  
Phone: MU 5-0027. A. P. Gardner, *Mgr.*

Arthur Chetwynd, *President & Gen. Mgr.*

Marjory Chetwynd, *Vice-President & Secretary-Treasurer*

Robin Chetwynd, *Production Manager*

Ross McConnell, *Producer/Director*

William Street, *Producer/Director*

Karl Konny, *Director/Editor*

**CHETWYND FILMS LIMITED:**

Robert Brooks, C.S.C., *Dir. of Photography*

James Robinson, *Supervisor, Sound*

Robert Millard, *Supervising Editor*

Lillian Gauci, *Administrative Secretary*

**SERVICES:** 35/16/8mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, including research, writing, photography, editing, titling, printing, set design and artwork. Slide-films and filmstrips; motion picture equipment rentals; producer's services department; distribution and production consultation. **FACILITIES:** Cameras: 16mm Arriflex, BL Arriflex, Auricon, Kodak Cine-Specials; K-100. Lenses: Full range. Lighting: Full range of lighting & grip equipment. Sound: Nagra & Mini-tape 1/4" sync pulse double-system location recording equipment; Magna-Tech 16/35mm recorder-producer for transfer to 16/35mm magnetic; Magna-Sync dubbers; facilities for 4-5 channel mixing; full complement microphones; voice recording studio; small sound stage; sound cutting; music & effects library.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Stanley Cup Finals 1966* (Molson Breweries, Ltd.); *Canada's Waterways West* (Outboard Marine Corp. of Canada Ltd.); *A Century of Canadian Medicine* (The Canadian Medical Assn.); *Voices of the North* (Canadian National Telecommunications); *Player's World of Racing 1966* (Imperial Tobacco Sales Ltd.); *du Maurier International 1966* (Peter Jackson Tobacco Sales Ltd.); *Grey Cup '66* (Labatt Breweries of Canada Ltd.); *Safe as Houses* (Construction Safety Assn. of Ontario); *The Anderson File* (Canadian Imperial Bank of Commerce).

**JACK CHISHOLM FILM PRODUCTIONS LTD.**

Ste. 102-4 New Street, Toronto 5, Ontario

Phone: 925-2281

Date of Organization: 1950

John J. Chisholm, B.S.A. P.Ag., *President*

M. di Tursi, M.A., *Secretary-Treasurer*

Don Hutchison, *Director, Exec. Prod.*

Allan Macleod, M.A., *Director, Exec. Prod.*

**SERVICES:** Construction, engineering, educational motion pictures and slidefilms; stock shot library—over 300,000 ft. 16mm Ektachrome Canadian scenic, industrial, wildlife, etc. **FACILITIES:** Production, location cameras & sound; editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Portraits in Steel* (Steel Co. of Canada); *Forests for the Future* (Ont. Dept. Lands & Forests); *Mine Model* (Ont. Dept. of Mines); *Canadian Mosaic* (Salvation Army); *Cartoon Series* (Canadian Broadcasting Corp.).



**Crawley Films Limited**

181 Eglinton Ave. E., Toronto, Ontario

Phone: 485-0325

Anne A. Kloefer, *Manager*

(For complete data see listing under Ottawa)

**FILM ART CORPORATION LTD.**

(Also see Lesser Studio Ltd.)

55 Charles St. West, Toronto 5, Ontario

Phone: 924-6611

Mort Lesser, *President*

Bruce Walker, *Creative Director*

Bill Gimmi, *Production Manager*

Mary Adams, *Producer*

Dorothy McKay, *Producer*

Karl Gilbert, *Editing Dept.*

Chris Holmes, *Studio Supervisor*

Claude Lewis, *Sales Manager*

**SERVICES:** 35/16mm color & b/w film production, live action, TV commercials, industrial & sales films, studio facilities. **FACILITIES:** 60'x80' sound stage; 35mm Mitchell R35, 10-1 motorized

**SECTION TWO:**

**Sources for Production in CANADA**

**Specializing Producers of Audio-Visual Media from Coast-to-Coast...**

**FILM ART CORPORATION:**

zoom, Super Baltar lenses and blimp; 35mm Mitchell NC zoom & blimp; 35mm Arriflex & zoom; 16mm Eclair NPR & zoom; Nagra sound; Magna Tech transfer to 35/16mm magnetic; Moviola Crab Dolly; Fearless Dolly; 35/35, 16/16, 35/16 editing facilities; 35mm interlock screening.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS: for Alberto-Culver, Anacin, Awake, Campbell's, Chocks, Clearasil, Crisco, Dainty Rice, Duz, Firestone, Ford, General Cigar, General Motors, Greb, Lavoris, Lightning, Molson's, Oxydol, Red Rose, Remington, Robin Hood, Schweppes, Shreddies, Sinex, Tide, Vicks Formula 44, Windex.

**GILBERT FILM PRODUCTIONS LTD.**

1411 Crescent St., Suite 507, Montreal 25, Quebec

Phone: (514) 288-1616

Date of Organization: 1966

Richard Gilbert, *President and Producer*

A. E. Newman, *Vice-President*

C. M. Gilbert, *Secretary-Treasurer*

**SERVICES:** 16/35mm film production. **FACILITIES:** Cutting rooms for 16mm/35mm positive and negative. Screening facilities for 16mm.

**RECENT PRODUCTIONS AND SPONSORS**

(New company organized in 1966)

**ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.**

38 Yorkville Avenue, Toronto 5, Ontario

Phone: 925-5561

Date of Organization: 1955

John T. Ross, *President*

Gerald J. Keeley, *Executive Vice-President*

Donald F. Hall, *Vice President, Exec. Producer*

George Caton Jones, *Vice-Pres. Finance*

E. Bruce Clark, *Comptroller*

Jack Kuper, *Creative Director*

Fritz Spiess, *Director, Cinematography*

Barry Bittle, *Producer*

Blanche McDermaid, *Script Asst.*

**SERVICES:** Motion picture production services, on film and videotape. **FACILITIES:** 3 stages: 110'x 70', 35'x45'; complete 35/16mm equipment—BNC & NC Mitchells, Arriflex cameras.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Multi-screen panoramic sound production (Pulp & Paper Pavilion at Expo); *Circle-Vision 360°* (Walt Disney for Telephone Pavilion at Expo); business films (Canadian Imperial Bank of Commerce, Continuous Color Coat, Province of New Brunswick). TV COMMERCIALS: for Canada Packers, Swift's Canadian, O'Keefe Breweries, Molson's, Colgate-Palmolive, Lever Bros., P&G, Imperial Oil, BA Oil, Natural Gas, Imperial Tobacco, and others.

## PRODUCTION: CANADA

### LESSER STUDIO LIMITED

(See Also Film Art Corporation Ltd.)

55 Charles St., West, Toronto 5, Ontario  
Phone: 924-6611

Date of Organization: 1947

Mort Lesser, *President*  
Bruce Walker, *Creative Director*  
Lock Iliaight, *Production Manager*  
Don Snowdon, *Chief Animator*  
Tom Mortensen, *Graphics Director*  
Claude Lewis, *Sales Manager*  
Bryan Hopper, *Sales Representative*

SERVICES: Animation, graphics, slides & slide-films; opticals & special effects. FACILITIES: Animation, slide & slidefilm, still photography, opticals departments; hot-press titles, Oxberry electronic animation stand with Oxberry 35/16mm camera, Oxberry 35/35mm or 35/16mm optical printer, Herfeld color scene tester, Acme 35mm printer, 35mm interlock screening, 16/35mm sound transfer.

RECENT PRODUCTIONS AND SPONSORS  
SLIDEFILMS: for Abitibi; Canadian Sheet Steel Building Institute; Department of Education, Department of Transport, Fiberglass, Ford, Kellogg, Kodak, National Research Council, Stelco.

### MORELAND-LATCHFORD PRODUCTIONS LTD.

2298 Yonge Street, Toronto 12, Ontario  
Phone: 485-1136

Date of Organization: 1958; Inc. 1964

Hugh Moreland, *President*  
Frank Latchford, *Vice-President*

SERVICES: Producers of films for industry, government, and education. FACILITIES: Production services and facilities.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Men of Iron* (Safety Construction Assn.); *Black Creek Pioneer Village* (Continental Can Co. of Canada, Ltd.); *Why Drown?* (Canadian Red Cross Society); *Winter in Ontario* (Province of Ontario); *VD?* See *Your Doctor* (National Health & Welfare); *Circa 75* (Dom. Electrohome Industries, Ltd.). TV COMMERCIALS: for Canadian National Railways.

### MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario  
Phone: 924-8329

Date of Incorporation: 1953

G. S. Kedey, *President*  
David A. Smith, *Writer-Director*  
Elin Ife, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync and Ampex recording equipment, editing, writing, screening facilities.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: 1967 in *Selling Color* (Swift's-McCam-Erickson); *Median Barriers* (Lumbermen's Safety Assn.); *French versions of Pesticides, Paints, Polishes, Plastics* (Imperial Oil); *Untitled film* (Thorold Tunnel); *Jeannie's Genie* (Black Diamond Cheese). SLIDEFILMS: *Report from Osaka, Jerusalem & Beyond*; *On the Edge of Tibet*; *For the People of Lira* (Anglican Church of Canada).

### PETERSON PRODUCTIONS LIMITED

121 St. Patrick Street, Toronto, Ontario  
Phone: EM 2-3257

Date of Organization: 1959

S. Dean Peterson, *President*  
Walter J. Rapson, *Secretary*  
Audrey J. Boison, *Treasurer*  
Derek F. G. Smith, *Supervisory Editor*

### PETERSON PRODUCTIONS LTD:

Isobel Weston, Penny Lynn Cookson, *Producers*  
David Main, Kirk Jones, *Directors*  
Kelly Duncan, CSC, *Director, Photography*  
Gordon MacDonald, *Production Manager*

SERVICES: Production of television film commercials. FACILITIES: Complete sound stage; insert stage with adjoining test kitchen; make-up and dressing rooms; client's pre-production planning room, recording and re-recording facilities; editing and screening rooms; 16/35mm equipment.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Noxema Chemical Co.; Quaker Oats of Canada, Ltd. (Spitzer Mills & Bates); Can. General Electric; Lever Brothers; Imperial Oil; H. J. Heinz Co. of Canada; Molson's Breweries (MacLaren Adv.); Colgate-Palmolive; Ontario Hydro; Ronson; General Motors (Foster Adv.); Canadian National Railways; Proctor & Gamble (Compton Adv.); Ban; Bristol Myers (Olgilvy-Mather); Kellogg (Leo Burnett).

### RMP, Limited

233 Jarvis St., Toronto, Canada  
Phone: (416) 366-7917

(Zale Magder, Ex. in charge)

Date of Organization: 1940

(See Rose-Magwood Productions, New York)

### THATCHER FILM PRODUCTIONS

895 O'Connor Drive, Toronto 16, Ontario  
Canada

Phone: 759-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm industrial, commercial, educational and medical motion pictures. TV programs and commercials on film. FACILITIES: Equipment, facilities and personnel necessary for all types of 16mm motion picture production.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Living World*; *All Hail the Power: He Who Would Valiant Be*; *Career Girl*; *Dr. H. Radar-Interview*; *Stagler-Interview*; *I Was a Stranger*; *The Impossible Bargain*; *Ornamental Iron*; *Music and Message*; *Choose You This Day* (Salvation Army - color series).

### WESTMINSTER FILMS LTD.

259 Gerrard St. East, Toronto 5, Ontario  
Phone: 921-3138

Date of Organization: 1959

Branch: 1414 Crescent Street, Montreal, Quebec. Phone: 849-3006. Stuart Richardson, *Vice-President*

Don Haldane, *President*  
Lee Gordon, *Director of Production*  
Malcolm Cobley, *Producer-Director*  
Margaret Beadle, *Production Manager*

SERVICES: 16mm and 35mm films for business, industry, public relations and training. TV spots and sound slidefilms: TV and theatrical productions. FACILITIES: All facilities including fully equipped editing rooms, theater, camera equipment, Moviola, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Opening Ceremony* (Northgate Exploration, Ltd.); *Man and His World-Expo 67* and *Expo 67-A Preview* (Canadian Corp. for the 1967 World Exhibition); *A Pioneer Story* (Carling Breweries Ltd.); *We Live in Mining* (Noranda Mines Ltd.); *Kidd Creek Mine* (Texas Gulf Sulphur Co.).

### Your Most Complete Buyer Reference

• These Annual Production Review listing pages provide the most complete reference data available anywhere to the buyer of business films.

### Wilding Conodo Limited

875 Don Mills Road, Don Mills, Ontario  
Phone: (416) 429-1270

R. K. Carlson, *Vice-Pres., Branch Mgr.*

(See listing, Wilding, Inc., Chicago area)

### Ontario Cities: Hamilton

### ROBERT J. MEYER PRODUCTIONS

174 Herkimer St., Hamilton, Ontario  
Phone: 527-5568

Date of Organization: 1956

Robert J. Meyer, *Producer, Writer, Editor*

SERVICES: Motion pictures. FACILITIES: Creative department; studio, titles; 16mm production equipment; sound recording.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Years of Heritage* (County of Lincoln, Ontario); *Festival-1965* (Niagara Grape & Wine Festival); *Hands of the Man* (Greater Windsor Industrial Comm.); *Chemical Valley: Cultivated for Industry* (Sarnia Chamber of Commerce); *Story of a General* (Eastern Construction Co., Ltd.).

## QUEBEC

### Crawley Films Limited

1 Place Ville Marie, Suite 1503, Montreal 2, Quebec

Phone: 861-9449

(Henry Strub, *Manager*)

(For complete listing see Ottawa, Ontario area)



### Synchro-Quebec Limited

1318 St. Catherine St. West, Montreal, Quebec  
Phone: 866-8136

Yvon Charette, *President*  
Andre Sequin, *Secretary/Treasurer*

SERVICES: Dubbing of sponsored films & TV series from English into French and from French into English.

(See Crawley Films, Ottawa for complete listing)

## SASKATCHEWAN

### BIRD FILMS LIMITED

2016-12th Ave., Regina, Saskatchewan

Date of Organization: 1930

Dick Bird, *FPSA, ARPS, FZS, President*  
Ada G. Bird, *Vice-President*  
Yvonne Ellis, *Secretary*  
Jeanne Kaad, *Treasurer*

SERVICES: Motion pictures. FACILITIES: No data provided.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Panorama of a Province*; *Birds of the Saskatchewan Prairie*; *Birds of the Saskatchewan Woodlands*; *Birds of the Saskatchewan Sloughs and Lakes*; *Adventure in British Guiana*; *Bermudiana*; *New Zealand*; *Newfoundland* (Saskatchewan Government).

### 17th Production Review Copies

—for year-around buyer reference

☆ Extra copies of this useful 17th Annual Production Review issue may be obtained from Chicago office of publication at only \$2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at only \$3.00 per year (domestic); \$5.00 annually, Canada.

## LATIN-AMERICA

### MEXICO

#### AUDIOVICENTRO

Rio Panuco 116, Mexico 5, D.F., Mexico

Phones: 14-68-14; 25-40-78

Cable: AUDIOVICENTRO

Date of Organization: 1956

Dr. David Grajeda, *President/Director*

**SERVICES:** Spanish version of foreign films. Dubbing into Spanish for TV shows. Filmstrip production. Optical and magnetic sound recording. Animation. Production of scientific, technical and educational films. **FACILITIES:** Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Abplex, Magnasync, RCA sound; Moviola equipment; Vi-Mex title system.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Modern Welding and Brazing Sutech-Audiovicentro); *Hygiene Series* (Dept. of Public Health); *Chemical Study Film series* (Spanish version) (Univ. of California); *La Soldadura en la Era Espacial* (Super Tecnica, S.A.); *Menopausia* (Ayerst Laboratories).

#### CINE COMMERCIAL S.A.

Luisiana 81, Mexico, D.F., Mexico

Phones: 43-33-80, 23-88-30

Date of Organization: 1954

Hans Beimler, *General Manager*

Pablo Rodriguez, *Production Manager*

Rosa Maria Okuno, *General Accountant &*

*Treas.*

Juan Nelson, *Laboratory Services &*

*Quality Control*

Ricardo Moreno, *Chief Film Editor*

**SERVICES:** Documentaries for both TV and motion picture release: TV films and commercials (live).

**FACILITIES:** Creative department; studio; 16mm and 35mm production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES (TV):** Orange Crush and Eveready (D'Arcy); Cigarros Windsor, Ekco, Bon Ami, I. E. M., Brandy Premier, Omega Joya and Omega Constellation (Stanton); Misuky (Cardoze); Tecate, Carta Blanca Navidad (Glenn Adv.); McCormick and Herdez (Augusto Elias); J. B. Williams (W. Thompson).

### PERU

#### ESTUDIOS CINEMATOGRAFICOS ROSELLO

Casilla Correo n° 3116, Lima, Peru S.A.

Phone: 30-553

Date of Organization: 1952

Jose Maria Rosello Beltran, *President &*

*Treasurer*

R. De Nardo, *Vice President*

L. Rosello, *Production Manager*

**SERVICES:** Complete production of films, b&w and color, 35mm and 16mm. Travel, newsreel, artistic productions, TV news, commercials, documentary, etc. **FACILITIES:** 16mm and 35mm Arriflex camera, lighting, sound optic and magnetic sound, editing, laboratory b&w 16mm and 35mm, cutting rooms, projection, etc.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Machu Pichu* (Land of Incas); *Senati* (Sociedad Nacional de Aprendizaje); 56 News Reel 35mm (Rosello Production). Ten Documentaries. 48 Commercials 35mm and 102 TV Commercials.

☆ More data on overseas production service will be provided as additional listings are received to appear in a first Production Review supplement to be published at mid-year.

## PRODUCTION: EUROPE

### BELGIUM

#### SOFEDI-FILMS

147, Avenue de l'Hippodrome, Brussels 5

Phones: 47-10-03; 47-28-77

Date of Incorporation: 1948

G. A. Magnel, *President*

J. Botermans, *Production Manager*

**SERVICES:** Production of live and animated 16mm and 35mm sponsored films. Non-theatrical distribution of sponsored films. Member of INFOR-FILM for Belgium. **FACILITIES:** Arriflex, Bell & Howell cameras; ColorTran location lighting; studio; four editing rooms; picture and sound; Steenbeck table; 35mm & 16mm viewing theatre; Animation stand with Debrie camera; electronic inspection equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Another Name for Steel Wire* (Bekaert); *Naissance d'un Complexe Side-rurgique* (Sidmar); *Une Usine d'Automobiles* (Blaton Francois); *Echec aux Hold-Up* (Mon-santo); *De Televisie Draaggolf* (Philips).

### ENGLAND

#### ANVIL FILM & RECORDING GROUP LTD.

Denham Studios, Denham, Nr. Uxbridge, Middlesex, U. K.

Phone: DENHAM 2625

Date of Incorporation: 1952

Branch Offices: Realist Film Unit, Ltd., 9

Great Chapel St., London W1. Phone: Ger-

rard 5477. Rowland M. Wright, *Secretary*.

World Mirror Productions, Ltd., Denham

Studios, Denham, Nr. Uxbridge, Middlesex.

Phone: Denham 2625. Ken Cameron, *Di-*

*rector*, Anvil Films (Scotland), Ltd. Gordon

Chambers, Mitchell St., Glasgow. Mrs. Rus-

sell, *Scottish Representative*.

The Lord Archibald, *Chairman*

Ken Cameron, O.B.E., B. Sc.

R.I.C.H. Warren

R.K.T. Scrivener

Rowland W. M. Wright, C. A., *Directors*

**SERVICES:** Film production and sound recording.

**FACILITIES:** Full 35mm music recording and re-

recording. 35mm and 16mm cameras and cutting

rooms. Location facilities and lights.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Reliability: An Introduction*

(British Productivity Council); *Survival at Sea*

(Admiralty-Ministry of Defense); *Close Quarter*

*Battle* (Army Kinema Corporation-Ministry of

Defense); *We Make Music—the Organ* (un-

sponsored); *The One That Nearly Got Away*

(Ford Motor Company).

#### ARMADA PRODUCTIONS

86 Wardour Street, London W. I.

Phone: GERard 5738

Date of Organization: 1947

John Dooley, *Producer*

H. G. Hurrell, *Chairman*

J. Martin, *Finance Director*

**SERVICES:** Producers of documentary, theatrical,

industrial, and educational films. **FACILITIES:** All

location facilities for 16 and 35mm film produc-

tion.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *Andalucia* (British Lion-Col-

umbia); *Gateway to New Africa* (Ghana Air-

ways); *The West At Work* (Holman Ltd./Tec-

alemit Ltd.); *The Solar System* (Armada Pro-

ductions); *The Sogrape Story* (Sogrape).

# BUSINESS SCREEN INTERNATIONAL

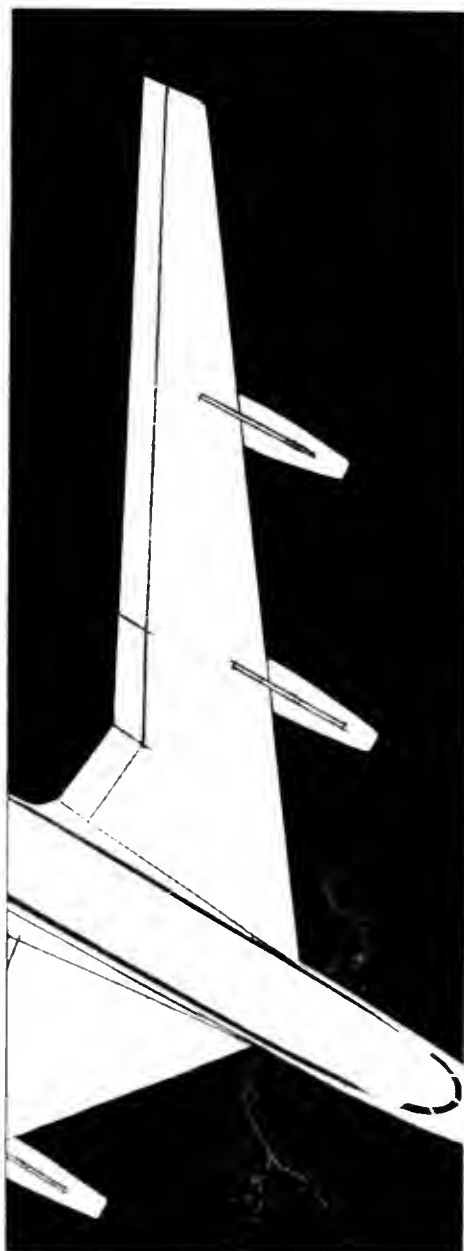
Worldwide Production

Facilities: Latin-America,

Europe, the Middle East,

Africa, Australia, India,

Japan and Malaysia



## PRODUCTION: ENGLAND

### ASSOCIATED BRITISH-PATHE LTD.

142 Wardour St., London W. 1  
Phone: GERrard 0444

Date of Organization: 1910

Harry J. Field, *Director & General Manager and Executive Producer*

Lionel Hoare, *Producer*  
Ted Bilsdon, *Television Commercial Producer*  
John C. Blair, *Supervising Editor*  
Douglas Warth, *Pathe Pictorial Editor*  
George Newberry, *Sound Supervisor*  
Sidney Randall, *Head of Camera Dept.*  
Harry Wynder, *Head of Film Library*  
Gillian Adams, *Head of Casting*  
Geoffrey Conway, *Head of Stills Dept.*

**SERVICES:** Motion pictures, VTR, TV films and commercials, documentaries and interest films. **FACILITIES:** Studios; laboratories 8mm, 16 and 35mm; opticals; rostrums; BNC's, Mitchell's, Arriflex's, Camiflex cameras. Full studio and location equipment; RCA recording studio; cutting rooms; theatres; closed circuit; suite and location.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Hand of Night; The Syndicate* (feature films); *Insight on East Anglia* (BTA); *We Building for the World* (C.O.I. Ministry of Technology).

### MARTIN BENSON FILMS, LTD.

King's House Studio, Red Rd., Boreham Wood, Herts, England  
Phone: Elstree 1592

Date of Organization: 1961

Martin Benson, *Executive Producer*  
Joan Benson, *Production Manager*  
Alastair Akers-Douglas

**SERVICES:** 35mm and 16mm production, including research, script and completion. Anywhere in the world. Projection theatre (16mm optical and magnetic). Cutting rooms (35mm and 16mm). Recording Theatre. Art Department. Distribution to TV internationally for suitable subjects. Completion services. Foreign versions. Documentary; commercials; entertainment series for TV. **FACILITIES:** Units available anywhere in Europe.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Flair of Holidays* (Milbanke Travel); *Pets Profile* (Petfoods); *Zambia 1 and Zambia 2* (Beneuela Rlwy).

### BIRCH-HILL FILM PRODUCTIONS LTD.

6 Dean St., London, W. 1, England  
Phone: 734-3653

Dudley Birch, *Chairman & Producer*  
Douglas Hill, *Director & Head of Technical Services*

T. A. Williams, *Director & Secretary*

**SERVICES:** Complete creative and production facilities for 35mm, 16mm, wide screen and TV motion pictures (live or animated). Commercials; filmstrip; slidefilms. Specialists in public relations films. **FACILITIES:** Studio: 38 ft. x 26 ft. also stills studio and stills laboratory. Lighting; photographic and sound equipment for studio and location work. Research; script writing; art; animation; titles, etc. Full production facilities throughout the world.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Going Places* (The United Africa Company); *Rubber Project* (Unilever Limited); *Four Films on Oilseeds* (Margarine Union); *Two films on Malaya* (Central Office of Information).

### JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W. 19  
Phone: WIMbledon 2183

Date of Organization: 1946

### JOHN BYRD PRODUCTIONS:

John Byrd, *Producer-Director-Writer*  
Bettine Braham, *Film Editor*  
Marian Ludin, *Production Associate*  
Henry Hall, *Lighting Cameraman*

**SERVICES:** Documentary, travel, TV and entertainment films. Specializing in world-wide assignments. **FACILITIES:** Studio, theatre; cutting rooms. Magnasync 16mm and EMI recording systems. Arriflex camera equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Warmth With Safety* (Dreamland Electrical Appliances, Ltd.); *A Concrete Service to Industry* (Richard Lees Ltd.); *Oil Plant in Afghanistan* (Rose, Downs & Thompson Ltd.); *City Building* (Redpath Brown Ltd.); *Power Systems* (British Insulated Callender's Cables Ltd.).

### CALEDONIAN FILMS

22 Greek St., London W1  
Phone: GERrard 0702

Date of Incorporation: 1957

Robert R. Bucknell, *Managing Director*  
James Elderton, *Supervising Editor*  
J. F. Charman, *Head of Sound*  
Cedric Williams, *Chief Cameraman*

**SERVICES:** Editing and recording services, in studio or on location. Supply location film units for news and documentary productions. **FACILITIES:** Four cutting rooms equipped with 16mm and 35mm Moviolas. RCA sound transfers and recording. Arriflex 35mm and 16mm cameras. 16mm Auricon camera. Perfectatone. Nagras. Location Units.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *For the Love of Man* (World Health Organization); *Charlie Must Go* (Kodak Ltd.); *Bermuda Constitutional Conference* (ZFBTV Bermuda); *British Calendar* (Central Office of Information); *Edinburgh Festival 1966* (Scottish Television); *Spring Demonstration* (Farmers Weekly); *Election Special* (Anglia TV); *Sorun Geth Soru* (Serendib Prod. Ceylon); *Fun in the Sun* (Sky Tours); various news coverage for overseas TV service.

### DRAYTON FILM PRODUCTIONS LTD.

14, Abingdon Road, Kensington, London W. 8  
Phone: WEStern 4547/8

Date of Organization: 1952

K. W. Daley; J. R. Ward, *Directors*

**SERVICES:** 16mm film producers for complete productions or finalizing customer's own material. **FACILITIES:** 16mm magnetic film interlocked forward and reverse with picture for recording live commentary or from discs or tape at 18, 24 or 25 f.p.s.; 16mm dubbing facilities. 16mm Arriflex camera equipment. Editing and master cutting.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Choice is Yours* (Federation of Civil Engineering Contractors); *A Modern Earth Dam* (Tarmac Civil Engineering Ltd.); *Transport Pioneer* (United Transport); *A Postscript to Hold to Thy Faith* (Viscount Bledisloe).

### EOTHEN FILMS LIMITED

70, Furzehill Rd., Boreham Wood, Hertfordshire  
Phone: 953-7254

Date of Organization: 1950

Dr. Phillip Sattin, *Managing Director, Head of Production*  
Cerald Sattin, *Head of Sales & Development (Director)*

Sheila Sattin, *Head of Accounts Director*  
S. R. Veltman, *Exec. Producer (Industrial)*

**SERVICES:** Motion pictures: "Cinettes" (registered trade name of Eothen 8mm cassetted film

### EOTHEN FILMS LIMITED:

loops). **FACILITIES:** Creative department; studio; full editing; cinema. Full production equipment for 16mm or 35mm sound recording in studio or on location. Animation.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Theatre Techniques for Nurses* (London Rubber Industries); *Simplifying Touch in Electrical Taping* (Sellotape Ltd.); *Mogadon* (Roche Ltd.); *The Bandage of Today* (Roussel Ltd.); *Convenience Foods* (H. J. Heinz Co.); *From Small Beginnings* (Goldsmiths & Silver-smiths); *Handle With Care; Tomorrow at Ten; Basis for Beauty; Starting Science; Dressmaking* (Eothen Films (Educational) Ltd.); *It's All on the Drawing and Mechanical Drawing* (Eothen Films (Industrial) Ltd.); *First Aid Series I & II* (Eothen Films (Medical) Ltd.).

### THE FILM PRODUCERS GUILD LTD.

Guild House, Upper St. Martin's Lane, London W.C. 2

Phone: TEMple Bar 5420

Telegrams: Filmicity; Telex: 263378

Date of Incorporation: 1944

Associate London Companies:

Films of Today Ltd.; Film Workshop Ltd.; Greenpark Productions Ltd.; Guild Animation Ltd.; Guild House Films Ltd.; Guild Television Service Ltd.; Interfilm Ltd.; The Larkins Studio; Merton Park Studios Ltd.; Publicity Film; Sound-Services Ltd.; Talkiestrips Ltd.; Technical and Scientific Films Ltd.; Verity Films Ltd.

Associate European Companies:

Guild Television Service G.m.b.H.; Diffusion D'information par le Film.  
K. Lockhart Smith, *Chairman*  
A. T. Burlinson, *Managing Director*  
E. W. Beckett, H. S. Hind, H. G. Jessop, S. Kersbaw, E. S. Morden, R. C. Tyrell, W. Wilkinson, *Directors*

**SERVICES:** Creative advisers, producers and distributors of 35mm and 16mm documentary, industrial, education, scientific, advertising, sales promotion and national propaganda films; TV and cinema advertising films; sound filmstrips; Cartoon, puppets & technical diagram animation, feature films for theatrical distribution; complete live shows for conventions and sales meetings; displays; exhibits; printed materials and audiovisual installations, including CCTV. **FACILITIES:** Mobile location units. Rental service for camera sound, electrical and transport departments; Cutting rooms, recording and preview theatres; Westrex recording. Cartoon and animated diagram studios. Casting dept. Film library and non-theatrical distribution organization.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Rubber Chemicals* (Monsanto Chemicals); *Hidden Profits* (Chas. Barker for Merck, Sharpe & Dohme); *Drug Dependence* (World Health Organization); *The New Face of Saudi Arabia; Message from Riyadh; The Wise Men; The Healing Sword* (Kingdom of Saudi Arabia); *Lowland England; Industrial England* (Institut fur Film u Bild, Germany); *The World of N.C.R.* (National Cash Register); *Barakat* (I.T.T. Battery Co. of Iran); *Elsi* (Esso Petroleum); *Be Telexpert, C.P.O. Tower* (General Post Office); *Modern Converter Processes* (British Iron & Steel Confederation); *What We Find* (The Vulcan Boiler and General Insurance Co.); *At Henley* (Midland Bank); *York and Its University* (Shepherd Group); *Whatever the Weather* (Gas Council); *People at Players* (John Players and Sons); *Future With Fairchild* (S.G.S. Fairchild); *The Midland Overseas* (Chas. Barker for Midland Bank); *Calf Conservation, Crop Irrigation, Fish Today Fish Tomorrow, House of Plenty, Trawler Captain* (The Ross Group); *Which Carbohydrate?* (Beecham Group—Food and Drink Div.); *Putting the Atom to Work* (United Kingdom Atomic Energy Authority); *Search and Research* (B. P. Trading); *A Family*

**FILM PRODUCERS GUILD LIMITED:**

*of Firms* (Thomas Tilling); *Protein and Health* (Flour Advisory Bureau); *Coronary Heart Diseases* (Imperial Chemical Industries); *Spain to Canaries* (Standard Telephones and Cables); *Johnny and the DK Robot* (Oral Hygiene Service); *Put it in The Boot* Beasley, Henry Philpott (Chas. Barker for Barclays Bank); *Cargo Dynamics* (Cargo Dynamics); *Pigs for Profit* (J. Bibby); *Foot's Eye View* (Masius Wynne-Williams for Protective Footwear Service); *Vision in the High Street* (Central News for Glass Advisory Council); *Algerian Pipeline* (Constructors John Brown); *Tank Killing* (Ministry of Defence-Army); *Titi and the Woodman* (Chas. Barker for Barclays Bank D.C.O.); *Interrogation, Collision Course, The Record* (Ministry of Defence-Air); *What's It to You?* (J. Robertson & Sons); *Retail Trade* (Allen and Hanbury); *Top Technicians* (Central Office of Information); *Drilling* (Production Engineering Research); *Sea Cat* (Ministry of Defense-Navy); *Unilast* (Unibond); *A Tale of Two Shambas* (Barclays Bank D.C.O.); *Hi Foil 2* (Parker P.R. for Anglian Development); *A Touch of Quality* (Richard Thomas & Baldwin); *Diamonds* (De Beers Consolidated Mines); *Spot Welding* (British Welding Research Association); *The Records Remain* (Chubb & Son Lock & Safe Co.). **SLIDEFILMS:** *The Way to Success in Carpet Sales—Parts III and IV* (Pritchard Wood for Federation of British Carpet Manuftrs.); *Automatic 90* (Electrolux). **TV COMMERCIALS:** for Trickets, 1001, Cephos, Vosene, New Vosene, Good News and Eden Vale Yogurt (Osborne Hope and Peacock); Lady Penelope (Spottiswoode); Kelloggs, Elastoplast, Kraft Cheese (J. Walter Thompson); Knorr Soups, Dry Cleaning, Barbie, Tetley Tea Bags (Smith-Warden); and others.

**WALTER GARTON FILM PRODUCTIONS**

163 Woodland Dr., Anlaby, Hull, Yorkshire  
Phone: HULL 57381

Date of Organization: 1958

Walter M. Garton, *Proprietor*

**SERVICES:** Motion pictures, 16mm TV newsfilms (BBC). **FACILITIES:** Double headed projection and recording. (16mm).

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Port of Goole* (Goole Junior Chamber of Commerce); *People Cause Accidents* (Reckitt & Sons Ltd.); *Speeding Timber at Hull and Freight Flow* (British Transport Dons. Board); *New Analgesic Tranquilizer Mixture* (Biological Research Labs of Reckitt & Sons Ltd.).

**GATEWAY FILM PRODUCTIONS LTD.**

470/472 Green Lanes, London N. 13  
Phones: Palmers Green 1003 & 7440

Date of Organization: 1946

W. H. Baddeley, *Managing Director*

C. W. Bending, *Educational Director*

G. L. Smart, *Sponsored Production Mgr.*

Robert Webb, *Educational Sales Director*

Josef Leszczynski, *Chief Sound Recordist*

**SERVICES:** Production of motion pictures for industry, public relations, sales, training, education, religion, TV. Distributors of educational films. **FACILITIES:** Sound stage 40' x 20'; sound recording; editing rooms; animation.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Over To You* (National Children's Home); *Sugar* (East African Railways & Harbours); *Anniversary Salute* (The Salvation Army); *Teeth in Mammals* (General Dental Council); *Face of India Today* (Baptist Missionary Society).

**Reference Facts the Buyer Needs**

☆ For year-round reference to specializing producers of business film/tape media, use these detailed listings in the 17th Annual Production Review with their in-depth listing references of recent films and clients served.

**HALAS & BATCHELOR  
CARTOONS FILMS LTD.**

3/7 Kean Street, London W. C. 2  
Phone: 01-240-3143

Date of Organization: 1941

**Representative:** UNIREP TV Sales Ltd., 75, East 55 St., New York, New York 10022. Phone: PLaza 2-8715.

**Associate:** Louis de Rochemont Associates Inc., 18 E. 48th St. N.Y., N.Y. 10017. Phone: PL 5-9710.

**Representative:** European Artists, Kampchauser 12, Hamburg 205, West Germany. Phone: 718675. Eberhard Kruger.

John Halas, *Director*  
Joy Batchelor, *Director*  
S. Eckman, Jr., C. B. E. (U. S. A.), *Director*  
Jack King, *Chief Editor*  
Bernard Gitter, *Sales Manager*

**SERVICES:** Staff of 50 for animated film production for advertising and entertainment for TV and cinema. Industrial, public relations and educational films. **FACILITIES:** Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Ruddigore* (Gilbert & Sullivan) (Produced in association with Doyly Carte Opera Co.). **TV SERIES:** *Lone Ranger* (Format Productions, Inc., Calif.).

**KINOCRAT FILMS LIMITED**

85, Cromwell Road, London S. W. 7  
Phone: FRObisher 2242

Date of Organization: 1937

Gerald Cookson, *Managing Director*  
D. Brian Gibson, *Technical Director*  
Innes Watson, *Sales Director*

**SERVICES:** Production of 16mm and 35mm technical, industrial, sales, TV and all other films for specialized purposes. Audio-visual division covers filmstrip and sound slide production; closed-circuit TV (b&w and color); Script to screen production service; service facilities and studio for outside production units. **FACILITIES:** Sound and silent stages; 16mm and 35mm editing; sound recording; dubbing and post-synching, pre-view theatre; titling; scripting; animation; location services; permanent technical crews and staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Comfort Begins at Home* (Honeywell Controls Ltd.); *Down to Earth* (Sand & Gravel Association); *What's Afoot* (Courtaulds Ltd.); *Driving the D-1000* (Ford Motor Co.); Product demonstration for Procter & Gamble (Young & Rubicam).

**DERRICK KNIGHT & PARTNERS LTD.**

8/12 Broadwick St., London W. 1  
Phone: GERrard 0761/2

Date of Organization: 1957

Derrick H. Knight, *Managing Director*  
Brenda M. Henderson, *Director*  
Robin Douet, *Director*  
Charles Hodgson, *Director*

**SERVICES:** All types of motion picture production, with special emphasis on social documentary. Production services and United Kingdom representation. **FACILITIES:** Fully equipped 16mm and 35mm cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Marketing is the Link* (British Productivity Council); *Stress — Parents with a Handicapped Child* (Mental Health Film Council); *Port Health* (Corporation of City of London); *Jemima & Johnny* (Fiction Short); *Travelling for a Living* (British Broadcasting Corp.).

**PRODUCTION: ENGLAND**

**LITTLETON PARK FILM PRODUCTIONS LTD.**

Shepperton Studios, Shepperton, Middlesex  
Phone: CHertsey 2611

Date of Incorporation: 1961

**U. S. Representative:** Littleton Park Film Productions Ltd. 40 East 49th Street, New York, N.Y. 10017. Phone: 421-9430. Gary Dartnall, in charge

adrian Worker, *Chairman*  
Ronald Spencer, *Managing Director*  
Roy Boulting, *Director*  
David Kingsley, *Director*  
Robert Angell, *Producer*  
Erica Masters, *Production Mgr.*

**SERVICES:** Specialized film production division of British Lion Group: producers of feature, documentaries, sponsored and advertising films, TV programmes, educational films, childrens films, TV and cinema commercials. **FACILITIES:** All the facilities of Shepperton studios: 40 cutting rooms, 13 sound stages, scoring theatre, post synch theatre, 3 viewing theatres, 2 dubbing theatres.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Piece of Plastic* (Barclays Bank); *Mark of Distinction* (Ford Motor Co.); *Danger on the Danube* (Childrens Film Foundation); *Heinz Baby Food* (Dorland Advertising); *Telephone Girl* (Gen. Post Office).

**MARISH FILMS LTD.**

36, Buckland Ave., Slough, Buckinghamshire  
Phone: SLough 21630

Date of Organization: 1946

Frank A. Taylor, *Producer, Director*  
J. Warburton, *Secretary*

**SERVICES:** 16mm and 8mm industrial, educational and medical film production. Editing, dubbing and script writing. Animation and distribution. **FACILITIES:** Equipment and lighting.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Bridgeport Story* (Adcock and Shipley Ltd.); *Safety Cabinet* (Home Safety Council); *Taper Turning on the Centre Lathe*; 20 *Machine Tool and Building 8mm Auto Loops* (Rank Film Library); *Shaping Machine*; and *Accounting Machines* (Self-sponsored).

**MOTTERSHAW COMMERCIAL FILMS**

Union Road, Nether Edge, Sheffield, Yorkshire  
Phone: Sheffield 53351

Date of Organization: 1929

E. R. Mottershaw, *A.I.I.P., Managing Director*  
J. R. Mottershaw, *M.B.K.S., Director*  
*Film Production & Still Photography*

I. R. Gillott, *Senior Cameraman*

P. B. Jones, *Theater Manager*

A. Dalby, *Sales Manager*

**SERVICES:** 16mm productions: sales, technical, educational, etc.; sound recording, mixing, etc. **FACILITIES:** Dubbing theatre; cutting rooms; studio 32'x40'; preview theatre. Transflex studio (front projection screen); comprehensive stills dept. (Mottershaw photography).

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Yorkshire Derwent Scheme Stage 2* (Sheffield Corp. Water Works); *Superforge* (International Twist Drill Co.); *Baby Bouncer* (Cindico Productions Ltd.); *A New Concept in the Production of Grinding Wheels* (Davv Ashmore Ltd.); *In The Swim* (Oaks Park Handicapped Childrens Appeal).

**RMP (U.K.) Ltd.**

35 Curzon St., London, W.1., England  
Phone: 493-5773

Jack Reynolds, *in charge*

(See Rose-Magwood listing, New York)

## PRODUCTION: ENGLAND

### STEWART FILMS LIMITED

2 Orchard Road, Malvern, Worcestershire  
Phone: MALvern 4975

Date of Organization: 1950  
Date of Incorporation: 1956

Branch Office: Studio, Cutting Rooms and  
Preview Theatre: 82/84 Clifton Hill, Lon-  
don, N.W. 8. Phone: MAIda Vale 7296;  
1238.

John R. F. Stewart, *Managing Director*  
Richard J. Need, *Director*  
Hugh Marsh, *Director*  
R. K. Hardy, *Director*

SERVICES: 35mm and 16mm motion picture pro-  
duction; scripting, editing. FACILITIES: Editing  
and sound recording; insert and model stage;  
Arriflex, Mitchell, Newman-Sinclair 35mm cam-  
eras.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Chemistry Educational Series*  
(Esso Petroleum Co.); *Gas - What Is It?* (The  
Gas Council); *Anywhere But Here* (Central  
Electricity Generating Board). Many technical  
training films for the Royal Navy. SLIDEFILM:  
*Your New Telephone* (British Petroleum).

### SWIFT FILM PRODUCTIONS

1 Wool Road, London S. W. 20, England  
Phone: WIMbledon 2040

Date of Organization: 1952

T. Peter Hadingham, M.B.K.S., *Director*

SERVICES: 16mm b&w and color film production,  
specialising in documentary and industrial sub-  
jects; live dialogue, foreign versions and all stages  
of part-production. Sound recordings for films,  
filmstrips and exhibitions. FACILITIES: 16mm  
cameras, lighting and recording equipment, cut-  
ting room.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: E.F.V.A. Lawn Tennis Series:  
*Introduction and Ball Sense*; *Starting to Play*;  
*The Service*; *Court Positions and Net Play*  
(Slazengers Ltd.).

### TALKING PICTURES, LTD.

27 Albemarle Street, London W. 1, England  
Phone: 01-499-7466

Date of Incorporation: 1960

Myron L. Broun, *Director*  
Talbot N. Hainault, *Director*  
Derek S. Greaves, *Director*  
T. Elholm, *Engineering Supervisor*  
T. A. Hodson, *Account Producer*  
M. D. Fitzgerald, *Account Producer*  
Miss E. Heichert, *Account Producer*

SERVICES: Motion picture production (live and  
animated); preparation of foreign versions; sound  
slide films; slides, conference management; ex-  
hibition devices. FACILITIES: Creative depart-  
ment; rostrum camera; 16mm and 35mm editing  
facilities; sound cartridge facilities for Salesmate  
and La Belle projectors.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *If It Weren't For Customers*  
... (Rank Xerox Ltd.); SLIDEFILMS: *Kiev 1966*  
(Merck Sharpe & Dohme International); *Cur-  
rent Affairs* (Sunday Times); *May 3rd 1966* (The  
London Times); *This is BOAC* (B.O.A.C.).

### WORLEY THOROGOOD PRODUCTIONS, LTD.

79, The Grove, Ealing, London, W. 5. England  
Phone: Ealing 7201

Date of Organization: August, 1965

Donald N. Worley, *Managing Director*  
Dennis C. Thorogood, *Art Director*  
Brenda M. Lewis-Taylor, *Administrative Mgr.*

SERVICES: Counseling, scripting, production of  
sound slidefilms and filmstrips for sales, man-  
agement training, sales promotion and public

### WORLEY THOROGOOD PRODUCTIONS:

relations. Creators of "Insight", A-V sales train-  
ing filmstrip series. FACILITIES: All filmstrip pro-  
duction facilities, production of discs and all  
types of visual aids with the exception of mo-  
tion pictures.

RECENT PRODUCTIONS AND SPONSORS  
SLIDEFILMS: *Insight* No. 1, 2, 3, 4, 5 and 6  
(sales and management training programme)  
(Rank Organization and Isis Securities Ltd.).

### WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1942

Associate Companies: World Wide Pictures,  
S.a.e., Avenida Generalísimo Franco 614,  
Planta Primera, Barcelona, Spain. Phone:  
Barcelona 239-4300. Emilio Martos, *contact*.  
World Wide Pictures, S. r. l., Via Leon  
Battista Alberti 12, Milan, Italy. Phone:  
Milan 339-585. Jonathan Varley, *contact*.

James Carr, *Chairman of Group*  
V. L. Price, *Joint Managing Director*  
C. T. Parris, *Joint Managing Director*  
Hindle Edgar, Peter Gilpin, A. J. Harris,  
*Directors*

SERVICES: 35/16mm sponsored public relations,  
documentary, training and sales films for indus-  
try and government departments, TV programs.  
FACILITIES: Theater, cutting rooms; 85' x 45'  
studio with full equipment; ancillary facilities.  
Western Electric-equipped recording studio.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Physics & Chemistry of Wa-  
ter* (Unilever Ltd.); *Retail Stock Management*  
(British Productivity Council); *Risk* (Stenhouse/  
Chas. Barker & Sons Ltd.); *Horizons Unlimited*  
(Central Office of Information & Society of Brit-  
ish Aerospace Companies); *Riverside 2000*  
(George Wimpey & Co. Ltd.).

### WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1955

Hindle Edgar, *Managing Director*  
James Carr, *Director*  
V. L. Price, *Director*

SERVICES: Animated cartoon films, film credits  
and titles. FACILITIES: Same as World Wide Pic-  
tures Ltd.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Magnetism Part 1 and Transi-  
ent Behavior of the Transistor* (Philips, Eind-  
hoven). See previous listing.

### WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor St., London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1957

James Carr, *Director*  
V. L. Price, *Director*  
J. A. Harris, *Director*

SERVICES: All types of TV and cinema advertis-  
ing films. FACILITIES: See World Wide Pictures  
Ltd.

RECENT PRODUCTIONS AND SPONSORS  
TV COMMERCIALS: *Rothmans Bridges* (Rothmans  
International/Mackay & Ptnrs.); *Eggs* (Egg Mar-  
keting Board/Ogilvy & Mather); *Schweppes Se-  
ries* (Schweppes Ltd./Ogilvy & Mather).

☆ Complete data on International Producers  
will appear in Business Screen International edi-  
tion now being prepared for publication in '67.

## PRODUCERS IN FRANCE

### LES ANALYSES CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris 7, France

Phone: 705-84-20 +

Date of Organization: 1947

Georges Roze, *President*  
Jean Vincent, *Edition & Equipment Mgr.*  
Robert Arquer, *Production Manager*  
Paul Mattei, *Sales Manager*  
Yvette Roze, *Office Manager*

SERVICES & FACILITIES: Department Production  
and Realization: Documentaries, industrial and  
sales promotion films, 16/35mm and filmstrips.  
Department Ultra-Ralenti: Studios with high  
speed Kodak camera. Department Film: Editing,  
titles, effects, synchronization, dubbing (cutting  
rooms, projection rooms). Department Equip-  
ment: Authorized dealer for Bell & Howell. De-  
partment Edition: Diffusion and sale of sales-  
training and human relations films.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Djebel Onk* (Union Phos-  
phatiere Africaine); *Beghin, Dynamique d'un*  
*Groupe* (Agence Havas); *Madame de Stael*  
(Ministere des Affaires Etrangeres); *Moteurs*  
*Classiques*, des solutions nouvelles (Institut Fran-  
cais du Petrole); *Il Etait Une Fois* (S N C F);  
*Dessins D'Adolescents* (Sandoz).

### LES CINEASTES ASSOCIES

25 Chemin de Presles, Saint-Maurice,

Seine, Paris

Phone: Entrepot 68-50

Date of Organization: 1953

Jacques Forgeot, *President*  
Daniel Pauquet, *Production Director*

SERVICES: Bilingual staff in French, English, Ger-  
man, Italian. Cartoon dept., stop motion; live  
action; photo animation; marionettes; music; de-  
sign. FACILITIES: Six stages, laboratory, projection  
cinema, dressing rooms, restaurant, sound studios  
adjacent.

RECENT PRODUCTIONS AND SPONSORS  
TV COMMERCIALS: for Kenneomeat (S. H. Ben-  
son Ltd., London); Yardley's (C.P.V.Promos,  
Paris); Twenty (Publicis, Paris); Space (Lip-  
ton's Overseas Ltd., London); Rang (Prad N.V.,  
Amsterdam).



Filmex, U. S. A.

Studio EAG, 18 Rue Louis Blanc, Lavallois-  
Perett, Seine, France.

Phones: 37-46, 39-46

Kevin Farrell, *Executive-in-Charge*

(See listing of Filmex, Inc., New York)

### COMPAGNIE LYONNAISE de CINEMA

71 rue de la Republique, Lyon 2eme, France

Phone: 37-88-92

Date of Organization: 1938

Laboratory & Screening Room: 274 cours  
Emile Zola a Villeurbanne (Rhône)

Phone: 84-87-98

Henri Giraud, *President*  
Victor Kandelaft, *Administrator, Director-  
General*  
Andre Jalibert, *Sales Director*

SERVICES: Production of short, feature and indus-  
trial films and TV commercials. FACILITIES:  
Production equipment, laboratories and viewing  
theatre, double screen viewing room.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Reportage sur la Ciat* (Ste.  
Ciat-Culoz-France); *Ligne de Decoupage des*  
*Flans* (Ste. Forges de Gueugnon-France); *Usine*  
*de St-Laurent-deMure* (Ste. Ricard S.A.-France);





*Delle-Alsthom; Disjoncteur Pneumatique P. K. (Ste. Delle-Alsthom); Une Nouvelle Gamme (Ste. Richard Freres/Richard Continental-Saviem).*

**LES FILMS PIERRE REMONT**

35 rue Washington, Paris 8°, France  
Phone: 359-95-70

Date of Organization: 1948

Branch Offices: Animation Studios: 1, rue Lord Byron, Paris 8°. Phone 359-52-16. Studio: 37, avenue de la Republique 94-Arcueil. Phone: 735-03-30. Auditorium: 10, rue du Chateau 92-La Garenne-Colombes. Phone: 224-63-89.

Pierre Remont, *President/Director General*  
D. Dimka, *Director*  
J. P. Ganancia, *Director*  
Dominique Remont, *Director*  
Jean Claude Monier, *Creative Art Director*

SERVICES: Motion pictures; TV films and commercials (live or animated). FACILITIES: Creative department; studio; optical titles; animation; 16/35mm production equipment with sound recording in studio; magnetic or optical sound 35/16mm.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS: for Kraft; OMO (detergent); Butter Council of England; Tree-Top (orange juice); *Hand in Glove* (Allen Rubber Co.); Nimbel Bred; Terylene Wash'n Wear (A. Wirz/i.c.i. Switzerland); Gerber (B. E. R. Lausanne); *So Many Experienced Hands* (Renault Cars); *La Main Heureuse* (O'cedar/McCann Erickson, Paris); DuPont Lighters; (S. T. Dupont/Eprama).

**Vavin, Inc.**

72 Boulevard Raspail, Paris VI, France  
Phone: 924-5080

M. Jean Pages, *Production Manager*

(See complete listing under New York City)

**GERMANY****GONG-FILM BODO MENCK**

Hofweg 53, 2 Hamburg, Germany  
Phone: 22-35-17

Date of Organization: 1956

Branch: Schanzenstrasse 25, Industriegebiet Ost, 215 Buxtehude. Phone: 4385.

SERVICES: Production of sponsored films; synchronizing and distribution of sponsored films for non-commercial use in Western Germany, Austria, etc. FACILITIES: Studio, camera equipment, playback, etc., 35mm production and synchronizing of feature films, trailers, and TV films for commercial use.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Angelegt fur morgen* (Ministry of Federal Property); *Punkt fur Punkt* (Neufassung-Glanzstoff-AG); *Fontane der Faden* (Industrievereinigung Chemiefaser); *I Was Happy Here* (Synchronization for order of Rank Organization).

**GUILD TELEVISION SERVICE G.m.b.H.**

(Associate Co. Film Producers Guild, London)

Studio Hamburg, 2 Hamburg 70, Tonndorfer Hauptstrasse 90, West Germany  
Phone: 6688-359

Cable: Studio Hamburg; Telex: 021 4218

Date of Organization: 1965

Peter Maxwell, *Manager*

SERVICES: Production of cinema and television

advertising films. FACILITIES: for live action films; studios, equipment and personnel; location facilities for film and television productions. Facilities include: 11 sync shooting stages, 6 recording theatres, 6 preview theatres, 20 cutting rooms, workshops, property store, wardrobe, stock pieces, 3 construction halls, camera cars, personnel buses, lamp vans, property technicians, gennys, sound van.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS: for Vla Flip, Fix Sauber, Hengstenberg, Prag Amsterdam, Young and Rubicam, Broose & Partners.

**Halas & Batchelor Cartoon Films, Ltd.**

European Artists, Kampchausee 12, Hamburg 205, West Germany  
Phone: 718675

Eberhard Kruger, *Representative*

(See complete listing under London, England)

**INDOC-INDUSTRIE-& FERNSEHFILM GMBH**

4 Waldhornstrasse, Munich 54, Fed. Republic of Germany

Phone: 57 33 10

Date of Organization: 1962

Volkmar R. Kahlert, *Managing Director & Producer*

SERVICES: Production of documentary films, specializing in industrials; TV spots. FACILITIES: Cameras and lighting equipment (Colortran); cutting rooms; location shooting; special park of cross-country vehicles for extreme grade location operation.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Anno Domini MCMLXV* (German Federal Post Office); *MSH-Profile*, *MSH das neue Bauelement* (Mannesmann A. G.); *NIOC Teheran Refinery in Iran* (Joint Venture Teheran Refinery); *Motor-Powered Marathon* (MAN Munich Works); *YTONG* (YTONG AG).

**LEONARIS-FILM DR. GEORG MUNCK KG**

703 Boblingen-Tannenberg, Meisenweg 2, Federal Republic of Germany

Phones: 07031/21641/42

Date of Organization: 1956

Georg Munck, M.D., *President*  
Eckehard Munck, *Director, Writer*  
Bernd Scheithauer, *Writer, Director*  
Peter Jacobi, *Head, Animation Studio*

SERVICES: Medical, chemical, pharmaceutical and agricultural motion pictures; TV commercials; TV entertainments on higher level; animation in the field of education and science. FACILITIES: Life-shots; technical animation; graphic artists; equipment for synchronization in all languages.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Segment* (BIKA Arzneimittel-fabrik GmbH, Stuttgart); *Gefahrlicher Urlaub: Falsche Selbstbehandlung* (11 Deutsches Fernsehen, Mainz); *Fester Fuh and Lockerer Kopf* (Gebr. Welger, Wolfenbuttel); *Stulpa, eine Neue Verbands-technik Paul Hartman; Verwandeltes Gestein-vom Gips zum Gipsverband Paul Hartman* (A. G. Heidenheim).

**Marathon International**

Studio Hamburg, Tonndorfer Hauptstrasse 90 2 Hamburg-Wandsbek (7), Germany

Phone: 66881. Telex 021 4218

Ruediger Proske, *in charge*

(See complete listing under New York City)

☆ Additional listings of overseas production companies will appear in the special International edition of *BUSINESS SCREEN* publishing in the later months of 1967.

**SASSE FILM KG**

IsabellastraBe 32, Munich, Germany  
Phone: 37 26 21/23

Date of Organization: 1954

Mr. Heinz Sasse, *Producer, Cameraman*  
Mr. Hello Imhof, *Production Manager*

SERVICES: Films for industry; documentaries, educational motion pictures and TV spots. FACILITIES: Cameras, lighting equipment, cutting room, screening room, 35/16mm.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Magnet-tape* (BASF); *The History of the Bavarian Motor Works* (BMW); *Synthetie* (Farwerke Hoechst); *Special Trips* (Deutsche Bundesbahn). TV COMMERCIALS: for Dash (Proctor & Gamble-Young & Rubicam, Frankfurt); Gard Hair Spray (Colgate Palmolive-Hegemann, Dusseldorf); Dunlop Tires (Dunlop-Thompson, Frankfurt); Palmolive Shave Cream (Colgate Palmolive-Masius, Hamburg).

**HOLLAND****CARILLON FILMS N. V.**

Koninginnelaan 45, Rijswijk-ZH, Holland  
Phone: 070-98-67-65

Cable: Carillonfilm, The Hague

Date of Organization: 1949

Branch: Slangenbrug 38, Amsterdam-Bvt. II de Haan, *In Charge*.

Ted de Wit; Gerard J. Raucamp, *Managing Directors/ Executive Producers*

Ronny Erends, *Creative Director, Senior Producer*

Herman H. Bloemen, *Deputy Managing Director, Administrative*

Peter Konings, *Deputy Managing Director, Technical Development*

Henk de Haan, *Sales Manager*

Herbert Friemel, *Camera*

Ed van Zwanenburg, *Camera*

Hans van Toer, *Lighting*

Bob Linn, *Sound*

Olga Servaas, *Editing*

John van der Steen, *Narration*

Ida Kozelka, *Art Director*

Paul Heijnneman, *Art Director*

Esther Zacks, *Art Director*

Kalman Kozelka, *Animation Cameraman*

Auita Hakim, *Animation*

SERVICES: Script to screen production in 35/16mm live action, animation and stop motion for communication in government, business, and industry. Distribution arrangements for sponsored films. Foreign narrations in French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. FACILITIES: Shooting stage; Newman Sinclair, Arriflexes, 100,000 watt lighting equipment; sound with Philips 4-channel 17 1/2mm, 4-channel 35mm and 4-channel twin or triple track 35mm stereophonic sound; Nagra sound recording system with synchropulse; fully automatic 35mm Crass animation camera & stand; rear projection & aerial image photography; 30 seat screening theater for 35/16mm & double-head magnetic soundtracks; script dept. with research library; casting files, sound effects and music library; cutting room facilities with 35mm Steenbecks (Cinemascope) for magnetic tracks in 16 35mm.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Holland Terra Fertilis* (Neth. Gov.-Min. of Agriculture); *Philishace M3* (Philips Electronics); *Neth Red Cross; The Bridge to Europe* (K.L.M.); *Asscher Diamonds* (Asscher Diamant Mij.); *The Sky Has No Limit*-sales presentation for K.L.M.); *They Call It Holland* (Neth. Government & Industries).

## PRODUCTION: EUROPE

### N. V. CINECENTRUM

Gravelandseweg 80, Hilversum  
Phones: 02950; 13551

E. J. Verschuere, *Managing Director*  
J. Dudok van Heel, *Managing Director*  
F. Vaal, *Sales Manager*  
W. Gerdes, *Production Manager*  
P. Buis, *Head, Film Distribution Dept.*  
R. Decossaux, *Head, Sound Dept.*  
J. Eekhout, *Head, Laboratory*

**SERVICES:** 35/16mm motion picture production in b&w and color. Live action; model animation and cartoon. Slides and filmstrips in b&w and color, silent and sound. Sound recording dubbing and mixing. Editing, subtitling. 35/16mm b&w and color printing and processing. **FACILITIES:** Shooting stage. 4 dubbing theaters with recording equipment. 60 cameras (Debrie; Arri; Bell & Howell; Newman, Sinclair; Auricon) with accessories. Blimps, dollies, etc. Lighting equipment. Pilon sound recording system. Sound effects and music library. Screening theaters.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Seven Years of Courage* (Working Group for European Refugee Campaign 1966); *The Restless Port* (Pakhuismeesteren N.V.); *Eiland op poten* (R.D.M.); *Bloed* (Ned. Rode Kruis); *Met man en macht; Met scherm en schild; Silhouetten aan de horizon* (Ministerie van Defensie); *Wurf in de wildernis* (Verolme); *Rotterdam Metropolis* (Gemeente Rotterdam); *Zout voor de vielen* (Kon. Ned. Zoutindustrie); *Steel eel* (NV Ned. Gasunie); *Stop U stoort* (P.T.T.); *Plantpropaganda* (Stichting Plantpropaganda). **TV COMMERCIALS:** for Esso Tiger (Esso-FCB Palm); Exota (Exota-Bauduin); Vileda (NV Lahneman-Sell More); Stad Rotterdam (Stad Rotterdam-FCB Palm); Amro (Amro Bank-Frantzen, Hey & Veltman).

### M. M. CHANOWSKI PRODUCTIONS N.V.

Nieuwe Prinsengracht 21 en 25, Amsterdam  
Phones: 50271; 51864; 55242  
Studios: Prinsengracht 852 en 854  
Phones: 223126, 222176

Date of Organization: 1962

Branch Office: New York: 122 East 42nd St.,  
New York 10017. Mr. W. Rosenfeld.

M. M. Chanowski, *President & Producer*  
Miss S. S. Hofstee, *Secretary*  
W. Schuhmacher, *Producer*  
C. N. J. Dolleman, *Producer*  
E. Jansen, *Art & Animation Director*  
F. Brinkman, *Assistant Producer*  
G. Feigl, *Editor*  
M. de Goede, *Chief Sound Dept.*  
J. Misdom, *Photography*  
D. Brinkman, *Photography*  
R. Hermans, *Photo & Film Laboratory*  
K. Stein, *Treasurer*  
B. van Munster, *Cameraman*

**SERVICES:** Motion pictures; TV series; commercials (live and animated); slidefilms; a.v. shows; multi screen performances; records; distribution for TV films in Europe. **FACILITIES:** Creative department; studio; animation department with Oxberly camera; background; aerial image; optical bank, etc.; Laboratory; 35/16mm cameras and sound studio.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for Mats; Milky Way; Schick; and others.

### OSCAR FILM FILMPRODUCTION CO. LTD.

Weesperzijde 111, Amsterdam  
Phone: 58304

Date of Organization: 1959

Pieter W. A. de Man, *President & Producer*  
Marianne Mulders, *Secretary*

### OSCAR FILM FILMPRODUCTION CO.

A. Brouwer, *Producer*  
Douglas Rodgers, Lyle Pelton, *Directors*  
A. Griekspoor, *Cameraman*

**SERVICES:** TV and cinema-commercials (live-action, stop-motion and cartoon); TV and documentary films. **FACILITIES:** Creative and technical department; studio-crew; cartoon animation department; stop-motion department; sound studio, projection, etc. 16/35mm production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Bouwfilm* (for cooperative organization in the construction field in Netherlands); *Drilling Platform* (Brown & Root U.S.A.); *Atlas* (Heerema Engineering S.A.). **TV COMMERCIALS:** for Blue Band; Radion; Royco; Iglo (Unilever); Zanussi (N. V. Electrotechniek); Min Spray (Van Maanen N. V.); Simca Automobiël (Simca Automobiël Nederland); Miele (Miele N. V.); Baume & Mercier (Goudsmid N. V.); AEG Refrigerator (AEG N. V.); Tergal (Bauduin N. V.); Sony (Van Hees Vettewinkel Schmidt & Kirschner); Pyrex (Dorland & Grey).

### TOPSPOT N. V. TELEVISIE REKLAME

(A Subsidiary of Carillon Films N. V.)

86 Duivendrechtsekade, Amsterdam (0)

Phone: Amsterdam 020-923333; Teletype:  
11260

Ted de Wit, *Managing Director-Executive Producer*

Gerard J. Raucamp, *Director*  
Hans Keizer, *Manager (Advertising Specialist)*  
Prosper Dekeukeleire, *Camera Dept. Head*  
Jaap van Rij, *Production Manager*  
Anita van Reede, *Casting*  
Herman Lucas, *Editing*  
Hans Vermeer, *Art Director*  
Johan C. Vos, *Company Coordinator*

**SERVICES:** Script to screen production of TV & cinema-commercials (live action, stop motion and cartoon). **FACILITIES:** Shooting stage with rigged lighting system, 35mm cameras, Arriflex, Bell & Howell, Eclair, blimps, dollies, booms; direct vision (TV monitors) on 35mm cameras. Nagra studio sound recording system, preview theater (25 seats) installed with TV monitors and projection on normal screen-double head projection for 35mm, editing rooms, with 35mm Steenbecks.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for Smith Chips (McCann-Erickson N.V.); Danlon Hosiery (Speijer, Richter & Co. N.V.); Unilever (Lintas N.V.); K.L.M.; Bellofast Shirts; Heineken Beer (Smit's Reclame Advies-en Service Bureau); Mobiloil (van Hees Vettewinkel Schmidt & Kirschner); Odorono (J. Walter Thompson); Vredestein Tyres (Grijseels Adv. en Reclame Bureau); Neth. Postal Services (Nijgh & van Dittmar); Philips (Philips Reclame Bureau); ven Nelle Tea (Ph. van Alfen Reclame Adv. Bureau).

## DENMARK

### JORGEN BAGGER FILM PRODUCTION

Store Strandstraede 8, Copenhagen

Phone: 0128-1122

Cable: BAGGERFILM

Date of Organization: 1956

Jorgen Bagger, *Chairman & Managing Director*

Jens Henriksen, *Chief Director*  
Jan Caroc, *Chief of Production*  
Bodil Romer, *Chief of Administration*

**SERVICES:** Production of 16mm and 35mm documentary, industrial, educational, advertising and TV films and sound-slides. **FACILITIES:** Camera and sound equipment for the same.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Milk for Development* (Niro Atomizer A/S & FAO under UN); *Highways and*

### JORGEN BAGGER FILM PRODUCTION:

*Byways of Denmark* (Dansk Esso A/S); S.A.S. *Catering* (Nordisk Nestle AS/); *Building in Winter* (Larsen & Nielsen A/S). **SLIDEFILM:** *Perfect Light* - Philips (Philips Lampe A/S).

### IB DAM FILM A/S

6, Kvaesthusgade, Copenhagen K.

Phone: MInerva 3505

Date of Organization: 1959

Ib Dam, *Managing Director*

**SERVICES:** 16/35mm motion pictures for documentary, educational, public relations and advertising use. **FACILITIES:** 16/35mm Arriflex cameras; 16/35mm projection; ColorTran lighting; Kudelski recorder; 16/35mm editing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mastitis* (Leo Pharmaceutical Products/Danish Agricultural and Dairy Offices); *Winter Working Clothes* (Ministry of Public Works); *Imarsuaq-The Great Sea; The Roads of the Sea* (Danish Armed Forces Information & Welfare Office); *Redovre Building Center* (A. Jespersen & Son A/S); *Great Dane Combine Harvester* (Dronningborg Maskinfabrik A/S).

### LATERNA FILMS

50, Klampenborgvej, Klampenborg  
Copenhagen

Phone: ORDRUP 10888

Cable: Laternafilms Copenhagen

Date of Organization: 1955

Mogens Skot-Hansen, *President & Producer*  
Leif Larsen, *Treasurer*  
Erik Overbye, *Production Manager*  
Arne Lintner, *Head, Technical Department*  
Knud Kristensen, *Head, Sound Department*  
Rolf Ronne, *Head, Camera Department*  
Helge Ernst, Ole Gammeltoft, Borge Host,  
Ole Roos, *Senior Directors*

**SERVICES:** 16/35mm motion pictures; assistance to overseas producers and equipment rental. **FACILITIES:** 16/35mm Arriflex, Eclair cameras; Nagra sound recorder; six editing rooms; sound department with Amandus Keller sound equipment for recording, mixing and dubbing. Laterna Studio in Copenhagen also provides sound stage for feature/tv. films.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Good Glass of Beer* (Carlsberg Breweries); *Royal Visit to Latin-America* (narrated by Princess Margrethe); *Letter from Copenhagen* (BP Oil Company); *The Dangerous Age* (Assn. of Insurance Companies); *St. Lawrence Winter Service* (Lauritzen Shipping); *Life of the Maua* (Royal Ministry of Foreign Affairs). *Meet The Press* (Danish Press Information Committee).

### MINERVA-FILM A/S

Toldbodgade 18, Copenhagen, Denmark

Phone: Minerva no. 1

Date of Organization: 1936

Torben Madsen, *President*

**SERVICES:** Complete 35/16mm equipment and facilities; production of all films and slidefilms. **FACILITIES:** Complete professional cameras; cameramen; recording and cutting equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** USSR: *A Provincial River Town; Society and the Individual; Workers in the City* (Minerva-Film); *Sisimiut-Greenland* (Danish Govt. Committee); *Danish Apples* (Danish Fruit Exporters); *Baltica* (Insurance Co.); *Danish Flowers* (Danish Gardeners); *Herring 1965* (Minerva-Film). **SLIDEFILM:** *Herlufsholm* (Danish Foreign Office & Danish Employers). **TV COMMERCIALS:** for Main Ore (Burmeister & Wain).

**ORION FILM INC.**

Middelfartvej 121, Odense V, Denmark  
Phone: (09) 12-75-18

Date of Organization: 1947

Tage Larsen, *President*  
Ebbe Larsen, *Director*  
Lionel Chisnall, *Sound Engineer*  
Kristian Seeberg, *Script*  
Ole Thrane, *Photographer*

**SERVICES:** Production of 16/35mm documentary, industrial, educational and TV films, and slide-films. **FACILITIES:** Camera, light and sound unit, 16/35mm cinema.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The West Coast of Slesvig (BP-GAS)*; *Four Days in Aarhus (D.D.C.U.)*; *The Story of a Museum (The Museums of the Town of Odense)*; *Automatic Handling of Palletized Cargo (Thrige-Titan)*; *Marzipan (Odense Marzipanfabrik)*.

**NORWAY****CENTRALFILM A/S**

Akebergveien 56, Oslo 6, Norway  
Phone: 67-63-93

Date of Organization: 1953

Knut-Jorgen Erichsen, *Managing Director*

**SERVICES:** Production of all types of sponsored films and slidefilms. **FACILITIES:** Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre. Charter Member of IQ.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Safe Smile (Health Authorities)*; *Tinny the Sardine (Norway Sardines)*; *Radioactivity (Civil Defense)*; *This is Beer (The Breweries of Oslo)*. **SLIDEFILMS:** for Unilever; The Shoe Manufacturers' organization; The Institute of Marketing, and others. **TV COMMERCIALS:** for Unilever, Shell, The World Coffee Committee (Norway), and others.

**SVEKON FILM**

Seiersbjerget 7, Bergen, Norway  
Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg; Sverre Sandberg, *Owners/Managing Directors*

**SERVICES:** Production of 16/35mm documentary, public relations, advertising and educational films for distribution in U.S.A. **FACILITIES:** 16mm and 35mm cameras—Arriflex, Auricon, Pro 600. Editing rooms, recording equipment; sound studio.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Munckloader (Munck International)*; *United Kingdom of Great Britain*; *Sails of Exploration*; *Art Discovered in Nature by Scandinavian Children*; *Art Expressions by Scandinavian Students (co-production with Bailey Films, Inc. U.S.A.)*.

**SWEDEN****AB CENTRAFILM**

Kaknaes, Stockholm NO, Sweden  
Phone: 63-14-30

Date of Organization: 1947

Per Olof Nuhma, *President*

**SERVICES:** Production of all types of sponsored films and slidefilms. **FACILITIES:** Studios, cameras, cameramen, recording, cutting equipment, laboratories, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Military Equipment (SAAB)*;

**AB CENTRAFILM:**

*Kontors Landskap (Facit AB)*; *Rena Fakta (Unilever)*; *Lustre Creme (Colgate-Palmolive)*; *Clearasil (Richardson-Merrell)*.

**FORBERG-FILM AB**

Kungsgatan 27, Stockholm, Sweden  
Phone: 10-16-55

Date of Organization: 1934  
Date of Incorporation: 1937

Ove Forberg, *President*  
Lilian Gamberale, *Production Manager*  
Leif Hedenberg, *Director*  
Agge Lidberg, *Director, Photography*  
Kaljo Pill, *Art Director*  
Thyra Hultgren, *Chief Accountant*

**SERVICES:** Motion pictures; slidefilms; TV films; adaptation of films and slidefilms for Swedish, Finnish, Danish and Norwegian markets. **FACILITIES:** Studio; 16mm production equipment (Arriflex cameras, Nagra recorder, etc.) with sound recording; complete facilities for slidefilms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Timber (Husvarna Vapenfabriks AB)*; *Service From ARA (ARA-Bolagen)*. **SLIDEFILMS:** *The New Way (Aktiebolaget Svenska Godscentraler)*; *Millions to Save (Atlas Copco)*; *A Study in Hollow Bar (Sandvikens Jernverks AB)*.

**SVENSKA AB NORDISK TONEFILM**

Apelbergsgatan 58, Stockholm, Sweden  
Phone: 23-71-60

Date of Organization: 1929

Ake Sanno, *Managing Director*  
Fred Terselius, *Sales Manager*  
Ronald Sundberg, *Production Manager*

**SERVICES:** Production services in 35/16mm for documentary, education, PR, advertising and training films, spots and slides. Distribution of sponsored films for non-theatrical screening. **FACILITIES:** Special A. V. department. Stage and sound studios. Editing.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Cigar and Cigarill (Swedish Tobacco Co.)*; *The Wave; What is Money?* (Svenska Handelsbanken); *Labor in Actual Life (National Board of County Councils)*; *There Are Also Other Children (National Board of Education)*; *The High Hat (Social Democratic Youth Organization)*. **SLIDEFILMS:** *Skansen—What a Museum—What an Adventure (The Nordic Museum)*; *The Letraset Method (Letraset Sweden AB)*; *The ESSEM Belt (SM Works)*; *Treasures from the Chinese Collection of H/M King Gustaf Adolf VI of Sweden (Stockholm's Enskilda Bank)*; *The Activity at the Parent Company (Sandvikens Jernverk AB)*; *Danderyd Hospital (Stockholm County Council)*; *Medical Attendance in Orebro County Council (Orebro County Council)*.

**ITALY****AFILM S.R.L.-TRANS-AFRICA FILMS, INC.**

26 Via Francesco Carrara, Rome, Italy  
Phone: 310245-389774

Date of Organization: 1963

**Affiliate:** Trans-Africa Films Ltd., P. O. Box 593, Tripoli, Libya, Africa. Suleiman Zunni, *Director*.

Warren Kiefer, *Producer-Director*  
Renzo Lucidi, *Editorial Director-Producer*  
Terence Cooke, *Laboratory Services*  
Mira Brtko, *Animation Director*  
Federico Mueller, *Chief Film Editor*

**SERVICES:** Complete production of motion pictures, TV films, and live or animated commercials and training films. **FACILITIES:** 35/16mm facilities. All Arriflex equipment with Nagra and Magnasync recording facilities. Foreign lan-

**PRODUCTION: EUROPE****AFILM S.R.L.—TRANS-AFRICA FILMS:**

guage dubbing studio. Documentary and training film unit permanently on location in Libya. **RECENT PRODUCTIONS AND SPONSORS** **MOTION PICTURES:** *Horse of the Desert*; *Harbor at Sea*; *Education for Oil*; *The Promising Years (Standard Oil Co.)*; *Django Never Forgives (self-sponsored)*.

**YUGOSLAVIA****ZAGREB FILM**

Plaska 70, Zagreb, Yugoslavia  
Phones: 412676, 413338

Date of Organization: 1955

Emil Ivanc, *General Manager*  
Dr. Dragutin Kolman, *Commercial Manager*  
Zelimir Matko, *Export Manager*  
Ladislav Santak, *Production Manager—Documentaries*

Nikola Kostelac, *Production Manager—Cartoons*  
**SERVICES:** Production of cartoons; documentaries; short features; educational shorts; TV spots; short publicity films. **FACILITIES:** Cartoon studio—largest in middle Europe.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES (Cartoon Animation):** *Curiosity*; *Dog's Life*; *The Fly*; *Bachelor's Song*; *Tamer of Wild Horses*; *The World's Desires*. **LIVE ACTION:** *People of Neretva*; *Women-From 3 to 22 Hours*; *Animal Life of Alps*; *Missing Trains*.

**MID-EAST: TURKEY****BAYSAL FILM**

Taksim Sarayi, Istanbul, Turkey  
Phones: 44 77 77; 44 77 79

Date of Organization: 1949

Kemal Baysal, *President, Executive Producer*  
Sami Guner, *Director of Production*  
Turgut Oren, Ali Ugur, Sumer Vatan, *Cameramen*

**SERVICES:** Specialists, color motion picture production 35mm. Correspondent for CBS, ABC, New York; VISNEWS, London. Public relations, theatrical, TV shorts in color or b&w. **FACILITIES:** Complete color laboratory facilities; two 35mm Arriflex, two 16mm Paillard Bolex cameras, 16/35mm zoom lenses; 35mm widescreen.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Kosan Adam*; *Orkestra (Turkish Ziraat Bank)*; *Hayat Boyumca (Moran Reklam)*; *Refrigerator (Arclik)*; *Gul ve Dudak (Vakko)*.

**PRODUCTION: AFRICA****SOUTH AFRICA****VIDEO INTERNATIONAL PRODUCTIONS**

P. O. Box 23464, Johannesburg, South Africa  
Phone: 724-3602

Date of Organization: 1959

Geoffrey Mangin, *Executive Producer*

**SERVICES:** Motion pictures, slidefilms, TV films and commercials, language translations; equipment and staff for hire. **FACILITIES:** Creative departments; studios; titles; animation; 16/35mm production equipment with sound recording in studio or on location; 16mm magnetic sound.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Lesotho le Thabile (Govt. of Lesotho)*; *How Flour is Made (National Chamber of Milling)*; sundry film completion work—editing and sound recording—for Coca-Cola, Dunlop Rubber).

## PRODUCTION: FAR EAST

### INDIA

#### ASIA TELEFILMS

No. 1-1-230/15/1 Viveknagar, Hyderabad-20  
India

Phone: 36112

Date of Organization: 1964

D. M. Sapra, MA, FRES, *Chairman*  
Miss S. Nilimma, *Executive Director*  
R. Pushpa, *Director Story Dept.*  
R. Krishnan, *TV Consultant*  
M. Bharati, *Art Director & Choreographer*  
S. Rashma, *Director Film Distribution*  
N. Bhounesh, *Director Newsfilm & Chief Editor*

M. Mohan, *Director Distribution Service*  
N. Vinod, *Director Sales Promotion*

**SERVICES:** Production and distribution of sponsored industrial films, educational, commercial and TV shorts; travelogs and features; newsfilms and special event coverage. Member & Board Director of International Quorum of Motion Picture Producers (IQ). Sponsored film publicity & special-audience distribution. **FACILITIES:** All types of production facilities including staff of English-speaking artists. Dubbing and narration. Creative planning from script to screen. Audience-research; promotional and publicity services. Oriental dances and music department; filmstrips, slide production for sales & publicity.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Tea Ritual*; *The Magic Carpet* (Advertising Agency); *The Parents' Day*; *Indian Classic Series* (Froebel School); *Around the World with Pearls* (S.S.V. Institute).

#### FARKAS FILM COMPANY

275 Gloucester Rd., 17 D Hoi Deen Court,  
Hong Kong

Phone: 763963-241555

Date of Organization: 1955

Marvin Farkas, *President*  
Richard Farkas, *Vice-President*  
Ray Woodbury, *General Manager*

**SERVICES:** 16/35mm production; equipment; crew rental. **FACILITIES:** 16/35mm Arriflex cameras; complete magnetic and optical Auricon equipment; synched recorders; lighting generators; still laboratory.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hong Kong*, *Saigon*, *Calcutta and Seoul* (Christian Children's Fund); *Medical Missionaries* (British Inst. of Medicine); *Missions in Vietnam* (Dutch TV). **TV COMMERCIALS:** for CARE; Cathay-Pacific Airways.

### MALAYSIA

#### CATHAY-KERIS FILM PRODUCTIONS LTD.

532-D, East Coast Road, Singapore 15

Phone: 493181

Date of Organization: 1952

Tom Hodge, *Managing Director & Executive Producer*

**SERVICES:** Motion pictures, TV films, commercials, industrial and public relations films. **FACILITIES:** Two sound stages; complete studio; 35/16mm production equipment, with sound recording in studio or location; modern processing and printing laboratory. All equipment available for hire with technicians.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for I.C.I. Paints; Guinness Stout; Marmite; Philips Transistors; Embassy Cigarettes; Vick's Vapourub; Winchester Batteries (S. H. Benson (M) Ltd.); Chartered Bank; Smirnoff Vodka; Libby's Tomato Juice; Veno's Cough Mixture; Vosene Hair Shampoo (LPE (S) Ltd.); Boh Tea (Sharikat).

## PRODUCTION: JAPAN

#### EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-chome, Chuo-Ku, Tokyo  
Phone: 571-9354

Date of Organization: 1949

I. Hirao, *Sales & Office Manager*  
I. Hirao, *Studio Manager*

**SERVICES:** Production and distribution (also renting film libraries) of educational and cultural films; children's films (drama and animation); TV films; commercials. **FACILITIES:** 17,390 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,963 sq. ft.; 600,000 watts power supply and lighting.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Value of One Minute* (Nissei Gekijo); *Little Thumb* (Puppet Films); *Folkcraft* (Kiroku Eiga); *Agriculture Cooperative* (Shin Bunka Eiga); *Noh* (Kamakura N-K).

#### INTERNATIONAL MOTION PICTURE CO., INC.

Katakura Bldg., 4th Floor, Kyobashi, Chuoku,  
Tokyo. Phone: 281-5778

Date of Organization: 1952

Ian Mutsu, *President*  
Shokichi Mogami, Suga Mutsu, Monosuke Umemura, *Directors*

**SERVICES:** Producers of industrial, business films; 35/16 newsreel and documentary assignments. 35/16mm. **FACILITIES:** Full time camera, sound and office staff; own production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Keihin 66* (Ishikawajima Harima Co.); *Copal Eye* (Copal Co.); 750 BPM (Coca-Cola Japan Ltd.); *Japan Screen Topics* (Japanese Ministry of Foreign Affairs); *Kanagawa Calling* (Kanagawa Government).

#### IWANAMI PRODUCTIONS, INC.

2-22 Kanda, Misaki-Cho, Chiyoda-Ku, Tokyo  
Phone: Tokyo 262-3551

Date of Organization: 1950

Isamu Kobayashi, *Managing Director*  
Teizo Oguchi, *Executive Producer*  
Keiji Yoshino, *Executive Producer*  
Takeji Takamura, *Executive Producer*  
Nobuhiro Kawakami, *Treasurer*  
Yuzo Kitahara, *Secretary*

**SERVICES:** Production and sales of documentary, educational, public relations, feature, TV films, slides and photographs. **FACILITIES:** 16/35mm cine cameras; animation stands; 35/16mm projectors; editing equipment; stages, sound studio.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *General Election in England* (Ministry of Home Affairs); *Steel and Agriculture* (Steel Associations); *Fantasy of a Young Couple* (Kurashiki Reyon); *Speed Trial* (Toyota Automobile); *Construction Record of Nuclear Power Plant*.

#### SHU TAGUCHI PRODUCTIONS, INC.

No. 8-1,3-chome, Nishi-Shimbashi, Minato-ku  
Tokyo. Phone: (431) 0461, 4741; (433) 6851

Date of Organization: 1948

Takeshi Kawai, *President-Producer*  
Yasushi Taguchi, *Director-Producer*

**SERVICES:** 16/35mm films, color or b/w for business and industry; sales promotion, public relations, educational, medical, scientific and travelog films. **FACILITIES:** 35mm N. C. Mitchell, Arriflex, Eyemo cameras; 16mm Cine Kodak Special, Arriflex, Nagra III, Bell & Howell Filmo cameras; editing room.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mitsubishi Asphalt Finisher*; *Mitsubishi-Meyer Bottling Plant*; *Mitsubishi NATCO Injection Moulding Machine* (Mitsubishi Heavy Industries Ltd.); *Periodic Peritoneal Dialysis* (Morishita Pharmaceutical Co. Ltd.); *Fujica Single-8 Fuji Photo Film Co. Ltd.*

## STUDIOS: AUSTRALIA

#### ARTRANS PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest,  
Sydney, New South Wales

Phone: 40-9311; Cable: Artfilm Sydney

Date of Organization: 1956

**Branches:** 218 High Street, Kew, Victoria, Melbourne, R. Rawson, in charge; 229 West 43rd Street, New York 36, N.Y., M. Callaghan, *International Representative*; R.T.V. International, Inc. 405 Park Ave., N.Y.

J. H. M. Oswin, *General Manager*  
L. Becker, *Manager*  
R. Hannam, *Assistant Manager*  
B. Fletcher, *Sales Manager*  
A. Ezard, *Senior Producer-Director*  
A. R. Litchfield, *Mgr., Documentary Devel.*  
G. Lowry, *Manager, Prod. Facilities*  
C. Woolveridge, *Art Director*  
A. Allen, *Chief of Sound*

**SERVICES:** Feature, TV program productions, TV commercials and theatrical advertising films, documentary, training and industrial films. Equipped to handle film, videotape, animation production. **FACILITIES:** 36/16mm film production equipment. Mitchell BNC, Arriflex cameras; Oxberry optical printer and animation camera; Westrex, Magnasync sound equipment. Sound stages, lighting, etc. Videotape installation—3 Ampex recorders with selective editing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Snowy Spectacular* (Rothmans of Pall Mall Ltd.); *Ours to Share* (Associated Stock Exchange of Australia); *New Frontier* (West Australian Govt., Shell Co., Conzinc Rio Tinto, Wesfarmers, MacRobertson, Miller Airlines); *Why Take a Chance?*; *A Big Country* (Alcan Australia); *Password Precision* (Amalgamated Wireless Valve Co.); *King Gee* (King Gee Co.); *Queensland Spectacular* (Ansett Airlines & Queensland Govt.); *Defective Vehicles* (N.S.W. Dept of Motor Transport).

#### AUDIO VISUAL PROMOTIONS PTY. LTD.

77 Pacific Highway, North Sydney,  
New South Wales

Phone: 929-7133

Branch Office: 598 St. Kilda Road, Melbourne,  
Victoria Phone: 51-6764; Mr. John Hitchens,  
*Sales Manager*

Date of Organization: 1961

James Finnegan, *President, Exec. Producer*  
Shirley Finnegan, *President, Exec. Producer*  
Ronald Sheward, *Writer-Director*  
Tony Eden, *Art Director*  
Barry McHolme, *Business Manager*  
Margarita Sheward, *Artist*  
Peter Kinder, *Cameraman*

**SERVICES:** Sound slidefilms, motion pictures for public relations, sales promotion, dealer and sales training, education, sales meetings and technical training and selling. Fairchild 400 Rear View MK IV, MK V 8mm and repeater movie projector distributor. Sole Aust. distributor Elco Mastermatic tape filmstrip projector, Wilson overhead projector. **FACILITIES:** Linhof and Nikon; A. V. P. animation stand; lighting for studio and location photography; studios, dark rooms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Selling Spirit* (Lincoln International (Aust.) P/L; *Project People* (L. J. Hooker); *SLIDEFILMS: Thibenzole Cattle Story* (Merck Sharpe & Dohme (Aust.) P/L; *Success By Design* (Australian Design Council); *Invisible Glove Story* (Parke Davis & Co.); *N.P.K. For Record Profits* (Australian Fertilizers); *Borg & Beck Clutch Story* (British Automotive Industries); *Profit Through Printed Tape* (Minnesota Mining & Manufacturing); *The '66 Sizzle Campaign* (Tip Top Bakeries).

**Kodak**  
TRADEMARK

## What do you get by going Eastman all the way?

You get a *complete* system of color motion picture products. Each element—shooting stock, intermediate, print film and chemistry—is designed to do a specific job. All are designed to work together, beautifully. And you get much more than just product. You get the personal service of our field engineers, who are backed by the engineers and scientists in our laboratories. When you rely on Eastman, you get a total concern for the unqualified success of your entire production.

### EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404—GL 7-5211; CHICAGO: 1801 West 22nd St., Oak Brook, 60521, 312—654-0200;  
DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3121; HOLLYWOOD: 5735 Santa Monica Blvd., 90038, 213—464-6131;  
NEW YORK: 200 Park Ave., 10017, 212—MU 7-0980; SAN FRANCISCO: 325 Van Ness Ave., 94119, 415—776-6055



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125 Hyde St., San Francisco, Calif. 94102

Educational, documentary scientific, public service productions from script to screen. Filmstrips and TV commercials.



**EDUCATIONAL FILM PRODUCTIONS**

10832 Margate Road

Silver Springs, Maryland 20901

(301) 593-3380

## STUDIOS: AUSTRALIA

(CONTINUED FROM THE PRECEDING PAGE 196)

### ROY A. DRIVER & ASSOCIATES

31 Agnes Street, East Melbourne, Victoria, Phone: 63 1956

Date of Organization: 1910

R. A. Driver, *Managing Director, Producer*  
G. M. Driver, *Director*  
J. T. Driver, *Director*

SERVICES: 16mm and 35mm production service for industrial, sales promotion, public relations, educational and training films, colour and b&w. FACILITIES: Production; scripting; recording and editing facilities. 16mm and 35mm laboratory service.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *7th Australia Jamboree* (Boy Scouts Association); *Insulator Testing* (State Electricity Commission); *The Pug Dog*; *The Poodle*; *Samoyed Dogs* (Kennel Control Council); *Christmas Carols* (Royal School of Church Music); *Prodigal Son* (Religious Film Society).

### PERIER FILM PRODUCTIONS PTY. LTD.

24 Jamison St., Sydney, New South Wales, Australia

Phones: 27-6527; 27-4049

Date of Organization: 1947

Reg. Perier, *Managing Dir./Prod. Dir.*  
Mildred Flynn, *Director/Exec. Producer*  
Julian Gibson, *Film Editor*  
Lana Nicholson, *Colour Transparencies*

SERVICES: Producers of 16mm documentary, education, business and TV films; 35mm filmstrips and transparencies. FACILITIES: Sound studio and editing facilities, 16mm photographic and magnetic sound recording equipment; full range still cameras.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Crossroads Alice* (Castrol Ltd.); *Two Against Time* (British Motor Corp. Ltd.); *Lucas Heights* (Aust. Atomic Energy Comm.). TV COMMERCIALS: for Castrol Ltd. (Coudrey-Campbell-Ewald); Sunbeam Corp. Ltd. (Pitt & Associates); Liberty Trading Co. (Steele, Kain, Kelly, Paton); B.M.C. Corporation (S. Polkinghorne & O. Stevens).

## "LATE" LISTINGS

Additional studio data material received after closing date of preceding sections.

### FOCUS PRESENTATIONS, INC.

400 Park Ave., New York City, New York  
Phone: (212) 421-0870

Date of Organization: March, 1965

Eli Feldman, *President*  
David Wedeck, *Vice President, Treasurer*  
Chris Ishii, *Vice Pres.-Director*  
Max Katz, *Director*  
Alfred Califano, *Vice Pres., Production Mgr.*  
Michael Weil, *Chief Film Editor*

SERVICES: Live action, industrials and animation. Commercials and TV programming. FACILITIES: Creative department, studio, animation, print service.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Downy Fabric Softener (Procter & Gamble Grey Advtg.); Fruit Life Savers (Beech-Nut Life Savers Benton & Bowles); Washers (Westinghouse/McCann-Erickson); Almond Joy, Clusters (Peter Paul Dancer Fitzgerald & Sample); Savings & Loan (Savings & Loan Association/McCann-Erickson).

EDITOR'S NOTE: Other "late" listings received after presstime as well as omissions and corrections will appear in the First Production Review Supplement pages, scheduled at mid-year.

### HAROLD MANTELL INC.

505 Eighth Ave., New York, New York  
Phone: (212) 549-5245

Date of Organization: 1949

Harold Mantell, *President*  
Marianne Mantell, *Vice President*  
Richard Ader, *Secretary*  
Ernest Sommer, *Treasurer*

SERVICES: Production of motion pictures and sound slide films, and integrated text and instructional materials. FACILITIES: Production facilities and equipment for production of professional 16/35mm motion pictures: screening room, studio, audio control room and editing rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *With Each Breath* (N.Y. State Department of Health); *Rebirth of Jonny* (Metromedia Television Network); *Secrets of the Desert*; *The Brave Boys* (National Educational Television); *To Open A Door* (U.S. Public Health Service); *Oral Sepsis—The Unseen Problem* (Johnson & Johnson); *The Woman in Question* (American Cancer Society); *Emergency 77* (Metropolitan Life Insurance Co.); *Town Against TB* (Lederle Laboratories).

### STARK-FILMS, INC.

537 N. Howard St., Baltimore, Md.

Phone: (301) LE 9-3391

Date of Org. 1920; Incorporated 1966

Milton Stark, *President*  
Robert Stark, *Vice-President*

SERVICES: Documentary film production in 16mm. FACILITIES: Small studio; equipment for location shooting.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hold High the Torch*; *The World Is One* (1960 Olympic Games); *Physically Fit* (American Dairy Association). Four films in production on world traffic, children, ancient Olympia.

### LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, B.C.  
Phone: 988-2755

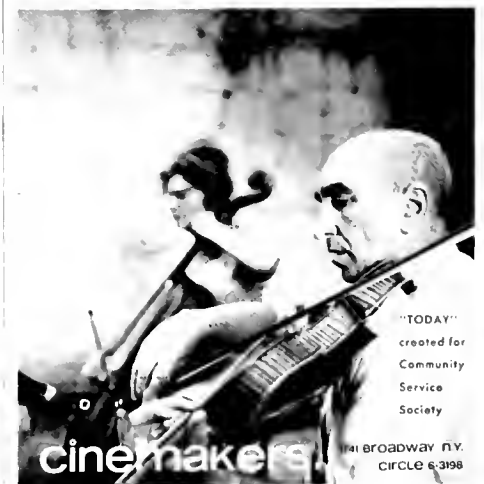
Date of Organization: 1947

L. M. Parry, *President-Producer*  
E. H. Parry, *Secretary-Treasurer*  
R. J. G. Richards, *Solicitor*

SERVICES: Motion picture production, industrial, films, feature films, television programming, packaging. FACILITIES: Offices and studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Challenge in the Rock* (Mining Assn. of B.C.); *Stellako Log Drive* (International Salmon Commission). News-Clip Series for T.V. (B.C. Hydro). Scripting and Packaging (3 features).



cinemaker  
"TODAY" created for Community Service Society  
181 Broadway N.Y. CIRCLE 6-3198

# REPRESENTATIVES OF THE FILM MANUFACTURERS

## AGFA-GEVAERT, INC.

275 North Street, Teterboro, New Jersey

Phone: (201) 255-4100

Sales Manager, Professional Cine Products, Irwin B. Freedman.

### Atlanta

F. Cole, 1019-C Collier Road, N.W., Atlanta, Georgia; Phone: (404) 355-7450

### Boston

E. Newman, 440 Totten Pond Rd., Waltham, Mass.; Phone: (617) 891-5430

### Chicago

Al Blais, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: (312) CO 7-9100

### Cleveland

6900 Granger Rd., Independence, Ohio; Phone: (216) 524-3801

### Dallas

Jack Gilbert, 1355 Conant St., Dallas, Texas; Phone: (214) ME 1-7290

### Denver

R. Bennett, 5225 East 35th St., Denver 7, Colo.; Phone: (303) 388-9261

### Los Angeles

George Alexander, Phil Singer, 1025 Grand Central Ave., Glendale, Calif. 91201. Phone: (213) 246-8141

### San Francisco

W. Hughes, 1455 Rayshore Blvd., San Francisco, Calif. 94124; Phone: (415) DE 3-7569

## GENERAL ANILINE & FILM CORPORATION

140 W. 51st St., New York, N. Y. 10020

Phone: (212) JU 2-7600

R. C. Van Winkle, National Sales Manager

L. W. Jennis, Product Manager

### REGIONAL AND DISTRICT SALES OFFICES

#### Northeastern Region

P. J. Daly, Regional Manager; J. D. Barry, District Manager, 140 W. 51st St., New York, N.Y. 10020. Phone: (212) JU 2-7600; W. F. Schlag, District Manager, 240 Uni-

## A Reference Listing of Field Offices & Technical Specialists of Leading Film Manufacturing Companies in the United States

versity Ave., Westwood, Mass. 02091. Phone: (617) 329-1550; H. P. Christman, District Manager, 1601 Lydel Rd., Cheverly, Md. 20781 (Washington, D.C. District). Phone: (301) 322-3130.

### Central Region

W. D. Hopkins, Regional Manager; P. Stadler, District Manager, 4255 W. Touhy Ave., Chicago, Ill. 60646. Phone: (312) 679-2300; S. C. Davis, District Manager, 2524 Spring Grove Ave., Cincinnati, Ohio 45214. Phone: (513) CH 1-5100; H. W. Cost, District Manager, 12650 Westwood Ave., Detroit, Mich. 43223. Phone: (313) BR 3-8410; E. J. Dower, District Manager, Kansas City, Kansas.

### Southern Region

P. V. DeGraff, Regional Manager; J. H. Farnham, District Manager, 2925 Avenue E East, P.O. Box 68, Arlington, Tex. 76011; Phone: (817) CR 5-4411; W. L. Fagan, District Manager, 1219 Williams St., N.W. Atlanta, Ga. 30309. Phone: (404) TR 6-0351.

### Western Region

L. H. Purcell, Regional Manager; P. T. McNaughton, District Manager, Los Angeles District, 525 E. Imperial Highway, P.O. Box 626, La Habra, Calif. 90631. Phone: (714) LA 6-6601; W. H. Metzger, District Manager, 206 Utah Ave., S. San Francisco, Calif. 94080. Phone: (415) JU 9-6500.

### Canada

G. F. Ashmore, Vice President & Sales Manager, General Aniline and Film (Canada) Ltd., 2403 Stanfield Rd., Cooksville, Ontario. Phone: (705) 277-0381.



## E. I. DU PONT DE NEMOURS & CO.

### Photo Products Department

Wilmington, Delaware 19895

L. A. Lundgaard, Director, Marketing Division

F. B. Astley, Director, X-ray & Motion Picture Markets, Sales Division

M. J. Yates, Planning & Tech. Serv. Asst., Motion Picture & Aerial Markets

## DU PONT PHOTO PRODUCTS:

### Regional Sales Offices

#### Southeastern

W. M. Springer, Jr., District Manager. C. A. Perry, Jr., Field Sales Manager, 1737 Ellsworth Industrial Drive N. W., Atlanta, Georgia 30325. Phone: (404) 355-1230.

#### Northwestern

F. G. Headley, District Manager. W. J. Cannon, Field Sales Manager, 380 Allwood Rd., Allwood Station, Clifton, New Jersey 07012. Phone: GR 3-4004, WAtkins 4-3100 (for N. Y. use). Technical Representatives: J. N. Bennett, J. T. Dougherty, New York, N.Y. Phone: (212) 971 4777.

#### Midwestern & East Central

W. D. Baker, District Manager. D. F. Jones, R. E. Nase, C. S. Gates, Field Sales Managers, 6161 Gross Point Road, Niles, Ill. 60648. Phone: (312) 222-5050.

#### Southwestern

H. B. Ruble, District Manager. J. W. Blocher, R. A. Falcinelli, Field Sales Managers, P.O. Box 10486, 3120 Commonwealth Drive, Dallas, Texas 75247.

#### Western

M. A. Hatfield, District Manager. L. E. Barron, R. E. Wayrynen, Field Sales Managers, 7051 Santa Monica Blvd., Los Angeles, Calif. 90035. Phone: (213) 469-5147. Technical Representatives: R. L. McCallister, San Mateo, Calif., Phone: Diamond 2-2822. W. A. Cushman, W. R. Holm, Los Angeles District Office.

#### Washington, D.C.

A. F. Davis, Manager, 415 Second St., N.E. Wash., D.C. 20002. Technical Representative: F. W. Gerretson, Washington, D.C. Phone: (202) 547-3124.

### Refer to Advertising Pages

The bold star (★) appearing above the listing data of a film manufacturing company on this page refers to useful advertising data appearing on display pages of this company elsewhere in the 17th Annual Production Review issue. Look to the pages of BUSINESS SCREENS for these added references.



## EASTMAN KODAK COMPANY Motion Picture and Education Markets Division

General Offices: 343 State Street, Rochester, New York 14650  
Phone: (716) 325-2000

D. E. Hyndman, General Manager  
East Coast

K. M. Mason, Sales Manager, 200 Park Ave., New York, N.Y. 10017. Phone: MUrray Hill 7-7050. AC: 212.

Local Distribution Point:  
5315 Peachtree Industrial Blvd., Chamblee, Ga. 30005. Phones: GLeendale 7-5211 12 13. AC: 404.

#### Midwest

J. H. Maynard, Sales Manager, 1901 W. 22nd St., Oak Brook, Ill. 60523. Phone: (654) 0200. AC: 312.

Local Distribution Point:  
6300 Cedar Springs Rd., Dallas, Tex. 75235. Phone: FLeetwood 1-3221. AC: 214.

#### West Coast

W. L. Farley, Sales Manager, 6677 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: 464-6131. AC: 213. Local Distribution Point: 3250 Van Ness Ave., San Francisco, California 94119; Phone: 776-6055 AC: 415.

#### Hawaii

C. A. Stevens, Sales Manager  
1065 Kapiolani Blvd., Honolulu, Hawaii 96807. Phone 566-111 AC: 808



## METRO/KALVAR, INC.

745 Post Road, Darien, Connecticut 06520

Phone: (203) 655-8209

N. R. Bacon, President

A. W. Hall, Jr., Director, Marketing

R. B. Lindemeyer, Director of Operations

Engineering Office: 10202 West Washington Boulevard, Culver City, California 90232. Phone: (213) 570-3311. Ext. 366

K. W. Scott, Director of Development

W. I. Vance, Chief Engineer

Services: Manufacturers and distributors of equipment and film for the motion picture and television industries.



## Some Criteria for the Successful Film Script

by John Bancroft

**M**OST INDUSTRIAL SCREEN WRITERS are asked sometime during their careers, "When is the film writer at his best?"

My first inclination is to answer that question with another, "By what, or by whose, criteria?"

First of all, we must assume that the question refers to the creation of a "good" script, from which, subsequently, a "good" film is produced.

For theatrical screen writers, a good film is one that either generates good box office or wins an Oscar or some equally-renowned accolade. Sometimes, happily, the plaudits of both are achieved.

The business screen writer, however, usually has even more audiences to please — or to appease. Quite often, he must *try* to write for the producer's salesman, the producer's production personnel, the sponsor's production supervisor, the sponsor's top management and the sponsor's intended audience — to say nothing of the judges at innumerable "film festivals". Very often also, each of these "audiences" has a different criteria for judging the quality of the script and the resultant film.

For some, visual continuity is of no consequence. For others, the visuals are merely to attract the eye while the narration attempts the whole job of communication. Grammarians forget that the spoken word and the printed word must often be different in form in order to achieve equal effectiveness. In filmstrips, one sponsor will condone 20 to 30 second frames, whereas long ago the Navy standards insisted upon visual changes at least every 6 seconds.

And, in general, there is a dearth of feedback which could help establish workable, realistic standards. Certainly, a sponsor is delighted when tangible results are achieved from the showings of his film. But he has no way of knowing how much better they might have been with a better film. And he is quick to condemn a film which does not get the desired results — regardless of how much warping of the script may have occurred since its inception.

Of course, every writer has some standards by which he works. And almost every writer will compromise those standards — simply because he has to make a living. Also, every writer is different. As only *one* writer, I can only offer

the conditions which permit *me* to do what in my opinion is my best job.

First, I must have a thorough *understanding of the message* to be communicated — along with the reason for its communication.

Second, I need to know to *whom the message will be directed*. I need to know as much as I can about the audience so that, in theory, I can become "one of them". In this sense, writers ought to be actors, as well.

Finally, I would like *the freedom to structure the communication of the particular message to the particular audiences* via the film medium by using the best of my accumulated knowledge of both the medium and the basics of communication. I want the script

to have a high degree of assurance that . . .

1. The audience is "tuned in".
2. That they are receptive.
3. That they are motivated.
4. That they understand.
5. That they are convinced.
6. That they will act.

Of course, anyone who can *guarantee* those objectives is on his way to being a millionaire in a very short time.

I want the visuals in my script to reinforce the narration — and vice versa. I want them sufficiently strong so that when the film is run silently after a sound showing, the message will be effectively recalled. (Maybe all of us screen writers should be required to write at least one silent film a year!)

Few writers, in my opinion, rarely have complete freedom to follow the dictates of their experience and particular criteria. Sup-

pose, however, that some general, basic criteria could be formulated and accepted by *all* concerned. And suppose that writers were permitted to do their best according to this standard. Then I would suppose that we would have much better writers and much better films. Then writers would have to measure up or fall by the wayside. And sponsors would have to conform to something other than their own opinions. •

### FILMS TO HELP OUR CITIES (CONTINUED FROM PAGE 110)

—Who should sponsor the series?

No single corporation perhaps could justify it. But could not a major bank sponsor the finance films? The American Bar Association . . . the legal films? A major materials and/or electrical apparatus manufacturer . . . the code revision series. An architectural association . . . the zoning films? And so forth.

I admit that assembling such a patch quilt sponsorship would be a backbreaker.

Why not the U. S. government? Because it's too short a step from consulting to directing. The government itself probably recognizes this and refrains.

There is one other way. Certain industries have on occasion each had the opportunity to advance the nation by a major tour de force: railroads opening the West; merchant shipping transporting America across both oceans in World War II; automotive giving us a vigorous economy; aerospace industry . . . coming from behind to leadership in space.

Expediting the sweeping rebuilding of Downtown U.S.A. would be the equal of these. And what that needs right now . . . is our industry . . . the movie makers.

Could our twenty major U. S. film producers . . . and our twenty most experienced script writers . . . each pick up five percent of the job . . . just for the privilege of being in business in U.S.A.?

Could a film distributor furnish centrally located screening rooms as the "Urban Renewal Resource Film Center"?

Could Editor Ott Coelln, who gave us writers this platform, see that "The Center" was fully publicized to all city governments?

If our industry did dramatically expedite a sweeping national downtown renewal, would it receive awards and thanks?

No. Just bigger jobs. •

# a new source for superior motion picture services: **MANHATTAN EFFECTS, INC.**

- optical effects for motion pictures and TV commercials ■ motion picture titling ■ motion picture animation and filmographs
- blowups and reductions for all size film formats ■ Cinemascope and Techniscope unsqueezing

SERVING YOU WITH quality control standards unmatched in the industry, plus carefully-selected trained personnel and extensive facilities for truly professional results. New ideas — for startling new visual effects — are a way of life at MEI



Write or call Bernie Barnett for price list

**MANHATTAN EFFECTS, INC.**

321 West 54th Street, New York, New York (212) 765-0930



## Schooled in Safety:

(CONTINUED FROM PAGE 122) and teaching schedules. They can be shown in the conventional way with an 8mm projector, or they can be purchased in plastic cartridges that snap into a special, low-cost projector, allowing both continuous showing without rewinding and stopping at any point for classroom discussion.

8mm, rather than 16mm, film was selected to reduce the cost of the films and the projection equipment to show them. However, 16mm sound films are available to schools that prefer this size.

### Meets a Nationwide Demand

The program began on an experimental basis in four Midwestern states early in 1964. Educators liked the program so well that it was extended nationwide in August. Since then, it has enjoyed a continuing excellent response with even schools in other nations requesting information about the program.

As of 1964-65, there were 17,503 high schools with 2,971,000 students in the country. Of these schools, 11,800 operated fully qualified driver education programs. An overall total of 13,152 schools were providing some form of driver education. Students in schools with fully qualified driver education programs numbered 1,332,000. Overall, students at schools with a driver education program, qualified or unqualified, totalled 1,780,000.

### 200,000 Are Seeing Films

American Oil now has a total of 1,050 sets of films in distribution in these schools. It is estimated that more than 200,000 students see the films every year with about 100 students viewing each film set each semester. In addition, another 150 sets of films are used by court sys-

tems, business and industry, and individual American Oil dealers for showings at schools and service clubs. Seventy-five per cent of film sales are in the 8mm size, equally divided between reel and cartridge; the remainder of sales are in the 16mm format.

Feedback on the films' value has included good suggestions recommending subjects for coverage in the future. Overall, educators have voiced high praise for the film package.

### "New Concept in Visuals"

Dr. Norman Key, executive secretary of the National Committee on Safety Education, said the films are "a new concept in visual presentations for enrichment of the instruction in driver education. They enable students to learn more effectively the basic understandings and techniques which later will mean the difference between safe traffic behavior and aimless guessing."

L. W. Moore, president of the American Oil Company, summed it up this way: "The proved worth of driver education in the nation's high schools was the main reason we decided to support it with our own special film program. Our long-standing support of automobile safety and youth programs tied in perfectly with our new film package." \*

### Corelli-Jacobs Adds 20 Hours to Its DeWolfe Music Library

Corelli-Jacobs Film Music, New York, has added 20 hours of new music to its DeWolfe Music Library. Of special interest to sound studios and industrial film companies is the availability of a large variety of light mechanical, light neutral and opening-closing music that can be used in their own studios. \*

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Joe Slattery (on camera) prepares to give film's audience a tour through the Copp Farm Bacon Bin installation near Fort Wayne, Indiana (see story).

## Agri-Films Aims to Serve Farm Marketers

**T**WO CHICAGOANS have recently joined hands to prove the old adage that you can take the boy out of the country — but not the country out of the boy. Both Cal Dunn (Cal Dunn Studios) and George Owen (George Owen Productions) were born on farms and each has, from time to time, written and produced agricultural films.

Market analysis, however, convinced them that the agricultural industry needed a specialized film group, headed up by farm-oriented people and able to translate sales requirements of ag marketers into needs of their farmer customers in language they understand. The fact that Owen is also a Cornell Ag grad impetus to the decision.

### First "Package" Shows Method

The Agri-Films Division of Cal Dunn Studios was the happy result and a new film package designed for Black, Sivals & Bryson, makers of grain storage, livestock housing and feed equipment reveals a method of selling and production worthy of study.

The total package consists of one 15-minute motion picture designed to introduce a new product at the recent Farm Progress Show, plus a 25-minute film for general distribution (covering all equipment elements) and three 15-minute slidefilms slanted at (1) investors, (2) farmers, and (3) dealers. There are also three TV spots, a selection of brochures for giveaway use at film showings and a live stage presentation which drew Farm Progress Show audiences to hourly screenings of the film.

### Advance Planning Cut Budget

Key factor behind all this was the pre-production planning which made it possible for clients to achieve considerable budget savings.

The Farm Progress Show film

featured Joe Slattery taking direction from off-screen narrator Alex Dreier. It proved its effectiveness by drawing more than 2,000 interested farmer prospects away from the show to visit a nearby BS&B installation.

The longer film featured Dreier on-screen and included a 10-minute "lift" from the Slattery picture. Pre-production planning and writing also made possible the shooting of stills for the three slidefilms simultaneously with modern pic-

ture work. TV spot scripts also dictated duplicate shooting for the series. And the brochures were largely script "lifts" which provided take-home impact on key features on the screen.

\* \* \*

## The Gold-Plated Courier — How It Helped Build Teletrans Sales

☆ Its user calls an audiovisual selling tool one of the most important assets to his rapidly-developing business. A sound slidefilm (filmstrip) projected on a LaBelle Courier helped Thomas A. Murphy, executive vice-president of Teletrans Corporation, of Detroit, open a billion-dollar transportation market within recent months.

As a result, Murphy has had his Courier gold-plated. "I would also have had it mounted on a pedestal in my office," he noted, "but it's too valuable, I'm using it all the time." These decisions, he believes, were directly aided by the film presentation:

American Airlines has awarded Teletrans a major contract to develop an automatic baggage handling system for airports; on January 24th, the Air Transport Association (ATA) voted unanimously to invest \$100,000 in the project to extend it to all airlines. And on January 17th, the Detroit City Council voted to supply funds for a preliminary study by Stanford University on the use of the fantastic Teletrans rapid transit system in Detroit.

"We had to sell something that didn't yet exist," explains Murphy. "The Teletrans urban transportation system is so new and radically different in concept that we looked for the most advanced communications methods to put it across person-to-person. The battery-operated Courier was just right. It made the unbelievable story of the Teletrans system of rapid transit believable and never missed a fact or figure at any of its many showings."

A Teletran rapid-transit station is pictured in scene from firm's sound filmstrip. System automates passenger travel via automated Teletrans.



Newscaster Alex Dreier narrates "Systems Farming With BS&B" on the sound stage at Agri-Films. . .

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## New Color Tape-to-Film Transfer Process

**T**HE TECHNICOLOR CORPORATION has announced plans for immediate production of color film transfers from video tape "with full broadcast quality." A new color tape-to-film transfer process which the company noted as "climaxing years of research" was described by Paul W. Fassnacht, president and chief executive officer, as the prelude to "a whole new field of color film usage

of videotape photography — with the mass savings of color film duplication.

The Technicolor process, he said, will transfer video tape to



Joseph E. Bluth, vice-president and general manager, Vidtronics Division of the Technicolor Corporation.

35mm, 16mm, 8mm and the new Super-8 color film, the latter two sizes for use with Technicolor's cartridge-loading "Instant" portable motion picture projectors.

### Film Producers Will Benefit

Producers of commercials for television, their agencies and producers of sales, educational, promotional and institutional films, all will be benefited by the Vidtronics tape-to-film system, he concluded. The new process was unveiled at a press conference. •



Paul W. Fassnacht, president of the Technicolor Corporation.

for networks, producers, sponsors and syndicators who can now place their color tape product on film and distribute it throughout the world."

Joseph E. Bluth, vice-president and general manager of Technicolor's Vidtronics Division, under whose supervision the process was developed and perfected, described the transfer method as "a marriage of an electronic process to Technicolor's print processing manufacture techniques, which allows maximum quality possible to be recorded on color film from video tape."

### Details of the New Process

Bluth explained that the transfer system basically involves breaking down a video tape into its red, green and blue images and recording them separately. These images are specially enhanced electronically before processing. Technicolor then registers the separations to produce a quality composite print by integrating the components into the final release print.

Calling it a "major step forward," Bluth further noted that the Vidtronics system "allows greater flexibility in the present and future planning of TV programming requirements, permitting producers to take full advantage of the economy and speed



**"We were talking about good scriptwriters and the name Starbecker came up"**

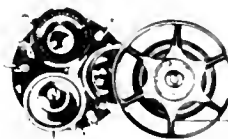
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Extra copies of this 17th Annual Production Review are available while the supply lasts at \$2.00, sent postpaid if check accompanies the order. But you also get seven additional copies, including the Production Service Annual fall, 1967 with a full year's subscription at only \$3.00 a year.

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**"The Rest of Your Life" a Fine Pre-Retirement Planning Picture**

☆ The years of retirement from business or industry are a subject of widespread interest to increasing millions of Americans who must face this fact-of-life. Feelings of guilt and anxiety arise even before retirement; what's going to happen to "me" with all that time on my hands?

The Mayor's Commission for Senior Citizens in Chicago has made a valuable contribution in this key area with a new 28-minute color motion picture, *The Rest of Your Life*, produced by Gil Altschul Productions, Inc. Not just a picture but an integrated campaign which includes posters and a tie-in booklet, this Pre-retirement Planning Package was premiered to concerned groups on January 26.

**Four Major Planning Areas**

The film emphasizes the need for careful planning in four major areas: income, health, housing and new activities. It documents the growing need for the services of retired persons on citizens' commissions and in community organizations and volunteer activities. As the narrator describes says:

"Retirement, properly planned, can be anticipated as an opportunity to embark on a second career, a chance to grow in new interests, to find new avenues of creativity, with the knowledge that *activity itself is an essential ingredient for successful living.*

"The greatest gift is time. And a gift of time — for which no payment is expected — is precious indeed."

**These Firms Provided Funds**

All-out cooperation by Chicago industrial sponsors made the film program possible. Companies whose grants underwrote *The Rest of Your Life* include the First Federal Savings and Loan Association of Chicago, United Air Lines and Carson, Pirie Scott and Co., large

**Useful New Pictures in the Month's News**

Chicago retailer, C. Virgil Martin, president of Carson's, served as host for the film's well-attended world premiere in that store.

National distribution of the Pre-retirement Planning Package is

being handled by the Industrial Relations Center of the University of Chicago. It's one of the most useful subjects to enter the field in '67!

\* \* \*



The man who retired without making plans finds that his wife needs no help with the household tasks.

**DuKane Releases Sound Filmstrip on Best Methods of Production**

☆ Release of a new 12-minute sound slidefilm (filmstrip) which documents the effectiveness of audiovisual techniques in general and then emphasizes, with sound effects, cartoons, color photography, narration and background music, the ingredients which provide successful use of this medium, has been announced by the Audio Visual Division of the DuKane Corporation.

Titled, *The Sound Filmstrip System — The Method*, the sub-



DuKane film makes case for audiovisual communication in general; and sound filmstrips in particular.

ject takes viewers through all phases of production; script, photography, art, recording and direction. Also presented are the economics of the medium and its distribution, as well as suitable projection equipment for varying size groups, from a single viewer to large audiences of 2,000 or more.

As case histories, the film includes sequences from a Brunswick Corporation production used to instruct beginning bowlers and from a Rockwell Standard Jet Commander sales film which dramatizes the importance of time through the sound of a ticking clock as it speeds up with increasing urgency as the narration unfolds.

Companies, trade groups and others interested may obtain the sound subject for viewing without charge through local DuKane audiovisual distributors or by direct request to the Audio Visual Division, DuKane Corporation, St. Charles, Illinois 60174.

\* \* \*

**American Bible Society Film Traces 150 Years of Its Work**

☆ A 51-minute color motion picture, *Faith for Every Frontier*, observes the 150th anniversary of the American Bible Society as it traces the history of that great organization and the work which it has done in translating, publishing and distributing the Scriptures all over the world.

The 16mm film was produced for the Society by Owen Murphy Productions, New York City, and is narrated by Alexander Scourby. National distribution is being handled by Association Films.

*Faith for Every Frontier* takes viewers from the founding of the Society in 1816 into the following decades of growth and expansion. It highlights the ways in which this international organization is bringing God's Word to millions.

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## SIGHT & SOUND

### Focus on Audiovisual Education at SMPTE's 101st Conference

☆ Education and its use of motion pictures, television and other audiovisual techniques will be heavily emphasized at the forthcoming technical conference of the Society of Motion Picture and Television Engineers in New York.

The conference, the Society's 101st, is set for the New York Hilton Hotel, April 16-21.

A full day of papers on educational techniques, divided between a morning and an afternoon session, is scheduled for Tuesday, April 18. Arrangements for the sessions were made by the Topic Chairman, William L. Millard, Asst. Director, Office of Institutional Research, Rensselaer Polytechnic Institute, Troy, N.Y. Program Chairman of the entire SMPTE conference is K. Blair Benson, of the CBS Television Network in New York.

According to Millard, the education sessions will reflect the increasing importance of audio-visual aids to education and the development and use of film and television systems within various educational complexes.

\* \* \*

### MPO Sales Slightly Higher But Profits Decline in Fiscal Year

☆ MPO Videotronics, Inc., producer of television commercials and audio-visual communications, has issued its Annual Report for the fiscal year which ended October 31, 1966.

The report shows sales for the 1966 fiscal year at \$14,670,383, compared with sales of \$14,641,611 for the previous year.

Earnings after taxes in 1966 were \$238,568 which was equal to 51 cents per share. In the preceding fiscal year net income after taxes was \$476,098, or \$1.02 per share.

MPO is also now involved in the production of full-length feature films for theatrical and TV release. On February 6, the company announced the signing of an exclusive one-year contract with Czechoslovakian Filmexport for Jan Kadar and Elmar Klos, Academy Award-winning directors for *The Shop on Main Street*, to direct a feature film this summer.

The company also manufactures and markets an 8mm sound repeating motion picture projector for sales, training and educational use.

### Form Calvin Cinequip Companies in Kansas City and Philadelphia

☆ Two new companies have been formed to serve the cine equipment needs of business, industry and education. Inventories and franchises of Calvin Cinequip, Inc., of Kansas City and Calvin Cinequip, Inc., of Philadelphia, have been selected to offer users a complete range of professional equipment in all phases of film production and sound recording.

Equipment of both firms is available on a rental and sale basis; the firms also maintain working relationships for production services, processing and release printing.

Gil Davidson, manager of the Kansas City, Mo. facility is headquartered at 1105 Truman Road; Edward P. Maguire, an officer of both companies, is located at the Philadelphia offices — 1909 Buttonwood Street.

\* \* \*

### American International Pictures to Distribute Films for Modern

☆ American International Pictures, Jacksonville, Fla., has joined the Modern Talking Picture Service network of regional film libraries, raising the total to 32 outlets for this sponsored film distribution company in the U.S. and Canada. At least five new releases will be immediately available through AIP.

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### Filmex Forms Tapex Division to Provide Color Videotape Media

☆ Tapex, Inc., a new division of Filmex, Inc., New York, has been formed to provide a total production service to the advertising community, it has been announced by Robert I. Bergmann, president.

Tapex is film-oriented and offers the experience of Filmex personnel from the creative, production and completion departments for the shooting of videotape commercials on Filmex's stages.



Herb Horton: supervises Tapex

Unique operational procedures allow directors and cinematographers complete freedom of expression.

With the use of the latest electronic equipment, including Plumbicon color cameras and high band recorders with velocity compensators, Tapex is producing and delivering color commercials the same day of taping. For more sophisticated approaches, from two to five days are required.

Tapex has installed round-robin multi-channel circuits from sound stages located at 240 East 45th Street to Filmex's receiving and sending antennae atop the Pan Am building to penthouse offices at 300 East 46th Street.

Taping services are available at Filmex, West in Hollywood, and at Filmex, South in Fort Lauderdale.

Herb Horton has joined Filmex as vice president and director of Tapex. Previously, he was

Herb Horton (ctr) chats with Marschalk v.p. Vincent Iole (at left) at shooting of Sprite TV commercial.



with MGM-Video Tape Center as producer, director and account executive. Before that, he was senior producer with J. Walter Thompson.

The new company has already produced spots for the Agency for International Development (for McCann-Erickson) and the Coca-Cola Company (Sprite—for the Marschalk Co.).

The Tapex staff includes: Paul Minor, vice-president, sales; Peter Griffith, vice president, production and Steven Kambourian, vice-president, completion.

\* \* \*

### Tuttle Named V.P. in Charge of Production Service at Filmex

☆ Frank Tuttle has been promoted to vice-president in charge of national production services at Filmex, Inc., New York.

Previously he was vice-president in charge of Filmex, West in Hollywood. Before joining the company in 1964 he headed his own Hollywood production firm and before that was commercial production supervisor with Procter & Gamble.

\* \* \*

### R. J. Rubin Is Vice-President, GM at Rose-Magwood Productions

☆ Jim Rose, president of Rose-Magwood Productions, Inc., has announced the appointment of Robert J. Rubin as vice-president and general manager.

Rubin, a long-time assistant to Barney Balaban, former president and new board chairman of Paramount Pictures, was also vice-president of Paramount Film Distributing Company and more recently assistant to Columbia Pictures president, Abe Schneider.

The company has also announced the formation of Rose-Magwood-Doheny, Inc., with Larry Doheny as president. In addition to his duties as head of the new organization which will be active in the fields of industrial and educational films, Doheny will be on staff at Rose-Magwood Productions as a producer-director.

\* \* \*

### Charles Adams Heads VPI Sales

☆ Charles F. Adams has been appointed vice-president and general sales manager of VPI, a Division of Electrographic Corporation.

He has been an executive in the television industry since 1958, and comes to VPI from the Videotape Center where he was vice-president in charge of commercial sales. Prior to that he was an account executive with MGM.

## Some Notes on the Pursuit of Excellence:

(CONTINUED FROM PAGE 103)

but no one, should take offense. Well, who's to say they're all wrong?

The film writer, then, must cope with more jargon than just his own. He has to translate words from clients and producers into what the words really mean — not necessarily what they impart literally.

The tremendous overflowing of film into our society has worked its own Gresham's law of overabundance. The teen-ager now yawns as he clicks off the next space launch on color television. How do you top Cinerama? So much is happening, sometimes with a large H, that more people get more jaded earlier in life than was ever thought possible.

In this overflowing, themes and ideas, approaches and gimmicks, camera movements and angles, become commonplace in themselves. But a fresh idea, even if it's only partially fresh, retains a certain freedom from cliché that all our gimmickry cannot overcome.

The only trouble is that an idea, any idea, has in it the germs of offending someone, however slight a minority that someone might be. The fresher the idea, of course, the more possibility that it can offend. This is the cross we all bear in film — clients, producers, directors, writers, editors — the whole shebang of us.

I wish I could suggest a cure for this, something that would make it possible for every man-jack of us to express himself fully and refreshingly on film. But most of life is something of a consensus, something of a committee-ization, so film becomes that, too. A camel, it has been said, is a horse designed by a committee.

Still, we who write films — we who want to do little else in life and are probably good for little

else — will congenially and patiently, sometimes with blood on our brows, try to fight this great Truism: ideas are dangerous and fresh ideas are more dangerous than any.

We film writers have a lot to learn. Our successes, let alone our failures, are full of the imperative to keep an open mind, to avoid any hint of smugness whatever the degree of material success.

Our industry has a passion for festivals, for awarding prizes, for issuing press releases on how good we are. This is human enough and American enough. But in our heart of hearts, we're smart enough to know that excellence is always somewhat elusive.

This pursuit of excellence can keep us young. Nothing really good can come from someone who thinks he has all the answers. What we need most of all is a kind of collective instinct among clients and producers, directors and writers, that consensus is not always the answer. Nor, for that matter, is unbridled individualism.

Gimmicks and interplay, coffee-klatches and conferences, middle echelons of command and higher echelons of command, camera tricks and emotional ploys — all are the *infrastructure* of film, the environment of the business.

The real structure is *idea*. Film is primarily idea or film is primarily nothing. The world will little consume nor long remember anything *else*, anything *less*.

My own dictum of film is that anything that can be expressed as an idea can be expressed in film terms. Sometimes it's quite hard, but it's always quite possible. In these terms, audio is never subordinate to visuals nor vice-versa, but both are always subordinate to and serving *ideas*. A film of the Gettysburg Address, for example, would have audio superior to visual, almost certainly — a kind of blasphemy to many film-makers. But it would be the *idea* of such a film that makes this necessary, therefore desirable.

Film is for *us*. We are not for the film. When the medium *becomes* the message, Dr. McLuhan, the message becomes worthless. Cinerama is a 3-inch screen compared to the mind that is stimulated by an idea worth having. •

ED. NOTE: This "open forum" for experienced film writers will be continued in subsequent issues.

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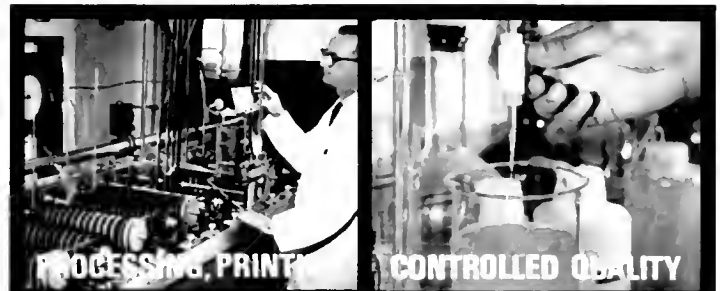
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## Terminate Negotiations for Sale of Pathe's Eastern Lab to Fox

Lawrence I. Weisman, Chairman of the Board and President of Pathe Industries, Inc., has announced that negotiations with 20th Century Fox Film Corp. for the sale to that company of the Pathe Laboratories, Inc. East Coast Laboratory have been terminated.

Mr. Weisman said that after several months of negotiations the parties were unable to agree on the disposition of the large backlog and commitments for motion picture film processing that Pathe has on hand. Pathe's New York laboratory processes approximately 350 million feet of motion picture film each year for major motion picture and television film producers.

Mr. Weisman said that based on unaudited figures presently available he expected Pathe Industries to earn \$944,640 for the 12 months ending Dec. 31, 1966, or approximately 23 cents a share. This represents the highest earnings per share in the last five years.

\* \* \*

## Florman Building a Worldwide Network of Producer Equipment

☆ Arthur Florman, President of F&B/Ceco, Inc., reported from Taipei, Taiwan, that he has appointed Ya Chung Industrial Co., Ltd., 24 Hwai-Ning Street, Taipei, as exclusive agent for F&B/Ceco products and services in Taiwan. This is the second of a worldwide network of agencies which Florman formed during his recent round-the-world trip.

F&B/Ceco, Inc. is also represented in Japan by Doi Works, Ltd., 9 Kawazoe-Cho, Nakano-Ku, Tokyo.

K. C. Woo, president of Ya Chung, also heads the Asia Motion Picture Co. Ltd., as well as several hotels, travel agencies, export-import and manufacturing firms. Mr. Woo says that Taiwan is a prime area for film production because of its favorable subtropical climate, varied topography, inexpensive labor and living costs and wide-spread knowledge of the English language. By making available the stocks of F&B/Ceco motion picture equipment for rental and sale, Ya Chung hopes to attract film makers from all over the world.

Mr. Florman's goal is to set up facilities in all film producing countries not only for local producers, but for location companies

## News Along the Film/Tape Production Line

from other nations. He estimates the cost of transporting production equipment from Hollywood to Taiwan for shooting the recently completed 20th Century-Fox feature, *Sand Pebbles*, at more than \$100,000.

\* \* \*

## MPO Expands Tape Films Kenco Division; Ahto Heads Operation

☆ The Tape Films Inc.-Kenco division of MPO Videotronics has expanded its service operations and moved into new headquarters in the Movielab Building, 619 West 54th Street, New York.

The new space permits TFI to increase its services in print procurement and distribution in both film and tape TV commercials and programs.

Charles Ahto, formerly with

Deluxe Labs, has been appointed general manager and now heads up the entire Tape Films Inc.-Kenco operation, both in New York and the Secaucus, N.J. storage facility and library.

Mr. Ahto will also be responsible for the TFI-Kenco service facility on the West Coast at 140 Universal City Plaza, Hollywood.

\* \* \*

## Bebell & Bebell Now Has ME-4 Ektachrome 35 Film Processing

☆ An ME-4 Ektachrome 35mm reversal motion picture processing service is now being offered by Bebell & Bebell Color Laboratories, Inc., New York.

According to Norman Lars Bebell, president, this is the only commercial film laboratory facil-

ity processing both 16mm and 35mm ME-4 Ektachrome on the east coast. Previously ME-4 Ektachrome 35mm had to go to California for processing.

Mr. Bebell said that the new color reversal processing times will aid producers in getting faster service on duplicate color work-prints without going back to negative. Color reversal camera film permits faster screen tests, faster test commercials, and faster animation tests. It is used when lighting conditions do not allow usage of the slower speed color negative film.

\* \* \*

## Broadcast Students Tour Elektra Studio to Learn Film Techniques

☆ Broadcast advertising students from Pennsylvania State University will visit the New York offices and studios of Elektra Film Productions on April 7 to learn first-hand how a commercial production is made. Conducted by Kim B. Rotzoll, Chairman of the University's Advertising Option, the group will be shown many phases of commercial, industrial and educational movie-making — from storyboard to screening room.

Elektra's president, Sam Magdoff, will also invite an agency executive from one of the accounts he is working with at the time, together with an executive from the client firm to participate in the seminar. All three will address the students, then conduct a question-and-answer session in Elektra's board room.

\* \* \*

## AF Offers "The Gardening Game" Film on Attractive Yard Care

☆ A gardenful of fun ideas for more attractive yard care may be seen in a new 16mm color film, *The Gardening Game*, presented by True Temper Corporation, manufacturer of garden and lawn care tools. The 22-minute motion picture, produced by Dick Roberts Films, with the assistance of Marjorie Dietz, Editor of Home Garden Magazine, is available for free-loans to adult groups, gardening clubs, resorts, and TV stations through the facilities of Association Films, Inc.

In the film, George and Beth Rogers are pictured as a talented, charming young couple with a lovely home, but they are utterly defeated by almost anything that grows until their neighbors, Herb and Helen Adams, show them how to play *The Gardening Game* and make landscaping a truly satisfying outdoor sport.

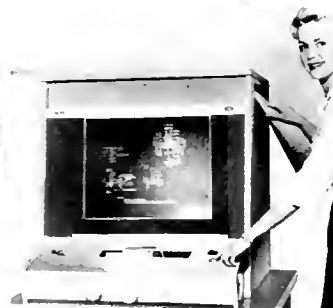
Sharp — Distinct

Full color, Full contrast

Pictures in Average Room Light



Dukane Portable Pictorial Sales Unit



Microfilm Reader-Printer by 3M

Millions of tiny lens on the POLACOAT LENSREEN transmit rather than reflect light. Whether your room has natural or artificial light — or both — LENSREEN assures maximum contrast and easy viewing.

LENSREEN is available in glass, plexiglas, other plastics — may be ordered as material by the square foot.

# LENSREEN

is ideal for  
Sales & Business Presentations  
Exhibits — Displays — Training  
Display of Data & Information

## POLACOAT, INCORPORATED

9725 CONKLIN ROAD • BLUE ASH, OHIO, 45242





Technicolor's Commercial and Educational Division field sales executives pose at main entrance of company's new plant in California at conclusion of recent three-day conference. Pictured (l to r): E. Del Smith, Washington, D. C.; Jack Baigelman, Chicago; Harold Johnson, Detroit; Stephen Blucher, New York; Robert Kreiman, general manager of C&E Division; Earl Ralston, Dallas; Arthur Salkin, Atlanta; Jack Kershaw, International Operations, London; and Kalman Spelletich, manager, Audio-Visual Sales.

#### CHANGING CORPORATION:

(CONTINUED FROM PAGE 121) computer or whether it's some device that's only on the horizon, such as lasers, for instance, and laser technology — whatever this will bring for us — why, if it will do this job better, if it will help us increase our market potential and improve our quality, run a more efficient operation, then I want to be right in there helping make the change."

Fortune Films has recently held a series of previews of *The Era of Radical Change and the Corporation* for leading industrial executives in New York.

Some of the comments by members of these audiences are interesting:

"Your film is stimulating and thought-provoking and will serve as a reference point in our thinking." — Fritz C. Hyde, Jr., President, Revere Copper and Brass.

"All of us found your film interesting and impressive. We have already begun a series of showings throughout the company." — David L. Luke III, President, West Virginia Pulp and Paper.

"The pace of change is indeed a major challenge to business today. I like the way your film doesn't just view with alarm but suggests answers." — Ralph E. Ablon, President, The Ogden Corporation.

Prints of the 27-minute color film are available to business men and to colleges on short-term free loan from Fortune Films, Time & Life Building, New York, N.Y. 10020.

Armco Steel Corporation is, of

course, showing the film to employees, stockholders, colleges, customers and the financial community.

\* \* \*

#### Mutschmann Films Re-Locates Studio. Offices at Frazer, Pa.

✧ Mutschmann Films, formerly of Paoli, Pa., has relocated its studios and offices at 520 Lincoln Highway, Frazer, Pa.

\* \* \*

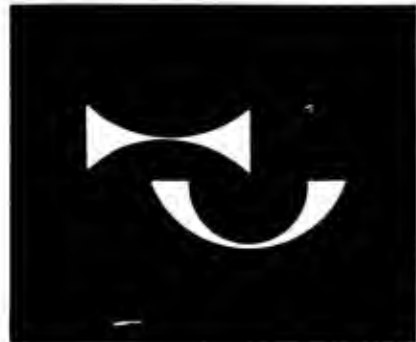
#### Federal Home Loan Banks' Story: "S100 Million a Day"

✧ The relationship of the Federal Home Loan Bank system to the nation's savings and loan associations — the role they play in helping rebuild after disasters are graphically told in a new 26-minute color film, sponsored by the system and produced by MPO Productions.

It was premiered last month at Board meetings with directors and presidents of the Federal Home Loan District Banks. The film, lensed throughout the U.S. (including Alaska and Puerto Rico) shows the effects of a tornado in Topeka, Kansas and the part banks played in rebuilding. The Alaskan earthquake and rebuilding there is also presented.

Julius Potoesny directed and Gus Eisenmann produced for MPO. The original score was composed, arranged and conducted by Ray Martin. Ray Scott did the narration. Film is available to colleges, TV and adults. •

*the mark  
of distinction  
in business films*



We exist to serve you through the medium of film in a manner unexcelled . . . and in a scope unlimited. No matter what or where your setting needs to be, we can reach out and provide the best talent and the best facilities for the job of producing creative and outstanding motion pictures or slide films. Over the years we have served an imposing list of clients, most on a repeat basis. We would welcome the opportunity of discussing your film needs.

#### HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue • Park Ridge, Illinois

Area Code 312 698-3331

For the finest in audiovisual production and equipment, refer to these bigger, better pages of the industry's leading source: **Business Screen**.

*move your products*

with **DUKANE VISTA-SELL**



Put "action" into your point of purchase sales program.

Capture your prospect's interest and present your sales message where the customer makes his buying decision. Increase your sales with an exciting "Vista-Sell" display that puts COLOR, MOTION and ACTION into your product story. Easy to operate . . . runs and repeats continuously.

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**DUKANE CORPORATION**  
AUDIO VISUAL DIVISION  
DEPT BS-27A ST CHARLES, ILLINOIS 60174  
PHONE 312-584-2300



Ken Jones, new sales manager at CFI, with credit chief Don Gault.

### Top Executives in New Positions at Consolidated Film Industries

Executive appointments made by Sidney P. Solow, president of Consolidated Film Industries, have brought Ted Fogelman the post of vice-president in charge of production. He is also laboratory superintendent at the Hollywood-based plant. Fogelman began his career at CFI as a maintenance and clean-up man and rose through various jobs to become head of its 16mm division.

Edward H. Reichard, who joined the engineering department at CFI's Fort Lee, New Jersey plant in 1933, has been appointed vice-president in charge of engineering and chief engineer of CFI.

Ken Jones, formerly credit manager, has taken over as sales manager and will also supervise operations of the credit department, now headed by Don Gault. Stephen S. Boskin has joined CFI's public relations department as expansion of the laboratory, begun last year, continues.

\* \* \*

### Greenebaum Elected President, Board Member of Panacolor, Inc.

The election of Charles L. Greenebaum as president and a member of the board of directors of Panacolor, Inc., has been announced by chairman Harry Harris. Greenebaum was formerly a vice-president of the Hertz Corporation and general manager of Hertz Rent-a-Car.

The firm is currently engaged in perfecting a new audiovisual motion picture film system and in processing motion picture release prints for theatrical use. Panacolor executive offices are located in New York City and the company maintains laboratories in Lodi, New Jersey and Hollywood, Calif.

\* \* \*

### George Wyland Heads Creative Services as V.P. at Filmex, Inc.

George Wyland has joined Filmex, Inc., New York, as vice-

## the screen executive

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Ted Fogelman, CFI vice-president and the production chief.



Edward H. Reichard, v.p. who heads CFI engineering staff.

president and director of creative services. Robert I. Bergmann, president, made the announcement last month. Mr. Wyland's responsibilities in this newly created position lie mainly in the Business Film Division, in addition to con-

sulting in other creative areas of the company.

Since 1962, he has been with Fuller & Smith & Ross, Inc., as vice president and creative director of the Television Department. He headed his own creative coun-

seling service, and has worked with Filmex on a number of documentary and industrial films.

\* \* \*

### Warrington to Business Theater Staff of Jam Handy Organization

Jamison Handy, president of The Jam Handy Organization, has announced the appointment of Frank Warrington to the business theater staff. He will locate in the Chicago area. Warrington has served as a director of motion pictures and business theater productions for JHO in Detroit and was subsequently a consultant on sales



Frank Warrington, to Chicago

meetings and executive speech development. He has considerable experience in radio as a writer and show director.

\* \* \*

### Bob Edmonds to Direct Sales of International Film Bureau, Inc.

The new sales manager of the International Film Bureau, Inc. in Chicago is Robert Edmonds, who has made nearly 50 classroom teaching films and has also taught all aspects of film production at the Institute of Design and Columbia College in Chicago, as well as at the Film Institute of CCNY, New York University and Long Island University, in New York.

He began his film career at the National Film Board of Canada and was most recently, executive producer for the Walter G. O'Connor Company in Harrisburg, Pa. In his new IFB post, he will also serve in various production capacities.

\* \* \*

### Dr. Eldon Bauer Named Assistant to Vice-President at Graflex, Inc.

Dr. Eldon E. Bauer has been named assistant to the vice-president at Graflex, Inc., and has been given responsibility for Graflex planning, management, information services and international operations. He reports to Charles E. Rausch, vice-president for operations at the Rochester, N. Y.-based manufacturing company.

## Matt Farrell Productions Has Gone International!

Our affiliation with a world-wide network of film producers created through



CHARTER MEMBER  
INTERNATIONAL QUORUM OF  
MOTION PICTURE PRODUCERS

... enables us to offer economical motion picture coverage ... not only in North and South America ... but also in the rapidly expanding markets of Europe, Africa and Asia.

What on earth do you want to film? Let us help you plan your international requirements.

 **Matt Farrell Productions, Inc.**  
213 East 38th Street, New York, N. Y. 10016  
Phone: 212/683-8358

## the screen executive

**D**IRECTORS of F. K. Rockett Productions, Inc. (Delaware) have elected 36-year-old Thomas Cole as the company's third president in its 42-year history. The North Hollywood-based film company chief is a former network television producer with experience in both educational and entertainment films. He has already announced the signing of Stein Erikson Ski Films to produce a 90-minute color picture and work is in progress on a series of educational films for a company in India.

☆ **Stephen A. Ciechon** is the new president of **Calvin-DeFrenes Corporation** in Philadelphia. A former vice-president of the company, he began his film career 17 years ago as a film editor's assistant at the former DeFrenes company and within a few years became editorial supervisor. His broad experience includes writing and direction. **Russell K. Spear** is handling marketing operations at Calvin-DeFrenes. Both appointments became effective on February 1.

☆ **Lars Hedman** has joined the **Fred A. Niles Communications Centers, Inc.** as vice-president in charge of special projects. According to **Fred A. Niles**, president of the commercial and industrial motion picture company, Hedman's talents as a still photographer of note will be used primarily in the production of color television commercials. "We will be taking advantage of his creative abilities in the direction of photography, lighting and composition," Niles said.

☆ **Stephen G. Williams** has become production manager of **Mutschmann Films**, Frazer, Pa., according to studio president **W. F. Mutschmann**. He was formerly assistant film director at television station WPHL-TV and is a graduate of the University of Kansas School of Journalism, where he majored in communications studies.

☆ **Ralph Drewry** is the new executive vice-president of **Lori Productions, Inc.** of Los Angeles, responsible for general administration and production supervision. **President Jack Wipper** also announced the appointment of **Peter Baron** as director of Lori's expanded TV commercial department. He has been a staff director there and was previously radio and TV director for Collyer Advertising, Toronto and with Foote, Hilton and Atherton in New York City.

☆ **William J. (Bill) Devlin** is vice-president of sales at the **William H. Matthews Company**, Pittsburgh producer of industrial films. Before joining the company, he was regional business manager for Iron Age and Iron Age International and also served four years at Fuller and Smith and Ross and for three years was advertising program manager of Alcoa. Devlin is a graduate of Carnegie Tech.

☆ **Margaret (Mark) Murrell** has been named creative director at **Carlocke Langden**, Dallas-based film production and promotional firm. **Betty Whitlock**, president of Carlocke/Langden, noted that Miss Murrell has worked in advertising in Dallas for the past 12 years as a corporate and agency ad executive.

☆ **Reginald Armour**, president of **S.O.S. Photo-Cine-Optics, Inc.** has appointed **C. H. (Andy) Beal** as vice-president in charge of that company's West Coast activities. Beal will make his headquarters at 10635 Burbank Boulevard in North Hollywood, Calif.

☆ The board of directors of **Eskay Film Services** has announced the appointment of **Harold Pearson** as president and general manager of the Chicago-based animation and optical service firm.

☆ **Barnett (Bernie) Farlman** has joined **L & L Eastern Effects**, a division of **Berkey Video Services, Inc.** as an account executive in that company's client service area, according to **Mannel A. Casiano**, president of the Berkey company in New York City.

☆ **H. Earl Ralston** is now district sales manager for the **Commercial & Educational Division of Technicolor**, based in Dallas. •

## Missile Systems Div. of ARC selects two Da-Lite® automatic projection screens.



The Atlantic Research Corporation's Missile Systems Division, Costa Mesa, California, utilizes two projection screens. Both fully automatic. And both made by Da-Lite, the originator of the first electrically operated screen.

Why Da-Lite? Fully automatic operation—goes down and up, and out of sight, at the touch of the button • Ease of handling • Space conservation • Built-to-last construction • And sensible prices.

Electrically operated Da-Lite screens (4 models in all) are designed for easy installation on the wall, ceiling or within the ceiling. Sizes from 50" x 50" thru 20' x 20'.

The Da-Lite screens were purchased from A. F. Milliron Co., Inc. Write for information and the name of a franchised Da-Lite dealer near you.

### DA-LITE®

Da-Lite Screen Co., Inc., Warsaw, Ind.



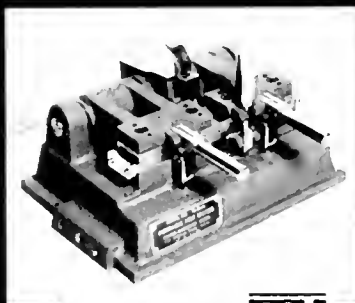
When ordering a new subscription or forwarding a renewal order, please be sure to include your Zip Code Number. Our circulation plates are now compiled by Zip Codes to comply with current U.S. Post Office regulations and some delay in service will be inevitable when this number is not included. Subscription rates, which include this big \$2.00 Annual Production Review, remain at only \$3.00 per year in the U.S. and \$5.00 annually in Canada and overseas. Address all subscription inquiries to Chicago office.

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# HANDLES ALL THREE

. . . 16mm, 8mm and Super-8!

Fast, strong, precision splicing.



See your photographic dealer or  
WRITE FOR DETAILED LITERATURE

## MAIER-HANCOCK

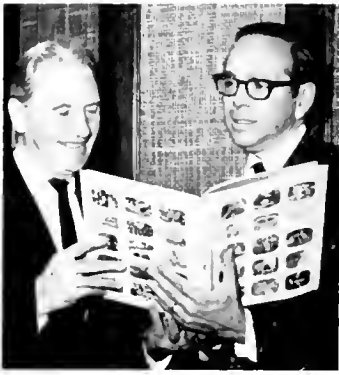
SALES, INC.

14106 VENTURA BOULEVARD  
SHERMAN OAKS, CALIFORNIA

The only professional, portable, hot splicer with a built-in lifetime carbide scraper blade. Model 816-S now handles Super-8, in addition to 8mm and 16mm. Model 1635 for 16-35mm. More than 13,000 now in use.

- Low-visibility splices made at frame line per proposed ASA standards.
- Precision, full-fitting pilot pins Handles A or B rolls
- Thermostatically heated blades make perfect welds.
- Hardened chrome steel cutter blades
- Patented lifetime scraper blade and holder built in
- 3-prong safety power cord

\*Should scraper blade ever need sharpening, we will sharpen it for a nominal charge of \$1.00.



Wallace A. Ross, (right) director of American TV Commercials' festival is pictured with first copy of "Best TV Commercials of the Year" held by Russell F. Neale, exec. v.p. of publishers, Hastings House, N.Y.

### "Best TV Commercials of Year" Analysed for Student of Medium

☆ Students of the television commercial as an effective medium of advertising and those who look to the TV advertisement as an art form when at its best, will find the 191-page illustrated compilation of "Best TV Commercials of the Year" an extremely useful reference work.

Prepared and edited by Wallace A. Ross, director of the American TV Commercials Festival, this cloth bound volume was published by Hastings House (\$12.50). It contains photoscripts and text analyses of the 70 winners at the 1966 festival. Creative directors, copywriters and producers contributed the background articles on these winning entries.

There are 64 storyboards, each of 15-frames, plus a special color folio. A trend analysis is offered by Ross and VideoRecord, Inc. prepared the interesting photoscripts which total over 900 frames from both films and videotapes reviewed.

A typical analysis of one of these storyboards includes remarks by the copywriter or agency producer on what the advertiser was trying to accomplish plus a comment from the producer or director on how he carried out these specifications. The volume is also being made available at special cost of \$9.50 for college and broadcast classes and a 16mm loan print of these award-winning commercials is furnished with the copies of this volume.

A quote from Prof. Albert Book, head of the Advertising Sequence at the University of Nebraska, says "the storyboard with text analysis, when combined with actual viewing, fills a dire need in education."

## Mascelli's Basic Text on Cinematography

Joe Mascelli is an award-winning cinematographer who has written more than 100 articles on film subjects and is the author of that monumental *AMERICAN CINEMATOGRAPHER MANUAL*. In his latest book "The Five C's of Cinematography" (Cine/Gralic Publications, 244-pages, \$12.50), Mascelli provides a really basic text for students of film production techniques.

This ASC specialist says that the five "C's" of cinematography are: camera angles, continuity, cutting, close-ups and composition. He devotes chapters to all the principal details involved in each of these subjects. These are followed by succinct wrap-ups of the key points.

The organization and illustrative

material in "The 5 C's of Cinematography" is excellent. The scores of photographs from both 35mm entertainment and 16mm industrial films are supplemented by pictorial demonstrations of actual techniques by professional actors.

This handsome, easy-to-read book fulfills the intention of Joe Mascelli, expressed in his preface: "to provide greater insight into the many ways in which a movie narrative may be filmed — with the assurance that the picture can be edited into an interesting, coherent and smooth-flowing screen story."

The volume is an informative gold mine for both the beginning and the experienced cinematographers who take Mascelli's counsel. ■

## Tips for Home Gardeners in Film "Make the Best of It"

☆ Are you one of the homeowners who always has wanted to have a picture-book lawn, but doesn't know how to develop one, or thinks it takes too much time?

Well, International Harvester Company, manufacturer of a complete line of lawn and garden tractors and accessory equipment, has endeavored to tell you how to do it in a newly released 16mm sound and full color motion picture on lawn and garden care.

The 32-minute film, entitled *Make the Best of It*, gives the viewer a detailed description of how to maintain his lawn, trees, shrubs, and evergreens through the four seasons of the year. The experts' advice contained in the motion picture is interspersed with comedy situations showing "how not to do it".

Intended for garden clubs, businessmen's organizations, women's clubs, civic and church organizations, the film is available for viewing, free of charge, except for postage required to return films, through the Farm Film Foundation, 1425 "H" Street, N.W., Washington, D.C., or Modern Talking Picture Service, Inc. at 3 East 54th Street, New York, N. Y. •

\* \* \*

## Problems of Slips and Falls Covered by a New Aetna Film

☆ A new animated film that deals with the problem of slips and falls while on the job is about to be released by the Aetna Life & Casualty Co. in cooperation with Parke, Davis & Company.

Entitled *To Fall Or Not To Fall*, the 12-minute, full-color film will be available shortly through Aetna and the National Safety Council on a free loan basis to any group or organization in the nation. Its chief exposure, however, is expected through showings in various industrial plants.

The film is a result of a three-year study undertaken by Parke-Davis at its headquarters here which showed that the biggest source of lost time injuries to its workers were slips and falls while on the job. This data from the drug firm was turned over to Aetna, which then used much of the material in producing the film which they will now distribute. •

**ALLIED STRUCTURAL STEEL COMPANY**

**DUKANE**

**PROFESSIONAL BUDGET PLAN**

**HARRIS Trust and Savings BANK**

**CECO**

**GREEN CROSS NATIONAL SAFETY COUNCIL**

**Motion pictures and filmstrips produced by Pilot Productions, Inc., have helped these companies sell products, services or ideas**

**THE VOICE OF MUSIC**

**REX CHAINBELT INC.**

**MICHIGAN**

**Superior Steel Castings Company**

**UNIVERSAL CASTINGS CORPORATION**

**AUTOMATIC ELECTRIC**  
GENERAL TELEPHONE & ELECTRONICS GTE

**SOLA ELECTRIC**

**DODGE**  
Mishawaka, Ind.

**AVAILABLE NOW:**  
Ask for kit of 12 case histories showing how well known companies use movies and filmstrips to help sell products, service or ideas.

**CLARK EQUIPMENT**

**1965 Our 25th Anniversary**

**PILOT PRODUCTIONS INC.**  
Producers of motion pictures and filmstrips

1823 Ridge Avenue

Davis 8-3700

Evanson, Illinois

**AMERICAN CANCER FILMS:**  
(CONTINUED FROM PAGE 129)  
*of the Cancer Patient and Childhood Cancer.*

In the public education sector, more than 11 million Americans saw the Society's lay films. Latest of these was a Hanna-Barbera cartoon production, *Time for Decision*. The film marked an innovation, in that it was specifically meant for community leaders, asking them to take up the challenge and to recognize the health menace explicitly. *Time for Decision* is an Academy Award nominee in this year's "Oscar" awards program. It was premiered in Jacksonville, Florida, on January 5 to a distinguished audience of public and professional leaders.

In his introduction to *Time for Decision* at this premiere, Dr. Ashbel C. Williams, president of the American Cancer Society, declared: "The cigarette smoking problem has assumed crisis proportions and the Society is calling upon opinion leaders in every walk of life — including those who pass the nation's laws — to take responsible action to help reverse the mounting trend of death caused by cigarette smoking."

Following the premiere, the film was shown to community leaders in 1,500 cities throughout the nation. In the picture, viewers are shown a stylized and semi-humorous cartoon treatment of the amazing hold that cigarettes have over their victims.

A new aspect of this Hanna-Barbera picture lies in the concept of community action, in addition to awakening the individual's will power. Thus, the potential audience for *Time for Decision* is conceived of as being among the "actives" and the opinion-leaders of the community, business-and-industrial leaders, club-figures, members of the clergy, teachers, executives, union officers, legislative leaders and the like.

**The National Information Center for Educational Media Is Formed**

☆ One of the nation's largest publishing firms and the oldest and largest independent university in the West have joined professional hands to establish the world's only automated index of audiovisual materials.

The McGraw-Hill Book Company of New York has awarded a four-year grant to the University of Southern California for the expansion of its two-year-old automated film catalog project into the

National Information Center for Educational Media (NICEM). To educators of the world, NICEM can mean instant availability of data on all audiovisual materials ever produced on a given subject.

USC already has put more than 30,000 entries, primarily motion pictures and filmstrips, on computer tapes. NICEM will add tapes, transparencies, programmed instructional materials, disc recordings and even art prints. To this memory bank will be added all listings in the 14-volume Educational Media Index, published by McGraw-Hill, and not already in the USC tape files.

The first of the smaller publications which NICEM will produce is the Index to 16mm Educational Films, which McGraw-Hill plans to publish later this Spring. More than 15,000 listings are indicated for this volume, which may reach 600 pages in size.

Glen McMurry will direct the activities of NICEM. He initiated work in this field nearly eight years ago. An important breakthrough at USC came when Dr. James D. Finn, then head of Cinema at the university, obtained financial aid from the U. S. Office of Education for a two-year study. Conducted with the cooperation of all non-commercial audiovisual libraries in an eight-county area comprising the Southern section of the A-V Education Association of California, the project then catalogued all audiovisual media in these libraries on computer tapes.

**F&B Ceeco Expands Manufacture, Storage Facilities in New York**

☆ All the manufacturing and storage facilities of F&B Ceeco, Inc., have been moved into vastly larger quarters in the 14-story F&B Ceeco Industries Building at the nationwide film production equipment firm's main office, located at 315 West 43rd Street, New York.

In making the announcement, Arthur Florman, President of F&B Ceeco said that "by adding 10,000 square feet of machine shop space, we are able to step up production to meet the increasing demands for our own manufactured line of equipment. Besides the obvious convenience of these shops now being under one roof, we are also expanding our camera research and development and service departments, a move necessitated by the success of our Doiflex 16, Cinevoice Conversion and BNC Reflex cameras."

EUYEPS READ BUSINESS SCREEN

**in SEATTLE AND THE NORTHWEST...**

**CFP PROVIDES THE FINEST IN CLIENT AND PRODUCER SERVICES**



**A NEW, MODERN AND COMPLETE PRODUCTION FACILITY IN THE PACIFIC NORTHWEST**

**Cameron FILM PRODUCTIONS**

222 MINOR AVENUE NORTH • SEATTLE, WASHINGTON • 98109

**HOWARD A. ANDERSON CO.**



**SPECIAL PHOTOGRAPHIC EFFECTS**

**FOR MOTION PICTURES**

**AND TELEVISION**

**751 NORTH FAIRFAX OL. 3-4880**

**DESILU-GOWER HO. 4-7584**

## "1966 World Series" Color Film Available from Coca-Cola Bottlers

☆ Previously mentioned in these pages as one of the year's most popular sports film offerings, *The 1966 World Series* is re-lived in a 40-minute official color film presentation, available nationally through Bottlers of Coca-Cola. Produced for the American and National Leagues of Professional Baseball Clubs by Jack Lieb Productions, the film has special historical interest with its sequences on Sandy Koufax' final pitching effort.

This battle between the Baltimore Orioles and the Los Angeles Dodgers is the eighth under continuing sponsorship by the Coca-Cola Company. Lieb used seven camera crews, shooting from every conceivable angle to accumulate thousands of feet of film from the four games to assure that every key play was caught.

There are such exciting "re-plays" as the back-to-back home runs of Frank Robinson; unbelievable outfield catches by Russ Snyder, Paul Blair, Curt Blefary and, on occasion, by Willie Davis. Sparkling infield play by Luis Aparicio, Brooks Robinson, Maury Willis and Wes Parker match the precision pitching contributed by Jim Palmer, Wally Bunker, Don Drysdale and, of course, the incomparable Koufax.

Showings this spring are scheduled to coincide with a new Coca-Cola promotion: "Match the Stars."

\* \* \*

## "The Better Way" Explains Long Distance Phone Service

☆ *The Better Way*, a 12-minute color motion picture about long distance telephone service, has been released for public showings on a free loan basis by the Southwestern Bell Telephone Company.

The 16mm film traces development of long distance telephone service, including Direct Distance Dialing (DDD) and Expanded Direct Distance Dialing (EDDD), a new service which is being gradually introduced throughout the country. Southwestern Bell serves telephone customers in Texas, Oklahoma, Arkansas, Kansas, Missouri and a small portion of Illinois within the St. Louis market area. Keitz and Herndon, Inc. of Dallas was the producer.

\* \* \*

## The Index of Sponsored Films

Our annual index to films reviewed in 1966 issues will be published in next month's issue.

## 10 Million See Humble's Films Each Month

TEN MILLION AMERICANS each month, either in group meetings or on television, see movies owned — not by a Hollywood film studio but by an oil company!

With nearly 5,000 copies of 36 motion pictures in circulation, Humble Oil & Refining Company has one of the largest film libraries in the nation. Through its film program, Humble loans general-interest motion pictures free of charge to organizations and television stations throughout the United States.

### "Travel U.S.A." Basic Theme

Most of the company's motion pictures are travel films featuring cities and states. Others are on cultural and adventure subjects, conservation, driver education, and the petroleum industry.

The Humble film program, co-

ordinated by the company's headquarters Public Relations Department in Houston, was begun in 1961 after five domestic oil companies affiliated with Standard Oil Company (New Jersey) had merged into Humble Oil & Refining Company.

The new company needed to acquaint people throughout the nation with its name and trademarks, so a film program was developed to help accomplish these goals.

From the beginning, the program proved effective and Humble now invests a half million dollars annually to conduct it. The job of filling thousands of requests for film that pour in each year is handled for the company by Modern Talking Picture Service, which maintains Humble Film Libraries.

An affiliate — Modern TV —

distributes films to television stations which request them.

Humble adds an average of three new films to the program each year. Many of the new pictures are made to update older films which have been among the most popular in the company's film catalogue.

### Many Have Won Award Honors

The Humble films, 16mm and in color, have won numerous local, state and national awards. One recent award winner was *Wild Rivers*, a conservation film produced in cooperation with the Bureau of Outdoor Recreation of the United States Interior Department.

Humble assesses its films as a valuable aid in building good will. Produced as a public service, the company's pictures are non-commercial in content and merely identify Humble as the sponsor.

A free brochure listing the locations of Humble Film Libraries, and describing the films available to adult organizations, can be obtained by writing to Humble's Public Relations Department at Post Office Box 2180, Houston, Texas 77001.

\* \* \*

### 25-Minute Government Film Shows 8mm's Role in Education

☆ A new documentary film for educators, describing the use of 8mm film as a teaching tool in schools and colleges in the United States, has been made available by the U. S. Office of Education.

Entitled, *8mm Film: Its Emerging Role In Education*, the film shows examples selected to provide a wide range of illustration and innovation in the use of this medium.

The film was produced by the Project in Educational Communication of the Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University, under contract with the U. S. Office of Education.

Educators will be able to study sequences showing how 8mm film is used: to instruct an entire class; to instruct small groups, while the teacher works with the rest of the class; for self-instruction of individual students; to instruct handicapped students; for ego development of children; and for individual study and review of lectures and demonstrations at a later date.

Prints of the 16mm color motion picture, which is about 25 minutes in length, may be purchased from Du Art Film Laboratories, Inc., 245 West 55th Street, New York, New York, 10019.

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LaRue president: Gunter Doetsch

**Gunter Doetsch Joins LaRue, Inc. as President of Chicago Studios**  
 ☆ One of the industry's most distinguished veterans in medical and scientific film production, has announced the formation of a new company, Mervin W. LaRue, Inc. which this veteran now heads as board chairman.

Joining Mr. LaRue as president of the expanded, Chicago-based film firm, is Gunter H. Doetsch. He brings a long career of active experience in this field. After graduation from Frankfurt (Germany) University Law School in 1952, Doetsch joined the motion picture and photo illustration studio of Wolff and Tritschler. He first began working with photography and films at the age of 16, later writing articles on these subjects for German publications and working in the summer of 1944 as an assistant director at Universum Film A. G. (Ufa).

A frequent prize winner for his photo illustration work, Doetsch came to the U.S. in 1956, establishing "Foto-Doetsch Films" in 1957. Some of his noteworthy films since that time include *I Speak for Taya*, a film about retarded children with Zachary Scott and Ruth Ford; and a medical film, *Exchange Transfusion in the Management of*

Mervin W. LaRue, Sr. now board chairman of medical film studio.



*Hemolytic Disease in the New-born*, made in cooperation with Evanston Hospital and the Northwestern University Medical School.

This latter film was an American entry at the film competition during the 18th General Assembly of the World Medical Conference in Helsinki, Finland. More recently he guided production of the film, *The Challenge of Change*, with Richard Widmark as narrator.

Doetsch married the former Virginia Lamb, an advertising copywriter, in 1953. They have one son, Hugo, born in 1959. In progress, he reports, are two books on film as a propaganda tool and another, based on a series of lectures is titled, "Writing, Directing and Editing." For the past three years Gunter Doetsch has conducted an audiovisual workshop at Lake Forest College. \*

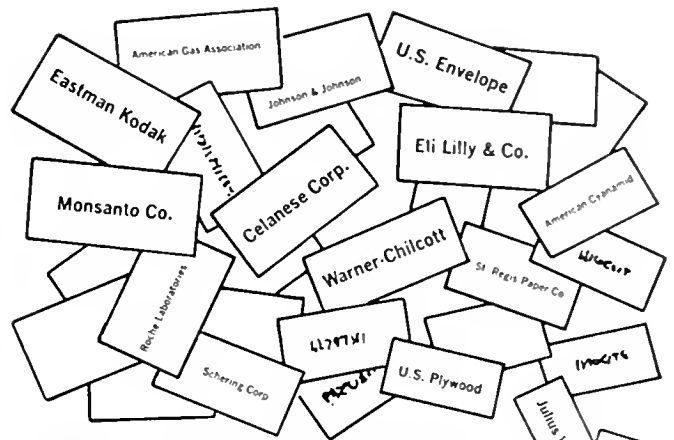
**Walter O'Connor Film Division Opens Office in New York City**  
 ✎ A new office in New York City will serve clients of the Motion Picture Division of the Walter G. O'Connor Company, Harrisburg, Pa. Located at 320 E. 52nd St., the facility will serve as a sales and production coordinating center for the Pennsylvania company, which also includes a 4-A advertising agency division. \*

**Larry Mollot Completes Work on the TVA Picture "Discovery"**  
 ✎ Writer-director-editor Larry Mollot, of New York City, has just completed work on a new film for the Tennessee Valley Authority, titled *Discovery*. The picture gives a child's-eye view of wonders to be found at the Land Between the Lakes, a new national recreation area in Tennessee. It was created for both television use and for showings to school audiences. \*

**Aronson Joins Vision Associates as Producer, Production Manager**  
 Vision Associates, Inc., New York, has announced the addition to its staff of Sidney R. Aronson, in the capacity of producer and production manager.

Mr. Aronson, a native of New York, served in the Army from 1959 to 1961 as a television director and motion picture advisor to the Korean Office of Public Information.

Prior to joining Vision, he was vice-president and production manager of Guggenheim Productions of St. Louis and Washington, D.C. \*



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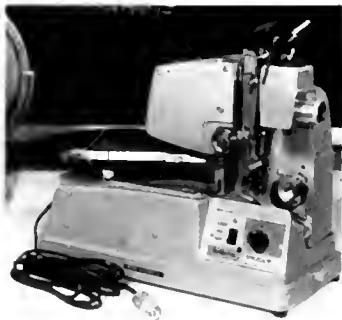
"Production number 43-1769—Take 26 . . ."

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DuKane's new "Super-Micromatic" for use in semi-darkened rooms.

**DuKane's Super Micromatic Has Brilliant Light and Coated Optics**

Meeting a trend to film showings in semi-darkened instead of "blacked-out" rooms, the DuKane Corporation has introduced a new automatic sound filmstrip projector, the Super Micromatic, with high-efficiency coated optics and 600 watts of concentrated white light.

This Model 14A650 employs a halogen quartz lamp with a life expectancy of 75 hours. Efficiency is increased by a self-cleaning feature in which tungsten evaporation is redeposited on the filament, helping to maintain color balance and light output. Standard 35mm filmstrips are projected; discs up to 16" at 33 1/3 or 45 rpm may be used in either standard or micro-groove types.

Automatic picture change (1/20th of a second) is triggered by inaudible recorded signals and strips are rewound while being shown. 2 x 2 slides may be projected by use of an adapter. There's a "program hold" feature and the whole package weighs in at 24 pounds; list price is \$295.00.

Write the Audio-Visual Division, DuKane Corporation at St. Charles, Ill. for useful technical literature.

✦ Write our New Products Desk to request data on all equipment.

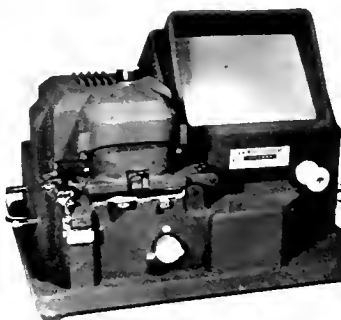
**a-v equipment trade fair**

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

**Maier-Hancock 16 Viewer/Editor Designed for Professional Use**

A new portable 16mm viewer/editor, companion to the Maier-Hancock Portable Hot Splicer, is now available from that company. The Model 1600 viewer/editor was designed for continuous "professional duty" and incorporates four rollers, one sprocket wheel, film notcher and film pressure plate with a special mirror finish to prevent film damage.

Optical system is protected by dust filter, easily removed from cleaning. The viewer/editor has a removable hood for use in brightly-



Maier-Hancock 16 Viewer Editor

lit rooms; 4 1/4" by 3 1/3" viewing screen provides a sharp image. Equipped with a 6-volt lamp and transformer-operated on 110-120 volts AC, the unit sells for \$159.50. Write Maier-Hancock Sales, Inc., 14106 Venture Blvd., Sherman Oaks, Calif. for further technical data and nearest supplier.

**Duncan Designs New Hand Grip, Trigger Release for Eclair NPR**

✦ There's a new hand grip and trigger release for the Eclair NPR camera, introduced by Victor Duncan, Inc. The moulded aluminum grip incorporates a finger-tip re-



New hand grip for the Eclair NPR camera designed by Victor Duncan.

lease which operates the camera through a pig tail, included with the grip. Accessory handle attaches quickly to camera with two screws.

With the magazine at shoulder rest, the Duncan grip assures camera balance and safety, completely freeing the left hand for zoom control or other purposes. Available for immediate delivery at \$98 postpaid from Victor Duncan, Inc., 250 Piquette St., Detroit, Michigan 48202.

**Big Dual-Head Slide Projector by Genarco for Important Shows**

✦ There's a new dual-head rear-slide projector designed for color video use, with a single magazine that's simpler and more versatile than conventional twin systems. Also useful for trainers and business presentation, the new dual-head machine is available from Genarco, Inc.

Single-magazine feature of the new projector offers an error-free advantage when projection automatically shifts from one optical train to the other. Slide changing is simplified by inserting, deleting or

re-arranging in a single magazine. Genarco's unit holds up to 70 3 1/4" x 4 1/4" slides with either glass or Polaroid mounts — the two types may be intermingled. Black-out between slide changes is also eliminated.

Each optical train has a reflector, 3,000-watt lamp, condensers, heat filter and color-corrected lens to put 6,000 lumens on the screen. Lamphouses are sound proofed with a long-life cooling system. Write Genarco, Inc., Jamaica, N.Y. for descriptive literature and availabilities.

**Busch "77" Projection System Is Ideal for Multi-media Showings**

A new Busch Mobile Audio-visual Projection System, Model 77, has been announced by the Busch Film and Equipment Co.



Busch "77" Multi-Screen Cabinet

The integrated system provides for a combination of 35mm slide, filmstrip and 16mm sound projectors as well as a complete public address system and cartridge type tape recorder within a self-contained mobile cabinet.

Push-button automatic controls operate all equipment from a convenient side panel. The multi-media approach favored in today's training classrooms and other presentations is made very flexible and convenient in this new design. The entire unit is said to cost about one-third of comparable custom-built audiovisual systems, because of factory assembly.

Write for descriptive literature to Edwin Busch, president, Busch Film and Equipment Co., 214 So. Hamilton St., Saginaw, Michigan.

**What's New in A-V Equipment?**

✦ Extensive reports on the latest in audiovisual equipment for projection and production next month!

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## equipment trade fair

☆ The Arriflex Corporation of America, sole U.S. agents for the Siemens motion picture projectors, has announced immediate availability of a new zoom projection lens for the Siemens 2000 16/16 projector. The Vario-S Travenon lens has a continually variable focal length of 30mm-50mm and an aperture of f/1.5.

☆ Also in the news from Arriflex is word that a completely redesigned version of the Taylor-Hobson-Cooke 12.5mm Kinetal lens, in original factory mount, is available for Arri 16S and 16M motion picture cameras. Lens is considerably smaller in size.

☆ ColorTran Industries, Inc. has been appointed exclusive U.S. and Canadian distributor of the new "Samcine" Depth of Field Calculator and Film Conversion Chart manufactured by Samuelson Film Service, Ltd., London, England. The calculator has easy-to-read straight-line scales which cover the full range of fixed focal length lenses now in daily use. The conversion chart provides all standard film conversions and many other types of data.

☆ The General Electric Company has introduced a new one-inch, helical scan professional video tape recorder specifically designed for educational and business training use. The new Model 2-30 carries a suggested list price of \$3495.

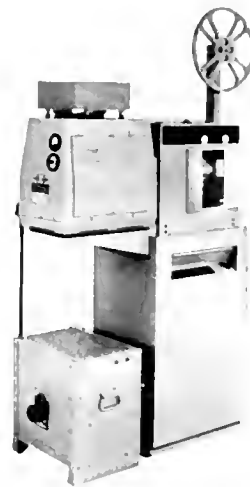
☆ Initial delivery of the Quad-S Optical Printers for the Super-S format was announced in late January by Andre Debrie of New York, American distributors for the Paris company making it. Printing by reduction from a 16mm original, the Quad Super-S puts four simultaneous images on a single strand of 35mm film. 35mm wide perforated for four strands of Super-S. These new Tipro Optical Printers are also designed to make a four rank "dupe" negative for later use on continuous printers.

☆ A new 16mm stop-motion projector, the Athena-TV, is offered by L-W Photo, Inc. of Van Nuys, California. It makes possible for the first time projection over a wide-range of frame rates, including single-frame, in closed-circuit and broadcast TV applications. Instant start and stop for sound, as well as picture, eliminates three-second roll-in for audio stabilization.

☆ The Filmline Corp., Milford, Conn. has announced manufacture of a new 16mm Ektachrome continuous film processor. Designated the F.E. 50, this all new processor is a scaled-down reverser of the professional calibre equipment built by Filmline for the major film laboratories. It turns out color emulsions at 50 FPM and is made of stainless steel. Equipped with Filmline's friction drive, built-in overdrive, it has complete set of controls.

☆ The Cue-Slide Projector Programmer provides flexible automatic slide projector control operation from tape recordings as it synchronizes commentary and slide sequences. For literature write to Meridian Enterprises, 1645 So. La Cienega Blvd., Los Angeles, Calif. 90035. It's a very useful new a-v tool.

Cue-Slide Programmer (on table foreground) shown in classroom use with Kodak Carousel slide projector.



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Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/Judson 2-4060.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525-9061.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 3518 W. Devon. Chicago 60645. Phone: 312/IR. 8-9820, or 571 West Randolph, Chicago 60606. Phone: 312/263-5076

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis, Mo. 63103. (314) JE 1-5100.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/HOLLYWOOD 6-7681.

Ralke Company, Inc. A-V Center. 641 North Highland Ave., Los Angeles 36. 933-7111 (A/C 213).

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GARfield 1-0410.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio Visual Center, Inc. 234 S.E. 12th Ave. Portland 97214. Phone: 503/233-5621.

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10

## The Navy in Vietnam:

(CONTINUED FROM PAGE 119)

rier KITTY HAWK, the Helicopter Carrier PRINCETON, the Destroyer Escort LOWE, the Amphibious Ship BELLE GROVE, and others.

Sun Dial camera crews traveled by plane and helicopter from Saigon to Cat Loh and Vung Tau on the Coast, to Can Tho and Tien Tom in the Delta, westward to Cai Son and Vinh Long and northward as far as Danang. They rode on a mission with a River Assault Group, lived at a small Vietnamese Junk Force base and rode the Navy's Swift boats and air-jet propelled PBR's.

The final sequence for the film was photographed not in Vietnam but in New York Harbor. Several weeks after the completion of location shooting, Chet Huntley was selected as the film's narrator. In order to associate him as closely as possible with the film's subject matter and location, Sun Dial's crew photographed Huntley's on-camera narration aboard a U. S. Navy helicopter assault carrier on its Navy Day visit to a New York pier — Huntley wearing his correspondent's jacket from an earlier trip to Vietnam, and the camera showing only the flight deck, a helicopter with its crew, and the superstructure of the assault carrier in the background.

*The American Navy in Vietnam*, except for Chet Huntley's on-camera portions, was shot entirely in Vietnam and on the waters of the South China Sea. It is a 28-minute, color documentary and will be distributed by the Navy — first to television stations throughout the

Powerful six-inch guns of the guided missile light cruiser, USS TOPEKA, fire salvos at Viet Cong stronghold. (Scene in "American Navy in Vietnam")



Navy F-5 Crusader is positioned on catapult ready for an attack launch. country, and then, through the Navy's extensive distribution channels, to the widest possible general audiences. •

## HOLD THAT SCRIPTWRITER

(CONTINUED FROM PAGE 103) pre-production conference. He should consult with the editor. He should review the rough cut.

Don't be embarrassed that you've already paid him for his services. His fee should have included the extra time for consultation and rewriting at rough-cut. If it didn't, then an equitable arrangement can be worked out. If the producer is in another city, pay the writer's expenses. It will be a small investment with a potential for a large return.

In the final analysis a scriptwriter doesn't write *scripts* — he writes *films*. This means he must be made a greater part of the film production effort. Don't let him get away! •

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**THE UNIVERSITY FILM PRODUCERS:**

(CONTINUED FROM THE PRECEDING PAGE 44) lished at intervals for member guidance. *The UFPA Digest* is a newsletter for members and is published bimonthly. The Association is represented annually at Film Festivals, on the Educational Media Council and at the International Congress of Schools of Cinema and Television in Europe.

**ANNUAL CONFERENCE:** 21st Annual Conference to be held August 20-26, 1967. Host: University of South Dakota, Vermillion, S.D. Sanford Gray and Marshall Lovrien, *Conference Chairmen*.

**UNIVERSITY FILM FOUNDATION, INC.**

**OFFICE** (of the President): O. S. (Steve) Knudsen, Film Production Unit, Alice Norton House, Iowa State University, Ames, Iowa 50010.

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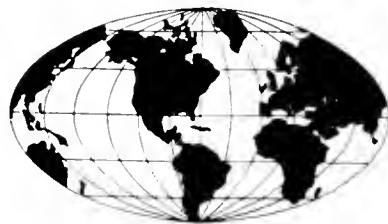
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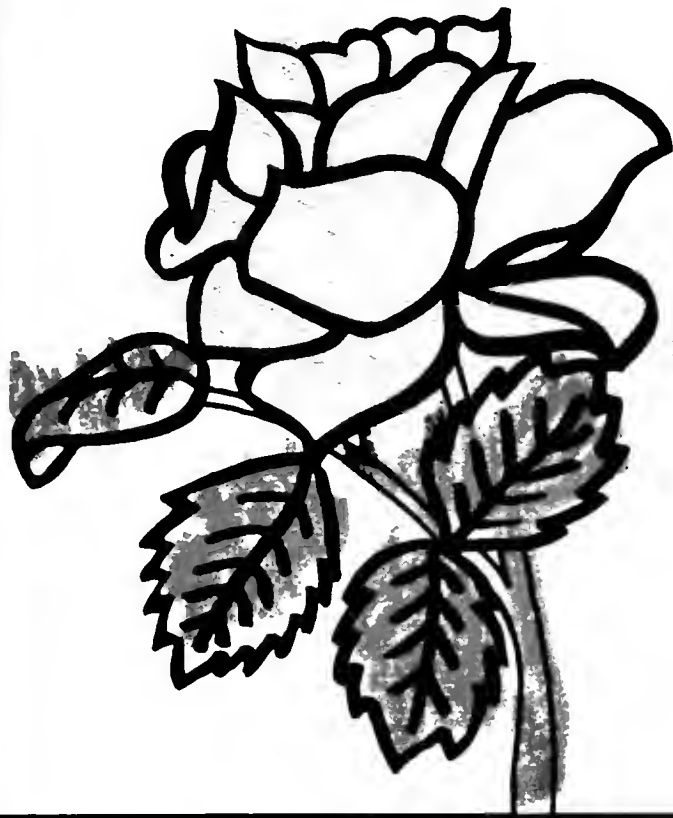
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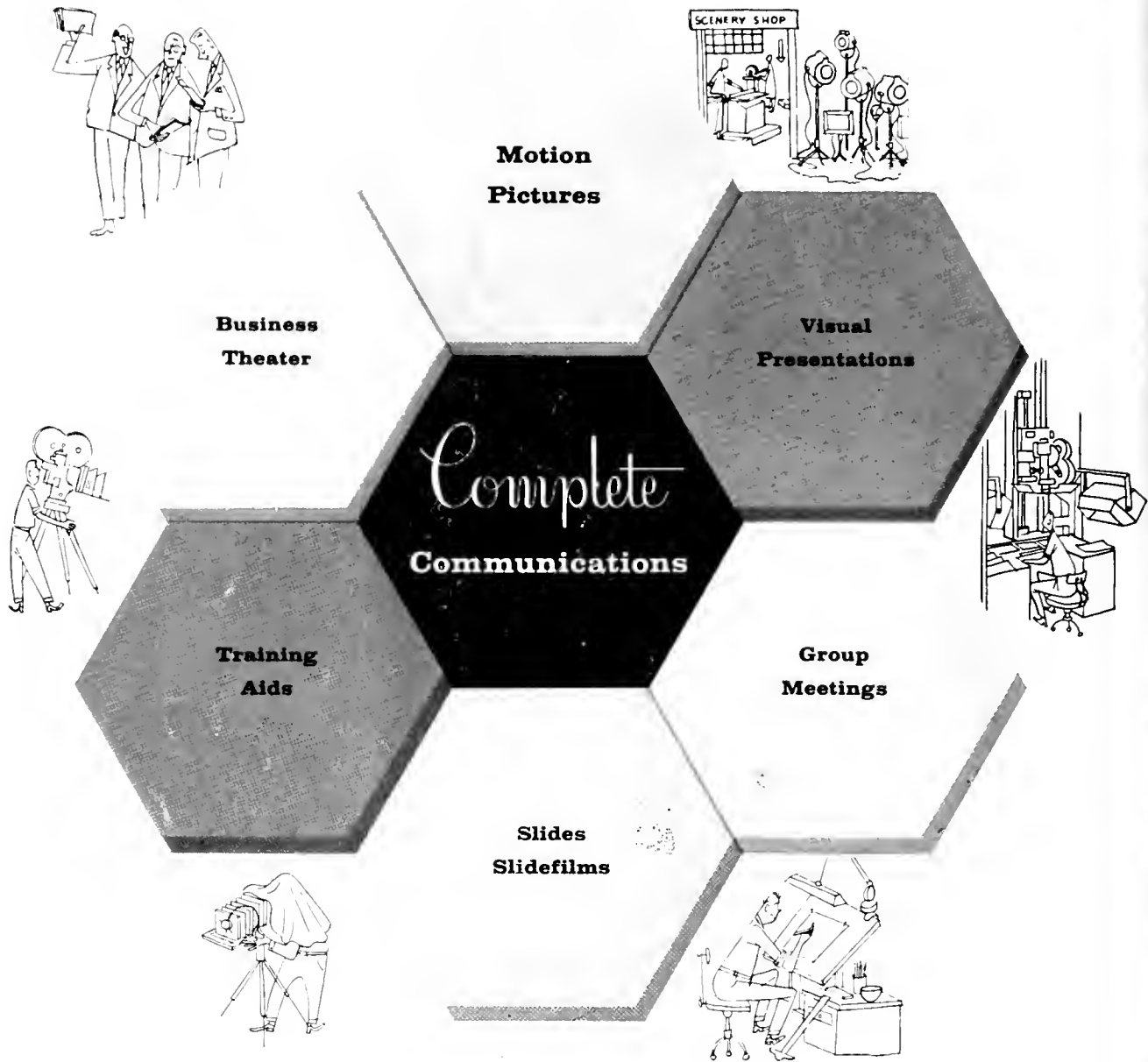
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Number Two

Volume 28

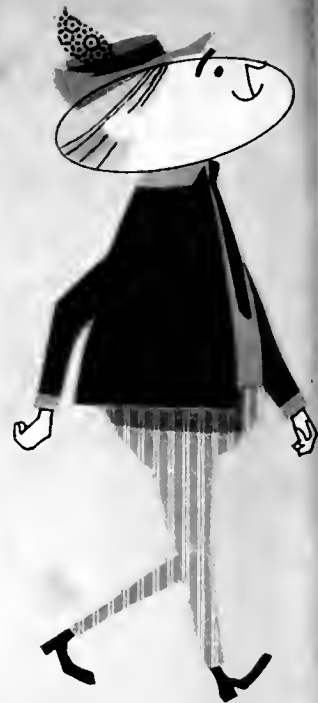
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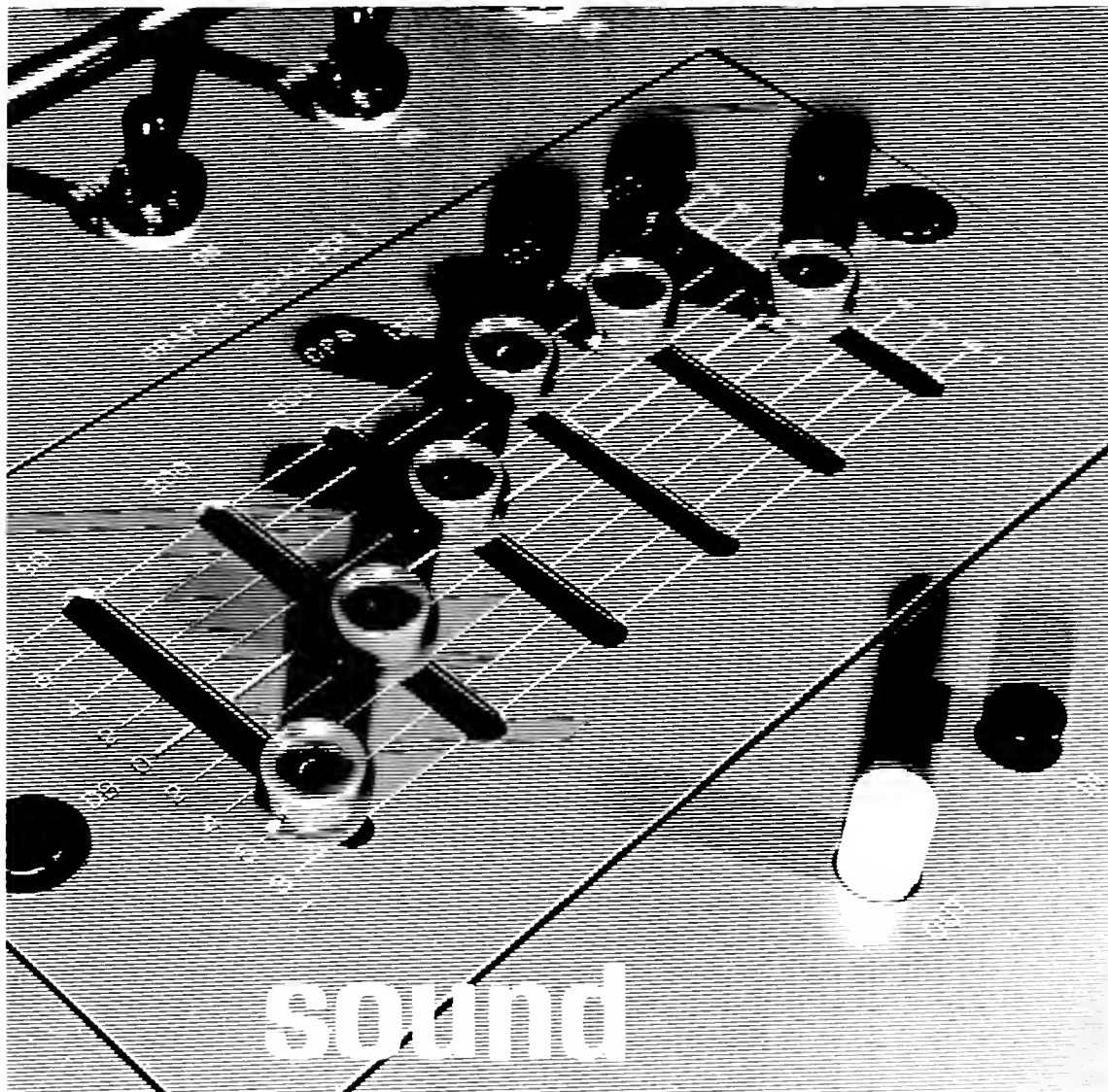


## This is Stanley

Stan is currently starring in "The 3 Faces Of Stanley," a recent film produced for the American Cancer Society. He helped us tell the story of cancer of the colon. If you have a story to tell, give us a call and we'll put Stan to work on it... or Doris or Bob or Len or Andy or Vic or Mik or Jay or Al or Mike or Bruce or Tom or Jerry or Dave or Bun or Harry or John or Marilyn or Merle or Charley or Hark...

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## right off the newsreel

### 11th International San Francisco Film Festival On October 20-29

☆ Dates for the 11th annual San Francisco International Film Festival have now been confirmed by its directors and sponsor, the Greater San Francisco Chamber of Commerce. The festival will be held October 20-29 and will again be non-competitive. Its program includes competition, however, for sponsored and documentary motion pictures shown on the "Film as Communication" program.

All Festival activities will be held at the San Francisco Masonic Auditorium. They begin on a weekend evening and will present 18 feature motion pictures plus a special Friday first-night attraction. Stanley Mosk is general chairman for the 1967 event; Stewart Macondray, vice-president of W. A. Palmer Films in San Francisco, will direct the "Film as Communication" program.

For entry details and forms contact Mr. Macondray at Palmer headquarters, 611 Howard Street in San Francisco. Entry closing

dates have not yet been disclosed but further details will be carried in a subsequent issue. •

### Leading Canadian Film Groups Sponsor National Awards Sept. 23

☆ Combined efforts of the Association of Motion Picture Producers and Laboratories of Canada, the Canadian Society of Cinematographers and the Directors' Guild of Canada are being made to promote high standards of film making in that country.

Encouraged by recent federal government legislation on their behalf, the groups will help honor recent outstanding Canadian films and their makers at a special presentation during the Canadian Film Awards in Toronto on September 23rd.

The competition has been modified as recommended by the producers' association. Panels in Montreal, Toronto and Ottawa will adjudicate films in eight categories. Beyond the formal recognition given feature length pictures, experimental films, etc., awards will be given the best public relations, sales and promotion, sports and recreation, general information and films for television.

The Canadian Cinematography

Awards for both black and white and color cinematography will be judged by a panel of distinguished film makers in Toronto. Members of the Directors' Guild will select the best director and best editor.

The Canadian Film Awards competition is sponsored by the Canada Foundation, the Canadian Association for Adult Education and the Canadian Film Institute. The presentation of awards, as last year, will be arranged by the Association of Motion Picture Producers and Laboratories of Canada. This Centennial year is regarded as especially noteworthy in the history of the program. •

### University Film Producers to Meet in Vermillion Aug. 20-26

☆ Theme of the 21st annual conference of the University Film Producers Association, slated for the campus of the University of South Dakota at Vermillion, S.D. from August 20 to the 26th is "New Faces, New Facets."

Sanford D. Gray, director of film production at the University is host for the meetings, which will bring together some 400 active and associate members of this scholastic film group. Dr. Raymond E. Fielding, president of

UFPA, and Marshall Lovrien, 1st of the University of Iowa, are program chairmen.

As the leading organization in the U.S. concerned with film production and film instruction at American universities, the association's roster lists more than 100 member institutions. It recently announced the establishment of 10 annual scholarships for motion picture studies.

### DeLuxe, Movielab Co-Sponsors of a N.Y. "Career Fair" Exhibit

☆ To stimulate interest of young people in the motion picture and television sciences, two of the nation's largest professional film processing organizations are sponsoring a joint exhibit at the WCE TV Career Fair being held the first two weeks in May in cooperation with the New York City Board of Education.

Movielab, Inc. and DeLuxe Laboratories, Inc. are joining hands to show in actual operation the machinery and equipment used in a motion picture film processing plant. Phases to be shown include printing, developing, editing, splicing, cleaning, projection, chemical analysis, control, mechanics, and maintenance of lab equipment.

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# Niles and the federal agencies



Motivating people is not only a business problem . . . it's a problem faced by the government and its chartered agencies.

A growing realization of this has created a movement within government towards communication based on fresh, imaginative approaches . . . the kind on which the Niles organization has built its reputation.

For example, Niles recently completed a major motion picture for the U.S. Navy (photo top left), defining the individual's role in the exercise of leadership. Vignettes from history in a humorous format were employed to isolate the elements of leadership, and to show how they were used by well known historical figures. Sometimes without immediate success.

A film (top right) just completed for the Federal Land Bank System (farmer owned, but federally chartered) mixes romantic interest in a drama that clearly describes how the system can assist farmers with their money needs.

For the Bureau of Commercial Fisheries, U.S. Department of Interior, Niles produced a series of 4-minute films demonstrating the many ways fish and shellfish can be prepared. The films are tied in with recipe pamphlets, and are being used in demonstrations before high school, college and women's groups.

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### Three Incompatible Color TV Systems Raise World Barriers

The bright future predicted for international color television distribution is being dimmed by the adoption of three separate systems of color telecasting. Warning delegates to the 4th annual Hollywood Festival of World Television, held in April at LaCosta, California, of the impending hazard was G. Carleton Hunt, president of the Society of Motion Picture and Television Engineers.

Lack of standards for one acceptable method for worldwide color telecasting will depress interchange of programs between countries, he noted. Hunt told the conferees that engineers both in the U.S. and abroad agree that there is little to choose between any of the three systems as far as color picture quality is concerned.

British and West German engineers have adopted the PAL (Phase Alternation Line) system, a more complex version of the American (NTSC) system. They claim that the American system is subject to color distortion over

long distance co-axial cable and radio links. However, American network engineers counter that they have solved this problem.

France and the Soviet Union plan to use the SECAM system (Sequential With Memory), claiming that color receivers in this system are as simple to operate as black and white sets. Hunt said both overseas color systems need more expensive and more complicated TV receivers and he noted that color video tape had to go through complex transcoders to be transmitted from one system to the other, resulting in poorer images.

\* \* \*

### DeForest Treichler to Leave His Mobil Training Post on June 1st

☆ A 40-year veteran of corporate training activities and one of the leading spokesmen in business for audiovisual tools and techniques, DeForest G. Treichler, will retire on June 1 from the Mobil Oil Corporation.

"Treich" has been a frequent contributor to these columns and has been corporate training advisor at Mobil's New York headquarters since 1964. In 1949 he organized and promoted the company's first full-scale audiovisual com-

munication program and in 1956 assisted in the design of the company's model training center in Manhattan. He has managed that center for the past 11 years.

A frequent visitor to industry audiovisual trade shows where he "keeps up" on all that's new and appropriate to his company's needs, "Treich" is a longtime member of the Industrial Audio-Visual Association. He joined Mobil at



Marines honor DeLuxe Laborator as president G. Carleton Hunt (right) accepts plaque at a recent Hollywood ceremony from Major General William G. Thrash. Company's contributions to Marines "Toys for Tots" program earned DeLuxe commendation of the Co.



DeForest G. Treichler

Buffalo in 1927 as a service station salesman but was soon assigned to retail training duties. He was transferred to New York in 1945 to handle special assignments. Hundreds of Mobil employees in both domestic and for-

eign operations have benefited by his department's services and his personal care and concern in utilizing effective tools for better communication.

The Treichlers reside in McClair, New Jersey and have three married children. In addition to the long-sought opportunity of spending a little more time in travel and family affairs, "Treich" looks forward to continued interest in the field of a-v communication.

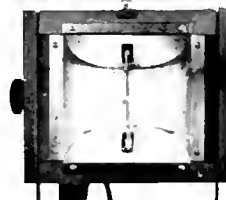
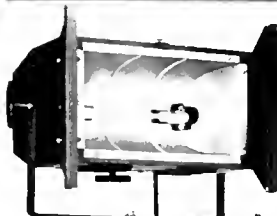
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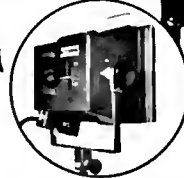
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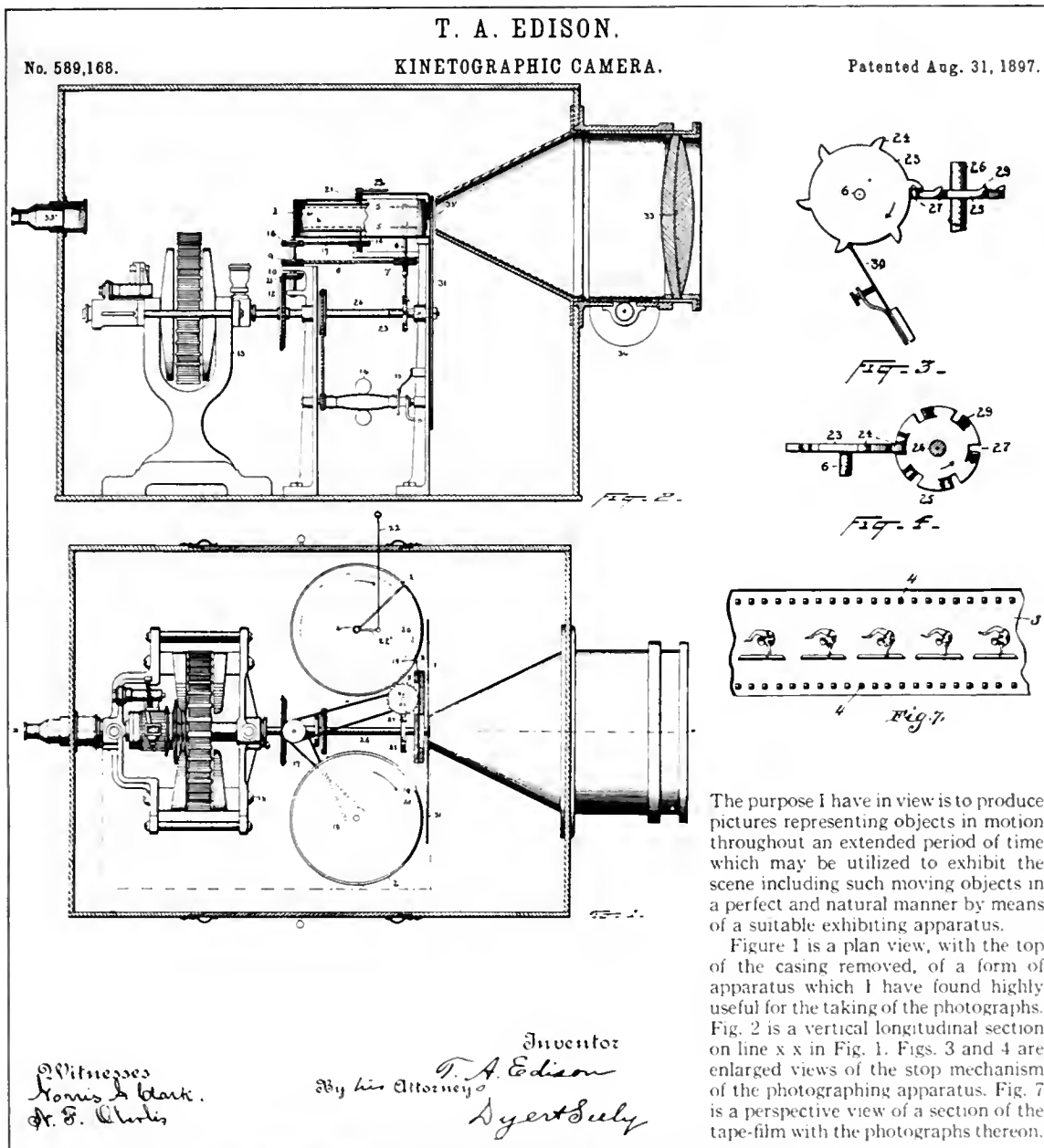
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These diagrams and excerpts are from the original application of the inventor, T. A. Edison, to the Commissioner of Patents, U. S. Department of the Interior, Washington, D. C., on August 1, 1895.

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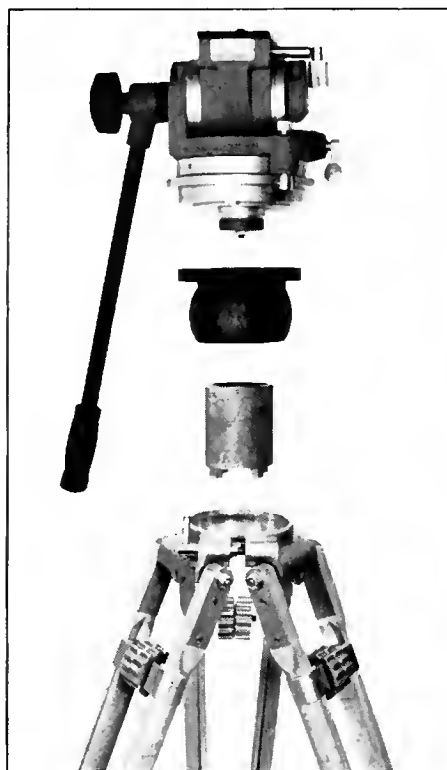
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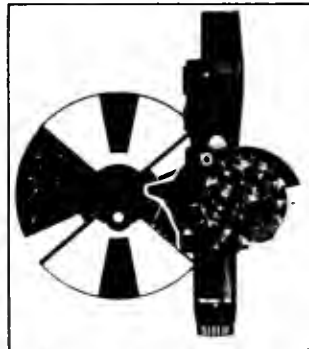


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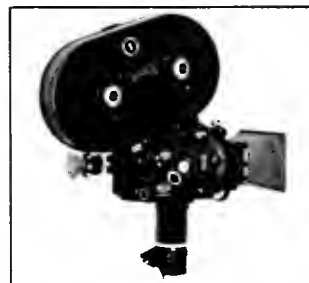
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**Arriflex 35 Model 2CV,** with all features of the Model 2C plus Variable Shutter, adjustable from 0 to 165° opening



**Arriflex 35 Model 2C-BS,** same as Model 2C plus Control Signal Generator (24 fps, 60 cycles) and Automatic Electric Clap-Stick (factory installed)



**Arriflex 35 Model 2C-3,** with all the features of the Model 2C, plus special 32 volt, DC motor, separate speed-control rheostat, and special tachometer, for operation to 80 fps



**Arriflex 35 Model 2C-T,** similar to Model 2C, but with movement for two-perforation pull-down and Techniscope film aperture (0.373" x 0.868") 200° shutter and ground glass marked for Techniscope format (Uses stand and Arriflex 35 200 ft. and 400 ft. magazines)

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**William Buch Elected President of Industrial Audio-Visual Assn.**

☆ Members of the Industrial Audio-Visual Association, at their annual meeting in the Muehlebach Hotel in Kansas City on April 25-27, have re-elected William Buch, Lederle Laboratories, as president of that professional society of business audiovisual administrators. Buch succeeded Lawrence Warnock as IAVA president on the latter's resignation to enter promotional work last year.

First vice-president for the coming year is Frank Stedronsky, A. B. Dick & Company; William Walton, International Business Machines, is the new second vice-president and Gerald L. Johnson, Panhandle Eastern Pipe Line Company was elected secretary. Johnson was program chairman for the annual meeting.

**Other Officers and Directors**

Other officers-elect are Harold Read, Liberty Mutual, assistant secretary; John Hawkinson, Illinois Central, re-elected vice-president for Illinois (home state of the association). Robert Unrath, Port of New York Authority, will serve as eastern regional director; Harry Paney, Arthur Anderson & Co., in the midwest; Marshall Hosp, General Mills, northern regional director; Edward Carroll, Southern Pacific, western regional director; and Martin Broadwell, Southern Bell Telephone Co., is southern regional director.

IAVA has retained Fred Woldt, retired former member from Illinois Bell Telephone Co., as its executive secretary-treasurer.

**A-V for Economics, Team Play**

The well-filled meeting agenda was highlighted by the talk of Dr. Carl Madden, chief economist, U. S. Chamber of Commerce, on "Understanding Economics Through Audio-Visuals." Hank Stram, head coach of the Kansas City Chiefs professional football club, demonstrated the value of films for football training. Arthur H. Wolf, president of the Centron Corporation, Lawrence, Kansas, presented "New Concepts in Sales Meetings" at the annual banquet.

Field trips to the audio-visual facilities at the Army Command and General Staff College, Ft. Leavenworth, Kansas, to the studios and laboratories of Calvin Productions and an evening tour of Trans World Airlines Pilot Training Center in Kansas City were among the other noteworthy events. Members also witnessed a number of demonstrations of new

audiovisual equipment and heard Ott Coellen, publisher of BUSINESS SCREEN and a founder of the association, discuss the International Industrial Film Festival held at Venice, Italy, last fall. As one of the judges and an official U. S. delegate, he spoke of the quality of pictures which attained highest honors at this important event.

Three of the top award-winning films were shown at IAVA in large meeting hall.

These outstanding European industrial films included *Two Centimeters for Life*, produced by Leonaris Film (Germany); *Hare and the Tortoise*, produced by Cammell-Hudson-Brown (CONCLUDED ON PAGE

**"A Year Toward Tomorrow" Wins "Oscar"**

**"Best Documentary Short of 1966" Produced by Sun Dial Films**

☆ *A Year Toward Tomorrow*, an intensely moving half-hour motion picture depicting the work of VISTA volunteers in what has been called "the domestic peace corps," has been awarded an "Oscar" by the Motion Picture Academy of Arts and Sciences as the "Best Documentary Short of 1966."

The film, produced for the Office of Economic Opportunity by Sun Dial Films, Inc., documents the lives of three VISTA volunteers — Eric Metzner, in the slums of Atlanta, and Karen Murrkett and Laurie Bergler on a poverty-stricken Navajo reservation in Arizona (See BUSINESS SCREEN, #5—1966)

**First "Oscar" for Its Producer**

The "Oscar", presented at the 39th Annual Awards ceremonies held at the Santa Monica, Calif., Civic Auditorium on April 10th, is the first to be won by Sun Dial Films, although a nomination for an award was made to the company in 1946 for *The Road to Victory*, produced for the U.S. Army.

The production staff, chosen to work on the film by Sun Dial's

president Carl V. Ragsdale, included Ed Levy, writer-director; William Garroni and Ross Low, cinematographers; John Oettinger, editor; and Frank Lewin, original music. Film star Paul Newman, after screening a rough cut, so moved that he contributed services as narrator.

**Film Has Been Widely Shown**

Mr. Ragsdale received word of his company's "Oscar" award while several fathoms deep in the Bahama waters off Nassau, the Bahamas, where he was engaged in shooting underwater footage for Sun Dial's latest film for General Dynamics Corp.

*A Year Toward Tomorrow* received wide distribution through OEO facilities since its release about a year ago. It is shown to new VISTA volunteers for indoctrination purposes, and has been seen by thousands of club and community groups. In the past several months the film has also been shown theatrically, playing leading downtown houses in major cities.

\* \* \*

☆ VISTA's second film, *While They Run This Race*, is the subject of a feature article on page 40.

Scene from Vista's award-winning film "A Year Toward Tomorrow."



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## SIGHT & SOUND

### Kodak Demonstrates Mass Output System for Super-8 Sound Films

☆ A new high-speed system for mass production of sound color release prints of motion pictures using the super-8 format was demonstrated on April 18 by Eastman Kodak Company representatives at the 101st Technical Conference of the Society of Motion Picture and Television Engineers.

Delegates at the conference in the New York Hilton Hotel were given details of a system designed to provide low-cost film prints for education and industry with a capability of printing within three minutes enough sound film to run two hours on-screen. It utilizes Eastman Color Print Film, Type 7380, a new material developed by the company expressly for making color prints in the super-8 format.

The new film is said to offer significantly finer grain and slight improvement in sharpness; it will be available pre-stripped with magnetic sound strip for recording tracks simultaneously with mass-production printing of the picture images. A fraction of a cent per linear foot is added to the product cost as a result of the magnetic stripe.

Equipment for high-volume production of super-8 prints is already commercially available. It will not be provided by Eastman Kodak, although the company will offer engineering assistance to laboratories installing the system. Here is how it works:

Films produced on 16mm or 35mm color original film is optically reduced and transferred to an internegative of 35mm-wide film made up of four rows of images in the super-8 format.

From this internegative four rows of color prints are made at a speed of 200 linear feet per minute, a total of 800 feet of prints per minute.

Simultaneously, the sound track is automatically transferred to film magnetic stripes on the color print film. Sound monitoring for quality is also done simultaneously. Film operation automatically slits 35mm "four-up" color print precisely into four individual super-8 sound and color prints.

\* \* \*

### Model Cineconference Center is Opened by BNA in Washington

☆ A new concept in audiovisual training and conference room facilities has been created at the headquarters of the Film Division of The Bureau of National Affairs, Inc., in Washington, D. C.

A new Cineconference Center which includes a motion picture theater, screening room and conference suite, is located near Wisconsin Avenue exit of Washington Beltway. It features high, acoustically-perfect ceiling, separate glass-enclosed projection room (equipped with the latest 16mm sound motion picture projection and sound equipment) and a wide viewing screen.

Open-space architectural construction provides unobstructed viewing from any part of the room. Controlled lighting, air conditioning, carpeting and contemporary furnishings have been installed.

As a theater, the Cineconference Center can be set up to accommodate 75 persons; for classroom lecture use, where desks and chairs are desired, the Center will seat comfortably. Thirty persons can be gathered at a round-table conference.

Previews of BNA films are held by appointment at the Center.



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## Camermen and Directors Expect a Great Deal From Birns & Sawyer

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- ② MODEL III B CINESCOPE 35 16mm ZOOM FINDER for all wide-screen formats and film ratios. Built-in adjustable masks frame view at 1.66, 1.175, 1.185, 1.233, 1.255. Focal lengths 18.5-100mm for 35mm, 9-50mm for 16mm. Masterfully engineered and machined. Length 3 7/8"; diameter 2 1/4"; weight 8 3/4 ounces. Catalog number 2615... was \$139.50, NOW \$89.50!
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## THREE FILMS THAT SPELL SUCCESS

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*"No single task is more urgent in confronting the challenge of crime than breaking down the wall of isolation that surrounds the police."*

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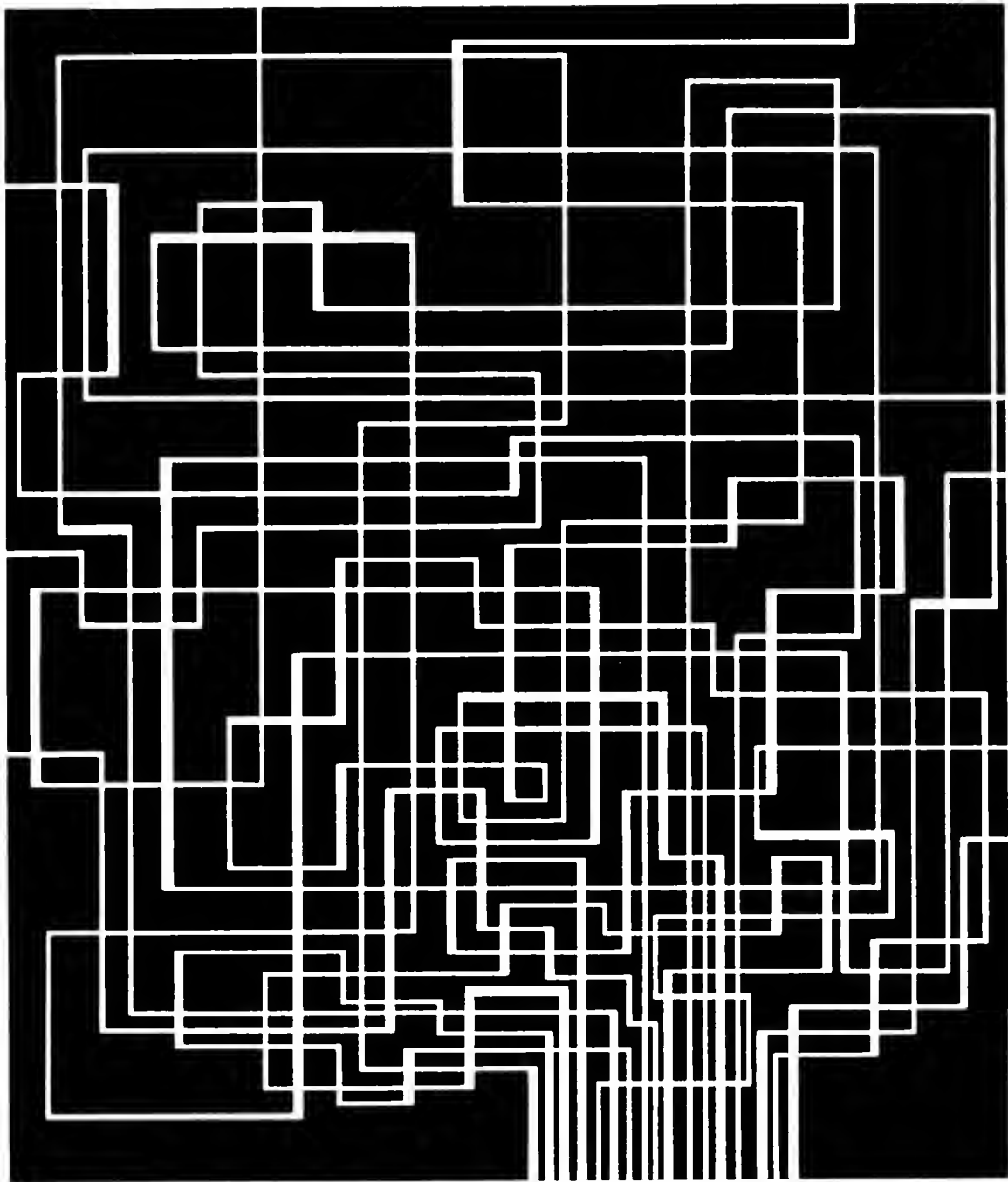
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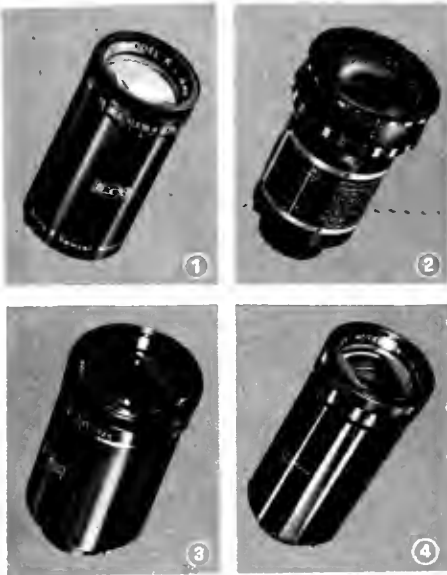


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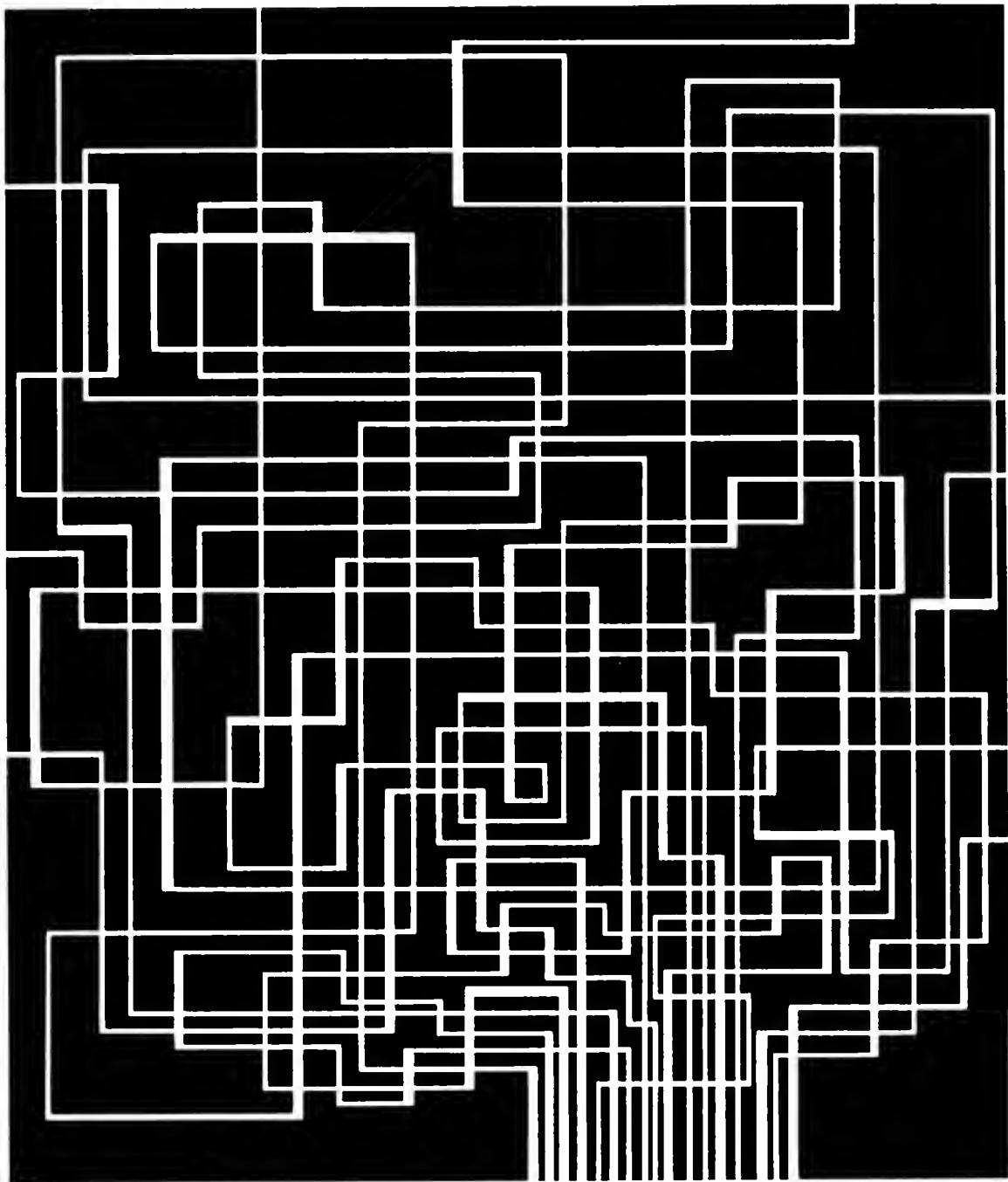
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**THE EDITORIAL VIEWPOINT**

(CONTINUED FROM THE PRECEDING PAGE 14)

30-minute production is its "built-in" audience success, already assured by its selection as one of two top attractions for the United Nations Pavilion at Expo 67 in Montreal. *My Garden Japan* was honored by the UN to share the screen with that great Johnson's Wax film, *To Be Alive!* This Academy Award winner was the most popular attraction during its two-year run at the New York World's Fair.

Plant foods are an important part of IMC's business but this film doesn't have to sell product. Neither does it recite company history or train salesmen. But it will win tremendous goodwill among the millions who see it at Montreal, establish IMC as a quality-conscious company and provide 30 minutes of sheer pleasure, both eye and ear, to every beholder. Its images of obvious beauty and interest have the music of an original score recorded by the Japanese Imperial Court musicians to enhance them. Leading dramatic actors of Japan are featured on the screen.

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\* \* \*

**"The True and the Just" Is Acclaimed by Audiences as Showings Aid Jury System**

☆ That Audio production reviewed in these pages last year, *The True and the Just*, has already played to some 300,000 people in New York City and a million and a half other viewers have seen it across the country. Made to inform prospective jurors about their importance to the courts (and to answer in advance some of their complaints), the film was produced in cooperation with the Departmental Committee of the First Judicial Department in New York. It was made possible by a grant from the Ford Foundation and has certainly earned that help.

Presiding Justice Bernard Botwin of the Appellate Division, first department, comments "you might call this a 'sleeper', it has been shown by bar associations, schools, other courts, civic organizations and business and industrial companies." The picture will be used soon, we hear, to "ease the lot of jurors. It will be shown to women's groups, to persuade them to volunteer for service and to join in an effort to eliminate the automatic exemption for women now provided by law." E. G. Marshall is the narrator of this truly useful film.

\* \* \*

**RCA President Predicts Big Growth for "Knowledge Industry" in Next 20 Years**

☆ According to the president of RCA, the "knowledge industry" will account for half of the nation's gross product in another 20 years. Robert W. Sarnoff recently told a Florida Atlantic University audience that "its volume is growing at twice the rate of the economy as a whole" and he noted that human knowledge is estimated to be doubling every 10 years instead of every 2,000 years as it was in past centuries.

"Just as mechanical technology has freed much of mankind from sheer physical drudgery, so can electronics help liberate the human mind," he concluded.

**Kodak's National Ads and TV Commercial Tell Business Advantages of Film Medium**

☆ Helping to get the message to America business about the value of well-produced business films and the role of the specialized producer, Eastman Kodak's Motion Picture and Education Markets Division has been carrying some commendable page ads in national periodicals.

These advertisements take up a *specific* *fr* *objective* and, with illustrations and facts, text, define the goal of each featured picture. For instance, a recent Byron Morgan production for Georgetown University was described by the provocative headline: "Raise \$26 million in 3 years? How?" Another current covered a Bell Telephone Laboratories' film produced in cooperation with Wilding, Inc. The theme: "Relocate a Division of Technical People, 1,000 Miles . . . How Can a Movie Help?"

Kodak merits a salute for the campaign and for the relevant television commercials on the value of business and educational films used within the Academy Awards' color telecast which this company sponsored.

\* \* \*

**"Opening Day" Report on Audiovisuals at Expo 67 to be Followed by Exhibit Review**

☆ Our second and "opening day" report on audiovisuals at Expo 67 in Montreal begins on the following page 18; there's also a special report on what promises to be one of the "hit" films of that world exposition (see *Time to Play*, previewed on page 39).

An exhibit-by-exhibit study, similar to our comprehensive report on the New York World's Fair, is already in preparation for later issue. Meanwhile correspondent reports call the 20-minute film *We Are Young* (produced by Francis Thompson and Alexander Hammid and featured in the Canadian Pacific Cominco Pavilion) "one of the liveliest shows at Expo, Cinerama with a psychedelic kick."

The producers of *To Be Alive!* (which also showing at Expo in the UN Pavilion) required six synchronized 70mm water-cooled projectors, modified to 35mm, and six screens with a total area of 2,900 square feet!

\* \* \*

**A "Consensus" List of Year's Outstanding Business-Sponsored Films Worth Reviewing**

☆ A fresh look at some of last year's outstanding business-sponsored motion pictures provided in this list of "consensus" selections made by nationwide film jurists last month.

*Are You Listening?* (12 minutes). Produced for Pan American World Airways by Henry Strauss & Co.

*Atomic Power* (27 minutes). Produced for the Atomic Energy Commission by Sene Productions.

*Character of a Company* (20 minutes). Produced for Deere & Company by Wilding, Inc. *Color Coverage Compatibility* (10 minutes). Produced for Life Magazine by Mixed Media New York City.

*Copper!* (37 minutes). Produced for the

(CONTINUED ON THE FOLLOWING PAGE 71)



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Graceful, flowing lines that suggest a huge tent mark the German pavilion at Expo 67. Sculpture in the foreground is the work of one of 40 Canadian artists commissioned to create such pieces.

## Expo 67: Films in All Dimensions at Canada's World Exhibition

**T**HE 1967 WORLD EXHIBITION in Montreal will bring a new dimension to the art of cinema. The theme of the Exhibition, "Man and His World" could well be subtitled "Man and His Films" since at least 50 pavilions will use film in one way or another. There are enough film showings to keep a person watching during the entire six months of the Exhibition.

Film at Expo will be used as never before. The tradition of going to your neighborhood movie-house to watch a story unfold in black and white or technicolor may seem almost primitive after the World Exhibition. Many of the techniques will demand a keener imagination and more active involvement by the viewer, who himself becomes an integral part of the multiplicity of images.

### Blend Images on a Multitude of Screens

This is especially true of the multiscreen technique, which in itself is not new—Abel Gance used split screens to project his famous Napoleon film at the Paris exhibition 40 years ago—but it probably reaches its most exciting stage of development at Expo. It enables the spectator to pick and choose his images, assemble the pieces as though he is working on a jigsaw puzzle, and blend them into a meaningful artistic whole in his mind.

The film presentations at many pavilions are not restricted to the ordinary screen. Images will shoot along walls, bounce off ceilings and floors. Films will be projected on acrylic blocks, on spinning globes, on gigantic parasols and on glass prisms. The screens take the shape of circles, hexagons, crosses and many other geometric patterns.

### Audiences on the Move in Expo's Exhibits

Visitors aren't simply seated but they are whirled around from screen to screen on carousels; they are strapped into seats and take off on simulated space rides as the stars are projected on an overhead dome; they stand in an enormous hall to be bombarded by film originating from 150 different projectors.

Film is often combined with live performances and kinetic displays for greatest artistic



Displays inside Canada's Katimavik pavilion will help depict Expo's theme—"Man and His World," tracing time, navigation, nature and man.

effect. This use of moving pictures with sound, light, acting and ingredients from other theatrical forms is, in fact, one of the most exciting stories of the Exhibition.

Perhaps the largest-scale and most ambitious film project at Expo—and one of the world's most avant-garde cinematographic adventures—is *Labyrinth*, created by the National Film Board of Canada on *Cité du Havre*.

Within a windowless concrete structure that



Within this geodesic dome of the United States pavilion, a special theatre will feature an unusual film—"A Time to Play"—to be shown on three screens in 35mm color. (See page 39)

## An "Opening Day" Preview of Audiovisual Media on Display at Expo 67 in Montreal

stands five stories high and resembles a fo the visitor is taken on a cinematic journey pursuit of the Minotaur within himself.

The basic idea for *Labyrinth* is derived from the Greek myth of Theseus, who entered maze to slay a voracious half-bull and half-human monster that periodically sated its appetite by devouring seven maidens and seven youths. Since these ancient labyrinths were meant to symbolize life itself, the Expo project tries to relate, through a synthesis of architecture and film, the story of life, and of man. You'll Remember That Visit to "Labyrinth"

The Expo *Labyrinth* is a dramatic experience. So dramatic, in fact, that the producer Roman Kroitor, of the National Film Board was prompted to say: "We believe that once having seen it people will never be quite the same again."

*Labyrinth* consists of three chambers, each of which holds up to 500 people, and the total experience lasts 45 minutes. In the first chamber, the audience watches from four balconies at different levels as the story of *Man the Hero* unfolds on two mammoth screens at right angles to each other. One is on the floor below the audience and the other towers 45 feet up a facing wall. As a viewer watches a steel worker walking nimble-footed along the girde of a skyscraper hundreds of feet above the ground, he has a dizzying sensation as if he were himself moving along the beams.

The second chamber, fitting in with the maze concept, is made up of mirrored glass prisms and some 10,000 multi-colored light controlled electronically by soundtrack.

As the visitor finds his way through the labyrinth, he enters the third and final chamber, which contains five screens in symbolic cruciform shape. The scenes on the 60-foot by 60-foot cross are significantly contracted to evoke a profound poetic effect.

The cinematic features of *Labyrinth* have set the tone for many of the theme pavilions, which use film to complement other displays.

### Experience the Grandeur of Polar Regions

For instance, in the Man and the Polar Regions section of *Man the Explorer*, visitors are taken on a carousel ride around a series of screens. The films, originating from a dozer projectors in the center give a visitor the feel of the strange grandeur of the polar regions even to the extent of receiving periodic blasts of cold air.

Watching the films, a visitor experiences the bitter and beautiful polar night, the outbursts of life in the Arctic spring and the brilliance of a day that is six months long. Also, he relives man's first struggle in the Arctic and shares in the dreams of the men who are forging its future. The producer, Graeme Ferguson, and his crew spent many months travelling the polar regions from Lapland to the South Pole, collecting footage.

In the Man and Planet section of the same pavilion, a vertical screen 45 feet high, is used (CONTINUED ON THE FOLLOWING PAGE 20)

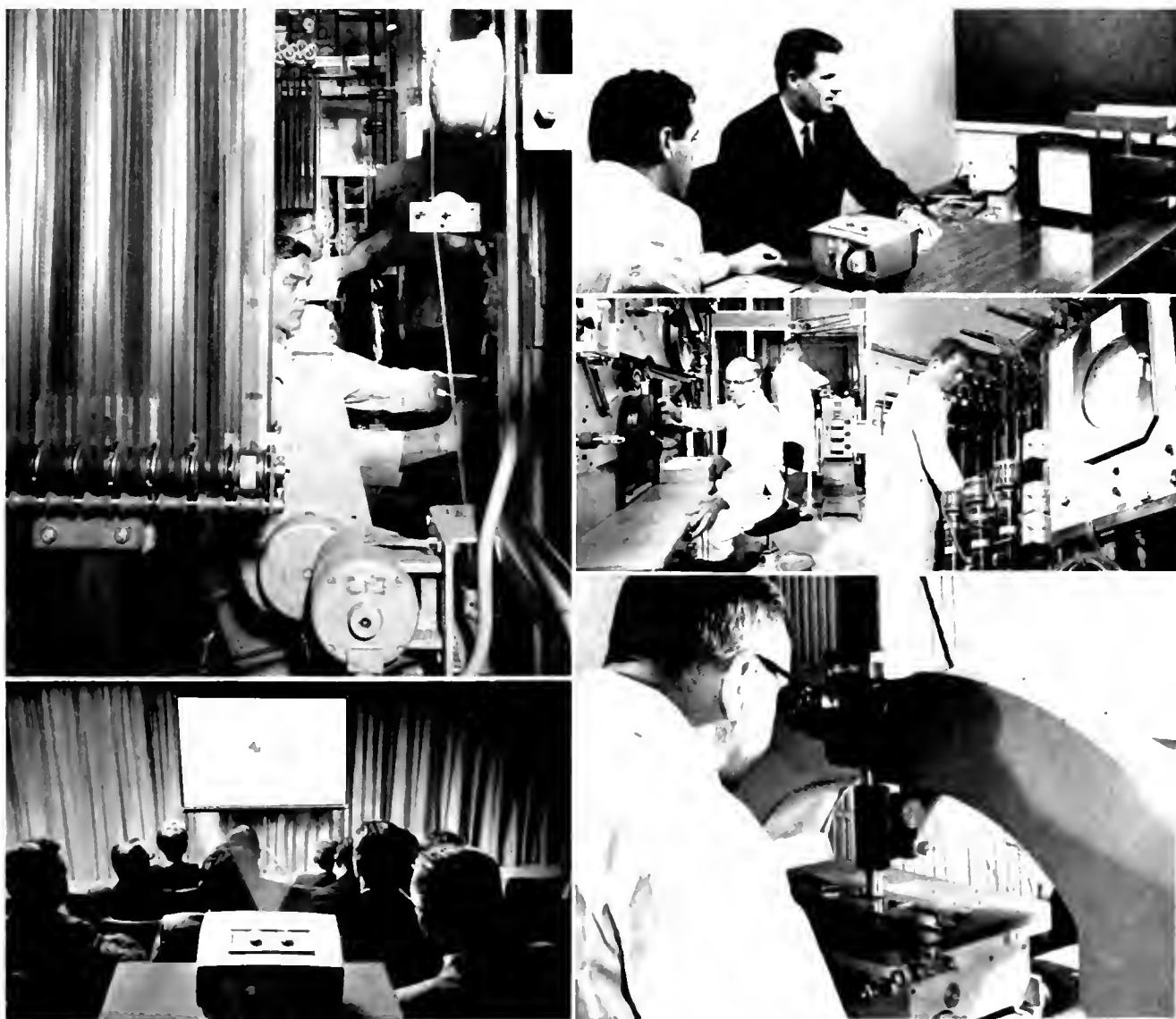
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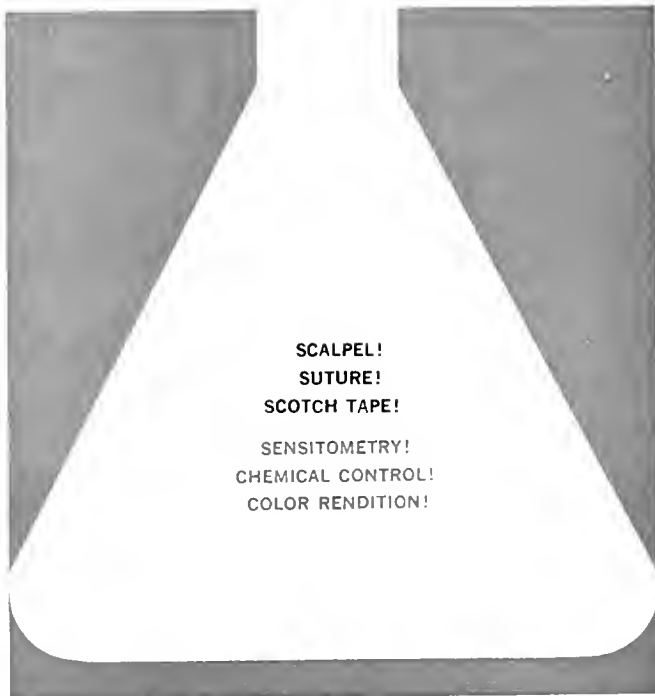
Color by Technicolor, standard of highest quality and service in major theatrical motion pictures for more than half a century, is now being used to enhance the effectiveness of business and educational films. The same processes used in Technicolor wide screen and 35mm feature films are being applied in a new Technicolor laboratory specially equipped for Super 8 motion picture print manufacture. Technicolor laboratories can produce prints of business and educational films with the same rapidity, quality and service required in the theatrical field.

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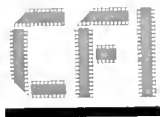
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## EXPO 67: Films on the Move

(CONTINUED FROM THE PRECEDING PAGE 18)

for the projection of a haunting film called *Earth is Man's Home*, produced by the Canadian husband and wife team of Nick and Ann Chaparos. The screen is divided into three sections, each third showing scenes in relation to its altitudinal situation. The bottom section, for instance, shows miners digging out ore thousands of feet underground; the middle section shows life on the earth's surface; and the top third of the screen shows the moon, planets and stars. Stereophonic sound emanating from each individual image gives the presentation powerful impact.

### Exploring the World Beneath the Seas

Still in the Man the Explorer theme area, Man and the Oceans uses a screen as a backdrop as divers plunge into an aquatic tank to demonstrate underwater exploration. The images on the screen of exotic under-sea life are combined with stereophonic music for heightened effect. Producer of the film, Mario Galloppini, has created a montage of undersea film by Commander Jacques Cousteau that has never before been shown.

In the Resources for Man section of Man the Producer, film is projected not on screens, but on the inside walls of acrylic cubes. As the viewer peers through the clear plastic six-inch thick cubes, he sees the image on the back walls of the cubes and then again on four adjacent surfaces. There is a kaleidoscopic three dimensional effect as these scenes of natural phenomena, such as soil erosion and cloud formations, are presented. In another area of the exhibit, 50 projectors throw constantly changing patterns of images on the surrounding walls.

### Global Images to Show "Man in Control"

In the Man in Control exhibit, produced by James Beveridge of Quebec, three black and white 16mm loops are projected on three parallel picture screens. Below them is a globe turning on its axis onto which is projected a 35mm color loop. Scenes are strategically alternated on the parallel upper screens and the spinning globe-shaped lower one.

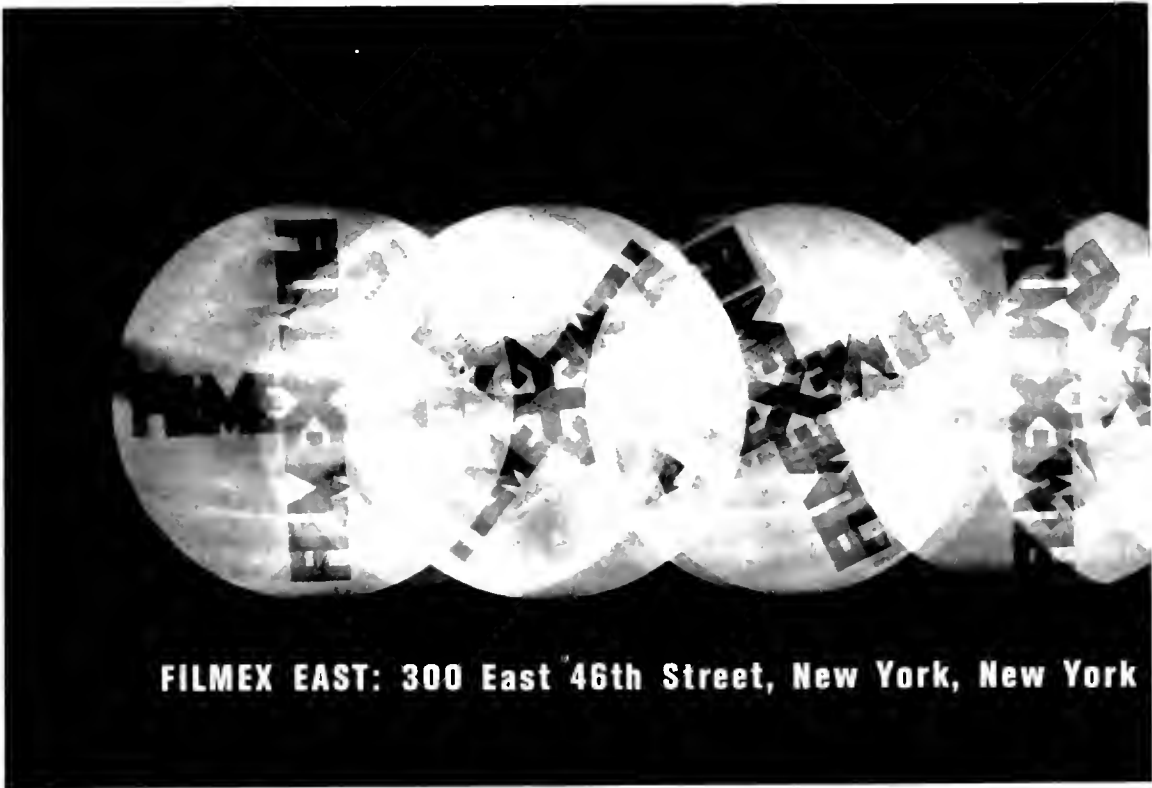
At the Man and Health pavilion, film and theatrical action are used to show the story of man's health. As actors perform on stage, the screen is used as a backdrop to show a patient undergoing open heart surgery, a kidney machine in operation, brain surgery being performed and an operation for Parkinson's Disease. The producer of this is Robert Cordier of New York.

### Man in the Community via "Urbanissimo"

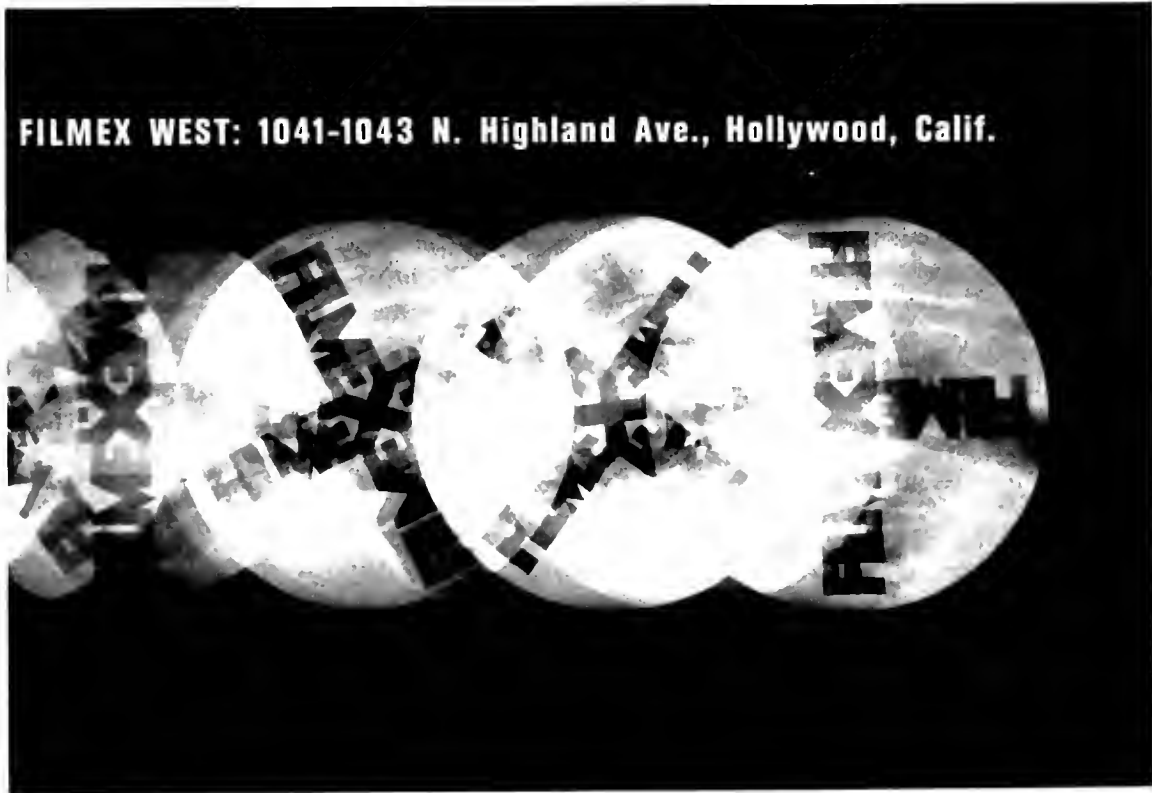
Man and Life, Man the Provider and Man in the Community are also using film in various ways. In the latter theme section, a film called *Urbanissimo*, produced by the Hubley Studios, is to be projected through an anamorphic lens which doubles the width of the image in relation to the height. Also, Quebec producer Jacques Languirand introduces a revolving stage process called Citerama.

National pavilions are also making imaginative use of film. Perhaps the most overwhelm-

(CONTINUED ON THE FOLLOWING PAGE 22)



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## EXPO 67: Films on the Move

(CONTINUED FROM THE PRECEDING PAGE 20)

ing project is by Czechoslovakia, which presents a "film mosaic" — as it is called. As the visitor enters the cine-room, his eyes fall on no fewer than 150 screens, showing 150 different films.

In another part of the pavilion, the audience becomes its own film creator. As a film is shown, say, of a murder trial, the audience by pushing buttons can vote whether it wants the defendant executed or liberated. Majority rules — but even then, sometimes the ending can be a surprise. The creators of this experiment say its object is to "analyze crowd reaction."

Another Czechoslovakian film contribution to Expo is the *Laterna Magika* — or Magic Lantern — show in the entertainment area of La Ronde. In a 600-seat theatre, a multiscreen movie is combined with sound recording effects and live acting. They are interwoven to produce a strikingly dramatic show.

In fact, the *Laterna Magika* show has been so popular in Czechoslovakia that the Prague Theatre has been sold out continuously in the past two years. The entertainment is to be offered several times daily in the especially-equipped theatre on La Ronde.

### Visualizing Life in France, Great Britain

France and Britain, side by side on Ile Notre-Dame, are also using modernistic film techniques. One of the highlights of the French pavilion is an exhibit called *Panrama* in which images are projected through a hole in the ceiling onto a concave mirror screen below. The images are deflected from the mirror back onto the ceiling at a 180 degree angle. Thus, as the visitor watches the scenes unfold, it is as though he is watching the movie on a gigantic overhead umbrella. This exhibit is



The French pavilion has something "new" in film technique—images are projected onto a ceiling at a 180-degree angle; feature films will also be shown each day in the pavilion's theatre.

quite apart from another theatre in the French pavilion where 183 different feature films are to be presented, one every day, until the end of Expo.

Britain uses a novel audio-visual approach by putting 69 projectors into use to give visitors a glimpse of what British life is like today. In addition, the British pavilion has a 170-seat theatre which is to show a full program of British films.

The major portion of the Austrian pavilion's exhibit space is taken up by an unconventional



The British pavilion will utilize 69 projectors to visualize aspects of life in Britain; there's a 170-seat theatre for formal film shows in a panoramic theatre where a process called "Austrovision" is presented. Through a combination of theatre, music, slide projections and space elements, the creators have tried to convey a true-to-life picture of what Austria is like today.

Thirty-six hundred color slides are linked to each other by blending frames to form a continuous series of pictures. An acoustic system composed of nine groups of speakers add to the illusion of actuality, and also evoke memories for those who have been to Austria. The 15-minute exhibit is inspired by a family book "Imago Austriae."

### A Carousel Tour of "100 Years in Canada"

The host country, Canada, indicates its centennial year that it, too, is tuned into modern film processes. Part of the exhibit "100 Years in Canada" consists of a drum-shaped rotating theatre partitioned into segments.

The audience, after moving into the first segment, is whirled around through the other four segments which contain multiscreen movies corresponding to five periods in Canadian history. The 170 people in the carousel spend 4 minutes in each segment and then another 1/2-minute being spun on to the next part of the show. The cinematic experience is crisp and humorously tells the story of Canada's 100 years of Confederation.

### Multi-Screen Look at "A Time to Play"

In the geodesic dome of the United States pavilion, a special theatre has been constructed where an unusual film called *A Time to Play* is presented on three screens. This is a lyrical poem combining moving pictures, animation, stills and graphics, directed by a top U.S. photographer, Art Kane. The film lasts 15 minutes and is in color. And in another part of the dome, there is an exhibit of 60 years of American film history, consisting of 100 most dramatic, entertaining and artistic images and sounds in U.S. cinema.

Across the Cosmos Walk in the pavilion the USSR, the 600-seat Cosmos Hall theatre presents fashion shows against a filmed backdrop of typical Russian scenes. Also, classic Soviet feature films and short subjects are being presented in the theatre.

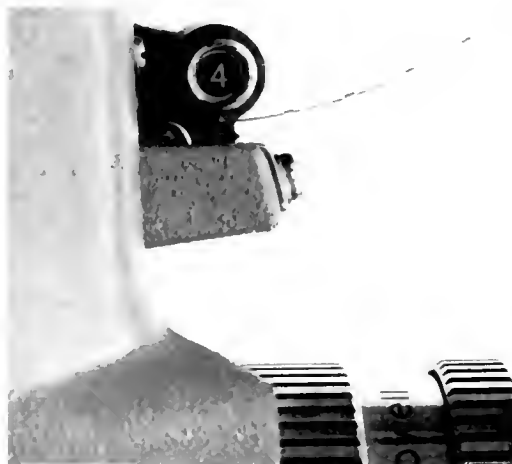
### Soviet Film Simulates a Ride in Space

The Soviet pavilion uses film also for a simulated space ride. Visitors enter a donut-shaped structure that looks from the outside like a flying saucer; they are strapped in (CONTINUED ON THE FOLLOWING PAGE 3)



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The Fifi Osgard Agency, although working in the full spectrum of talent requirements, including Broadway, Hollywood and television, makes a distinct specialty of providing actors, writers, directors and narrators to producers of industrial films and shows.

Miss Osgard's firm has been a leader in this field for many years and is one of the few talent agencies in the country which is recognized as a specialist in this type of casting. So well accepted is it throughout the theatrical field that other talent agencies, primarily theatrically-oriented, willingly cooperate with the Osgard agency in providing talent for industrial films on a split-fee basis.

Miss Osgard represents about 30 actors, writers and directors on an exclusive basis, and including such outstanding narrators as Alexander Scourby, Jackson Beck, Peter Thomas and Norman Rose. She also provides talent to meet the particular needs of the industrial market from amongst over 5,000 performers and creative people registered in her files.

What is special about industrial film casting requirements? According to Miss Osgard, industrial film

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and who can fit in easily with actual business people on location, office or plant.

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Fifi Osgard determined at a tender age to some day have a theatrical career. After college (Harvard) and after having raised two daughters, she finally felt she had time to do something about it. (CONCLUDED ON PAGE 24)

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## The Unchangeable Dimension: Quality

TOGETHER WITH professional audiovisual administration from within the ranks of industry, we have witnessed some impressive demonstrations of new lightweight, automatic, low-cost sound projectors, particularly in the 8mm sound field. They offer considerable promise for more effective, wider field use of the film medium and have brot formidable barriers in reduced weight, effortless loading and other conveniences.

But truly-experienced users of films for both internal and external communication will not look to the impending era of the "Mini-Movie" with mini-minds. Whether the company acquires 50 or 500 of these efficient machines, the law response remains unchanged: results attained by projected images will be only as good and no better than the quality of the pictures and sound which is delivered to the viewer.

In today's business world of shrinking profits and high overhead, only more persuasive ideas and information, more effectively planned programs can get the job done. Great selling efforts, better instruction to workers and salesmen, more understandable service information and decision-making information to potential buyers can be implemented in projected audiovisuals. This is no game for the amateur; new economies in lab and equipment costs be translated in superior content!

And what of existing channels for public relations, promotional or inspirational motion pictures? For a very long time the 16mm and 35mm motion picture remains the basic medium for reaching millions of potential viewers in organized groups, the schools, churches, grange halls and theaters. A public service release of films to television remains on the 16mm standard.

So it's a time of challenge and responsibility for the man who influence company audiovisual policy. Now they can implement field projection with renewed confidence. With vast resource of specialized producers to call upon, they can acquire films that really inform or persuade or demonstrate. Simplicity is an art in itself. Only the most inexperienced executive is going to equate 8mm or Super 8 with "home movie" film concepts.

America has made great strides with functional use of the audiovisual tools, both stripfilm and motion picture. It's time to remember that film has tremendous emotional and mental impact when its complete persuasive power is put to work. There's been a lamentable trend in recent years to neglect these inherent advantages. American business should be exposed to examples of today's best films, raise its sights and use the film medium as it can be created by the professional.

For example, trade between nations continues to be vital to the economies of America, Europe, Australia and the Far East. Films can speed news of products between continents at jet-age speed and this has been greatly enhanced by the airmail packet of lighter 8mm sound cartridges. But such films require understanding of overseas customs and traditions, expert translation of foreign versions. And to get real appreciation of content, they must be skillfully produced both at home and abroad. We can well remember that overseas sales account for a vital 25% of America's profit economy and the same holds true (and better) for those who have to sell to the people of these United States.

So, it's a time of real opportunity, only just renewed with the aid of better color processes, better equipment, more experience with the value of audiovisuals. Let us use this time well, remembering that "the future depends on which end we use . . . heads we win, tails we lose!"



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**Top Management Appointments  
Are Announced by Movielab, Inc.**

☆ Top management appointments announced by Movielab, Inc., New York motion picture film laboratory, brought Norman Rinehart and Peter Cardasis new posts as vice-president of production. Norman Lewis has been elected treasurer of the company and Theodore R. Schreier is the new corporate secretary for Movielab.

Both Rinehart and Cardasis have served in management posts at Movielab for a number of years; Lewis joined the firm in 1967 after filling top financial posts at New York advertising agencies. As newly-elected treasurer, he succeeds Daniel S. Eisenberg, now elected vice-president, finance. Schreier, who also joined the company this year, is an attorney and a former partner in the law firm of Sims and Friedman, specializing in corporate practice. •

\* \* \*

**Louis Mucciolo Heads Industry,  
Government Projects for Audio**

☆ Louis Mucciolo has joined Audio Productions, Inc., of New York and California, as administrative manager of industrial and government projects. The former executive vice-president and executive producer for Gerald Productions has for many years been involved



Morris E. Fonda (left), manager the Agri-Systems Division of Blaisivalls & Bryson, Inc., accepts Award of Excellence given by National Agricultural Advertising Marketing Association for film "Systems Farming With BS&B" produced by Cal Dunn Studios of Chicago. NAAMA's film committee head, Robert Foster, gave plaque

in the production of industrial films, TV commercials and network promotions. He will continue



Louis Mucciolo: joins Audio

in these areas on Audio's staff, according to Peter J. Mooney, president.

Mucciolo is, like Mooney, a past president of the Film Production Association of New York and currently active in the Management Council on Motion Picture Production, East Coast.

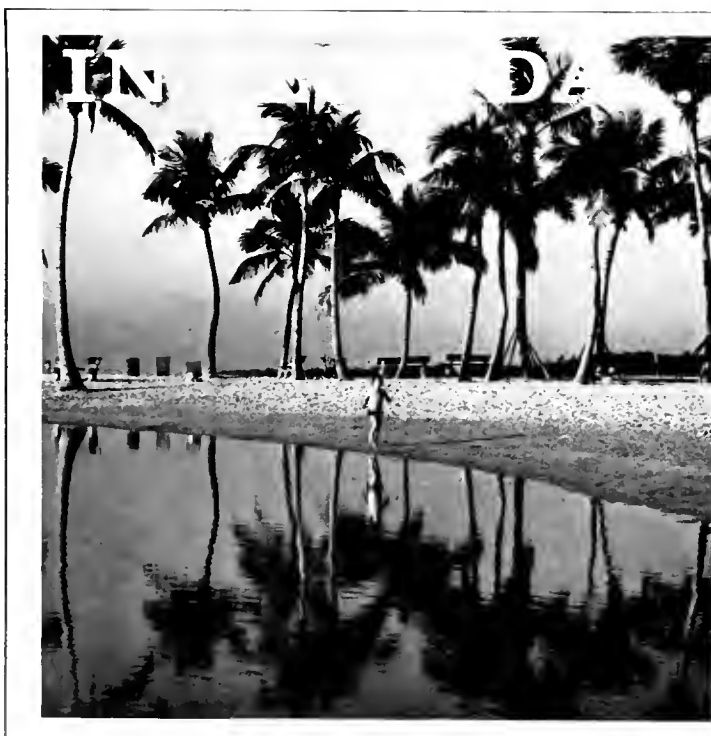
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**Slavko and Edward Vorkapich  
Join New York Staff of Filmex**

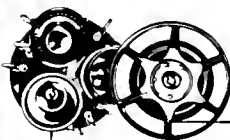
☆ Slavko Vorkapich and his son Edward Vorkapich, have joined Filmex, Inc., New York. Vorkapich, now for the first time with a TV commercial production firm as staff consultant, while Edward Vorkapich is director/cameraman.

Slavko Vorkapich, a well-known Hollywood movie director, has developed many montage principles which apply to today's TV commercials. His responsibilities as consultant will lie mainly in Filmex's commercial division.

Edward Vorkapich previously served with Libra Productions.



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## EXPO 67: Films on the Move

(CONTINUED FROM THE PRECEDING PAGE 22) their seats, the lights go out, and suddenly they have a feeling of weightlessness as film is projected planetarium-style on the domed ceiling. Meteorites fly by and visitors in the 72-seat theatre sway in their seats as they try to maneuver the "sputnik."

The Soviet pavilion also has a triple-screen film presentation of aspects of Soviet culture, and a children's cinema, which enables parents to tour the exhibits while their children are kept busy.

### These Pavilions Use a Variety of Techniques

Among the other national, state and provincial pavilions using film are: Venezuela, Cuba and New York State, all using multiple screens; Ontario, which has a 30-foot high and 66-foot wide screen in a 570-seat circular theatre; Quebec, with short loop film exhibits and also regular showings of a short film *Montreal Un Jour d'Ete* ("Montreal on a Summer's Day") produced by Denis Archand for the Office du Film du Quebec; Monaco, with a 10-minute musical fantasy by Jean Masson in an open-air 100-seat theatre as well as regular presentations of one of the first documentary films ever made, filmed by former Monegasque ruler Albert I; Belgium, with three audio-visual shows besides a regular movie theatre; and Sweden, Switzerland, Mauritius, Israel and Germany, which will all present films in conventional format.

### You're in the Action With "Circle-Vision"

Of the private and industrial pavilions, one of the most ambitious projects is by the Telephone Association of Canada, which uses a process called "Circle-Vision 360 degrees". The audience, sitting in the center of a circular theatre, has an uninterrupted view of a screen running around the entire room.

With the bottom of the screen only seven feet from the floor, the visitor has the thrilling sensation of being caught up in typical Canadian scenes, such as a hockey game between the Montreal Canadiens and Toronto Maple Leafs, the Quebec Winter Carnival, the Calgary Stampede, and, in fact, many of the scenic wonders of Canada, from Newfoundland to Vancouver Island, from Niagara Falls



Ontario's pavilion contains a 530-seat circular theatre; films are presented on a 66-foot screen.

to the Alaska Highway. The illusion of involvement is so intense that railings have been installed for the audience of up to 1,500 people to grip.

Although Circle-Vision 360-degrees has been used in Disneyland, this is the first time that 35mm projectors have been used. The large frame gives a much more intense effect than 16mm, and with the nine projectors spaced at 40° intervals, this film by Robe Lawrence Productions of Toronto promises to be one of the highlights of the World Exhibition.

### A New Half-Hour Film by Francis Thompson

The Canadian Pacific — Cominco pavilion is a 12-sided theatre building seating 54 where every half-hour a film by innovator Francis Thompson, whose production *To Be Alive* was one of the triumphs of the New York World's Fair, is to be shown. Mr. Thompson and his associate, Alexander Hamid, usually shoot about 80 miles of film for a production, never knowing what shape it will take until it reaches the editing room. The Expo film is no exception, although it is known that it generally follows the Man and His World theme, with the accent on youth. The multiscreen, multi-effect film is an eagerly awaited event.

The Kaleidoscope — Man and Color Pavilion — produced jointly by six of Canada's leading chemical companies, uses mirrors and three projectors to involve the audience in a motion picture, color and sound kaleidoscope. (CONTINUED ON THE FOLLOWING PAGE 32)

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## EXPO 67: Films on the Move

(CONTINUED FROM THE PRECEDING PAGE 30)

By an inventive process, the audience feels that it is actually part of the kaleidoscope, new patterns being created with movement of people. Three chambers treat the themes of morning colors, the colors of day and evening and night colors — an enlightening voyage.

Canadian Kodak Show Created by Crawleys

Other private pavilions using film are: Air Canada, with a 16mm film on the effect of aviation on Man and His World; Canadian Kodak, which presents a multiscreen color film and slide show produced by Crawley Productions of Canada; Canadian National, which has a 200-seat octagonal theatre; Canadian Pulp and Paper Association, with a show made up of films and slides; Du Pont Auditorium, with scientific films relating to the themes of the international "Insight 67" scientific program; Pavilion of Economic Progress; International Trade Centre; the Sermons from Science Auditorium, which has multilingual science films and a seven-minute filmed religious presentation; the Steel Pavilion, which has a 350-seat auditorium. Also, the United Nations pavilion contains a 300-seat auditorium where various films dealing with U.N. activities are to be shown.

Three Film Festivals Being Held at Expo

Quite apart from the films shown in the pavilions, Expo will have several film festivals. The eighth Montreal International Film Festival takes place in the 2,000-seat Expo theatre from August 4 to 10, followed on August 11 and 12 by the Fifth Canadian Film Festival and from August 12 to 18 by a world retrospective of Animated Cinema.

During these two weeks 100 50-second films, selected from 256 shorts entered for the Man and His World film contest, will be shown. Winner of the contest was Czechoslovakian Pavel Prochazka with his entry entitled Man and His Health.

Techniques for the Screen of the Future

Expo, then, illustrates the importance of films in Man and His World, and shows how revolutionary techniques may be changing the face of cinema.

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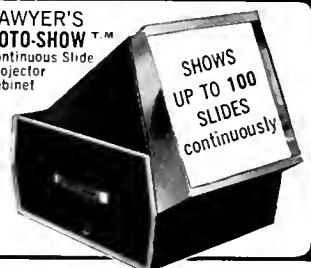
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Mr. Fleming's answer was animation—simple in technique to maintain the film's low budget, yet high in creativity, quality and effectiveness to arouse public support of research programs. Working with actor Jimmy Stewart's pre-recorded narration, Mr. Fleming shot the fast-moving animation sequence with the elements of each scene merging into the next. "Since the objects in each scene literally re-form themselves into each succeeding scene, we were not only able to convey our point in the 83 seconds, we also reduced the number of cells required to 178 instead of almost 1000. We now use this technique quite often, sometimes amazing our clients by show-

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**SALES ○ SERVICE ○ RENTALS**

IT WAS AN EVENTFUL VISIT for the man who has made so many notable contributions to professional camera and film laboratory equipment widely used throughout the world. During April, Dr. Robert Richter, president of Arnold & Richter in Munich, Germany, came to the U. S. to receive an Academy Award for scientific and technical achievement at those Hollywood ceremonies. The "Oscar" plaque was presented by actor McDonald Carey on April 10th.

The manufacturer of Arriflex motion picture cameras and other equipment was honored a significant time: 1967 marks the 50th anniversary of the founding of his company and subsequent receptions in Hollywood and New York paid further tribute to the men who developed the famed "Arri" line in 1917. The individuals most importantly involved are Dr. Richter, his partner and co-founder, Dr. August Arnold, and chief engineer Erich Kaestner.

To mark the company's 50th birthday, Paul Klingenstein, president of the Arriflex Corporation of America, presented Dr. Richter with an engraved desk piece at the reception held at the Plaza in New York City on April 20. The engraved message carries a tribute shared by all: "the appreciation of the American motion picture industry for the contributions Arriflex cameras have made." The Arri was first introduced in the U. S. in 1953 by the company

## Industry Honors Dr. Richter on Arri's 50th Anniversary

which shortly thereafter became the Arriflex Corporation of America. But Arnold & Richter's first portable hand-held camera, the predecessor



Dr. Robert Richter, president of Arnold & Richter KG, with an Arriflex 16BL camera.

of today's equipment, was the "Kinarri" born in 1925. By 1931, they had begun development of the first mirror/shutter reflex viewing system. It took five years to perfect the invention and the first Arriflex 35 with this feature was marketed in 1936. The first 16mm Arriflex camera was introduced in 1952.



Pictured at reception in New York (left to right): Victor James, vice-president of Arriflex Corp. of America; Dr. Richter; and Paul Klingenstein, the president of the Arriflex Corporation of America.

It was developments like these, plus the first quickly interchangeable electric motor drives with tachometer control in a hand camera; the first registration pin movement (Arriflex 16 only) in a small portable camera; and the first hand-camera design with "anatomical engineering" that won the Academy honor for Arnold & Richter KG. The company, incidentally, knows what its equipment can do: it maintains complete production facilities, including sound stages and studios and recording facilities at its Munich headquarters and in the Bavarian mountains.

Happy anniversary Dr. Richter!

## THE CALENDAR OF NATIONAL & INTERNATIONAL AUDIO-VISUAL EVENTS

### MAY

May 8-12: 23rd National Conference-American Society for Training & Development, Boston, Massachusetts.

\* \* \*

May 12: Eighth Annual American Film Festival Awards Dinner, Americana Hotel, New York City.

\* \* \*

May 10-13: Annual American Film Festival (awards banquet Friday, May 12), Biltmore Hotel, New York City.

### JUNE

June 1-3: Industry Film Producer Association National Conference and "Cindy" Awards Banquet, Miramar Hotel, Santa Monica, California.

\* \* \*

June 1-2: National Visual Presentation Association's 14th Annual "Days of Visuals" and Awards Banquet, Statler-Hilton Hotel, New York City.

\* \* \*

June 13-14: British National Industrial Film Awards Selection, sponsored by the Confederation of British Industry, Shell Centre Theatre, London, England.

\* \* \*

June 19-24: 14th International Advertising Film Festival, Cannes, France. For theater and television advertising films.

### JULY

July 10: Annual Farm Film Professional Improvement Awards, dinner ceremonies at the University of Nebraska, Lincoln.

### JULY

July 15-18: 28th National Audio-Visual Convention and Exhibit, Palmer House, Chicago, Illinois.

### AUGUST

August 1-5: 38th PSA-MPD International Film Festival, sponsored by Motion Picture Division, Photographic Society of America, Seattle, Washington.

August 8-10: Conference on Education & Training: Education & Training Exposition, sponsored by the American Management Assn., Americana Hotel, New York City.

August 11-15: Fifth International Labor Film Festival, Montreal, Canada.

August 20-24: Biological Photographic Association Annual Meeting, Royal York Hotel, Toronto, Canada.

August 20-26: 21st Annual Conference, University Film Producers Association, Univ. of So. Dakota, Vermillion, South Dakota, is host in 1967.

### SEPTEMBER

September 5-10: Eighth International Industrial Film Festival, sponsored by the Council of Industrial Federations of Europe, Lisbon, Portugal is host city and the Portuguese Federation of Industry is the host organization in 1967.

September 23: Canadian Film Awards ceremonies, Toronto, Canada.

### OCTOBER

October 6: 15th Annual Columbus Film Festival "Chris" Awards Banquet, Fort Hayes Hotel, Columbus, Ohio. (Entries close Aug. 1)

\* \* \*

October 15-20: 102nd Technical Conference, Society of Motion Picture & Television Engineers, Edgewater Beach Hotel, Chicago.

\* \* \*

October 19-20: Seventh International Film and TV Festival of New York, New York City. For entry details write sponsoring host: Industrial Exhibitions, Inc., 17 E. 45th St., New York, N. Y.

\* \* \*

October 16-20: International Management Film Award Competition, Finalist Judging, New York City. Entry lists to close Sept. 15. Write for entry data to: A. G. Toran, Society for Advancement of Management, Inc., 16 W. 40th St., N.Y.C. 10018.

\* \* \*

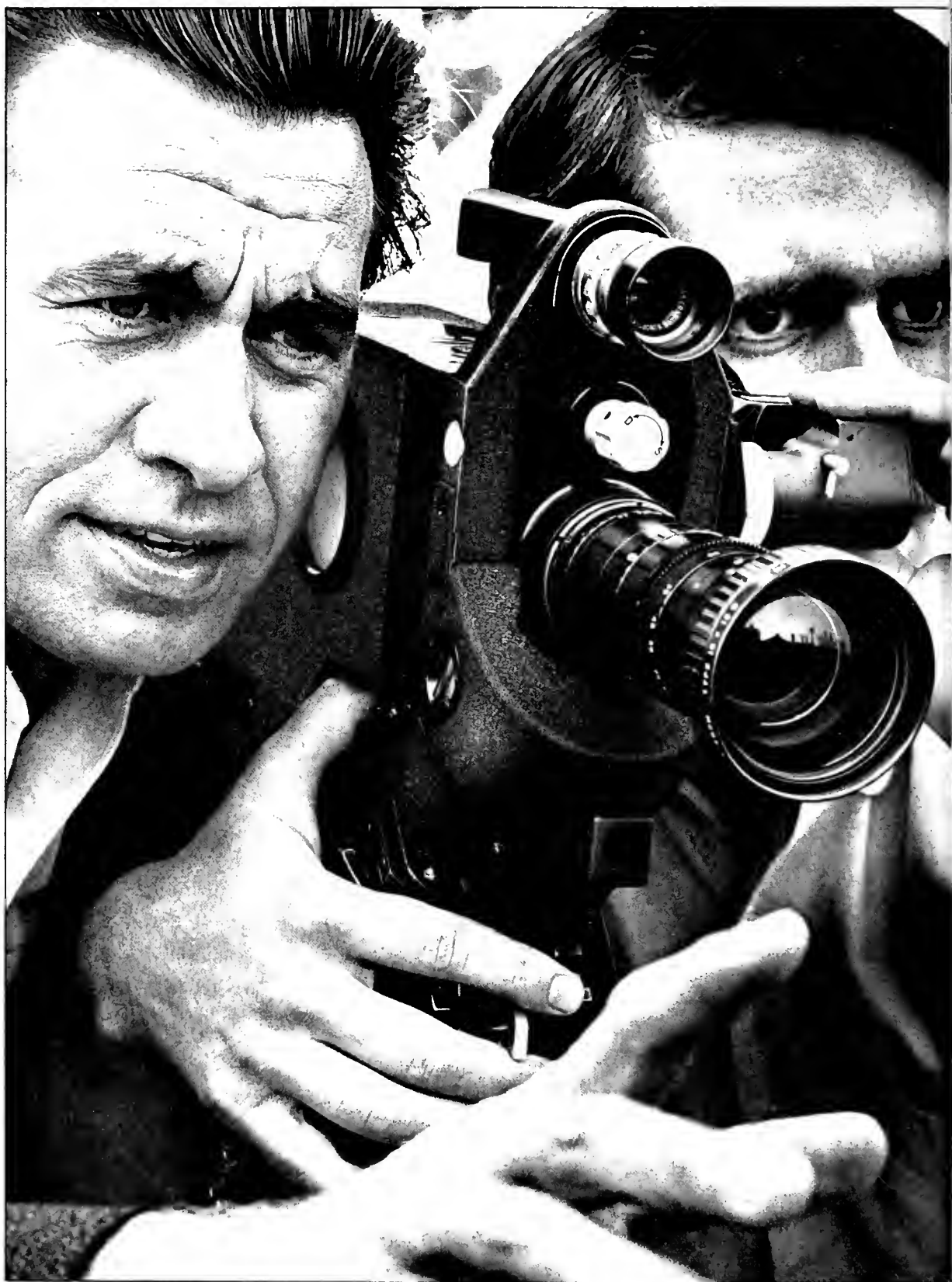
October 20-29: 11th Annual San Francisco International Film Festival. Primarily theatrical event but includes section judging "Film as Communication." For entry details to that competition write Stewart Maccondray, c/o W. A. Palmer Films, 611 Howard St., San Francisco.

\* \* \*

October: National Safety Film Contest Awards Presentation, during National Safety Congress, Chicago, Ill. Date to be announced

### NOVEMBER

November 1: Freedoms Foundation Film Awards; entry list closes. For entry forms write: Freedoms Foundation, Valley Forge, Pa.



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Sync sound without a blimp and five-second magazine changes aren't built into the NPR just to make life easier for the cameraman. He's getting paid anyway. It's the *producer* we care about. The NPR makes life cheaper for him because he's able to get more shot in a day. Shooting sync sound is just as easy with the NPR as shooting silent. And sync sound effects save editing and dubbing time.

The NPR lets you spend the day *shooting*, not setting up. It weighs only 21 pounds with Angenieux 12-120 zoom lens and 400 feet of film. You can climb a tree with it in one hand, like a briefcase. The rotating turret will accept any two lenses you like. And since they're not inside a blimp, you can get at them fast. The magazine is threaded when you load it, before shooting starts. Changing magazines takes five seconds, and you don't need to touch the film.

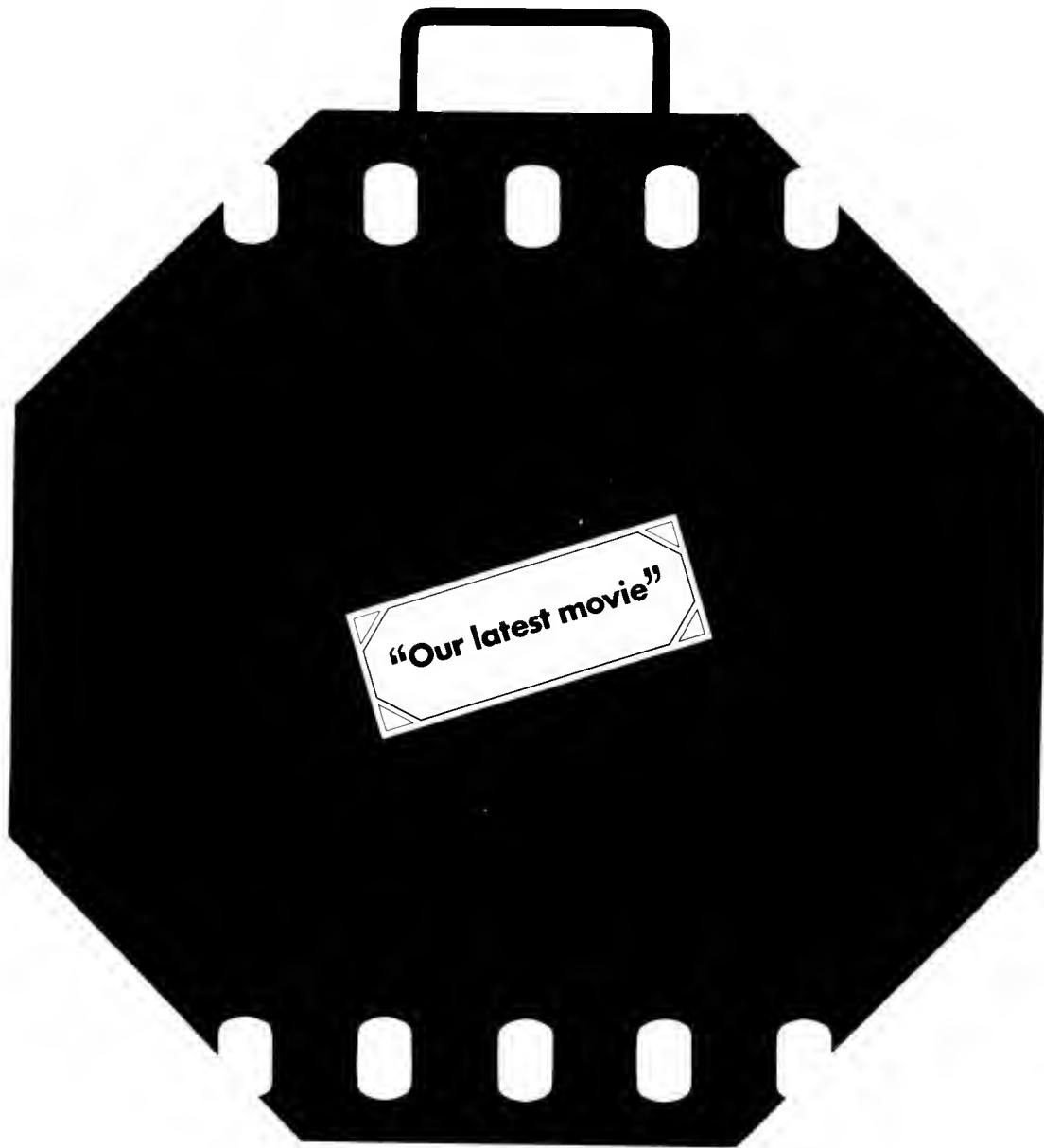
The NPR needs no blimp, no AC power and no clapstick. It uses a battery operated constant-speed motor with a sync-pulse generator and an automatic clapper. Moving the NPR and tripod from one studio setup to another is a fast one-man operation. Try that with a 70 pound blimp. The NPR's precise reflex viewing lets you see what's just off-screen in the viewfinder. No more microphones getting into the shot.

If you are a producer, you'll agree there's something in our claim that this spontaneous camera is liable to pay for itself quicker than most. If you are a cameraman, try renting an NPR for more good first takes. The producer might think it's you.

Service, sales and rental facilities are available from these expert, franchised dealers: east coast: F&B CECO, Camera Mart, General Camera Corporation, Camera Service Center and SOS Photo Cine Optics; middle west: Behrends Inc. and Victor Duncan Co.; west coast: Gordon Enterprises, Mark Armistead and Brooks Camera. Or write us for a complimentary brochure on the NPR: Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles 46, California.

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## **Variety has no box office figures on our latest movie.**

But that's alright. We find receptive audiences at national conferences, community gatherings, sales meetings and on television.

It's very good for your image.

Wolper Industrial Films concentrates on fresh approaches to business films while developing dynamic and exciting presentations for our clients.

If we never shout for a "Boffin" at the Bijou, it's because the curves we're trying to feature have to do with sales.



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OL 2 7075



## The Year's Best Films for Safety Education

Top Honors of National Committee on Films for Safety  
Go to 14 Pictures; 12 Others Receive Awards of Merit

**B**RONZE PLAQUE AWARDS, symbolic of the year's best motion pictures for safety education, will be presented to 14 producers and sponsors whose titles were selected from among the 106 "finalists" in the 24th Annual National Safety Film Contest conducted by the National Committee on Films for Safety.

Another 12 films received Awards of Merit in the contest, judged by leading representatives of national safety organizations who are represented on this jury of experts in the field. The awards were made in late April at Montreal, Canada. There are four principal categories for entries: occupational safety; home safety; traffic and transportation safety; and general safety. Sound slidefilms are also judged (separately) as are television and theatrical films and TV shorts and "spot" films.

### Occupational Safety Awards

There were three winners of bronze plaque awards among occupational safety motion pictures produced last year. *Facts About Backs*, a 14-minute instructional motion picture produced for the Bell System by Graphic Films Corporation, won one of these top honors. It shows the cause and prevention of back ailments. *The Handtrap Test*, a 21-minute employee color film produced for the United States Steel Corporation by Matt Farrell Productions, was a plaque winner. Third plaque winner in the occupation group was an inspirational eight-minute color film, created for the Xerox Corporation by Holland-Wegman Productions, Inc. Titled *You and Office Safety*, the picture focuses on typical office practices which create hazards.

Four Awards of Merit went to occupational safety films, including another film sponsored by the Northwest Forest Industries' Film

Committee (winner of a plaque last year). *The Cutting Crew*, an 11-minute color film, was produced by Rarig's Inc. and covers hazardous problems faced by timber crews. The Humble Oil & Refining Co. sponsored the merit winner, *Danger H/2/S*, a 13-minute color film produced by William Frutchey Associates.

Prevention of wire rope accidents was the mission of a merit-award winner, *The Day They Didn't Inspect the Rope*, an eight-minute color film for employee showings. Sponsored by the Union Wire Rope Division of Armeo Steel Corporation this film was produced by The Jam Handy Organization. The final Award of Merit in the occupational category went to *Safety Makes Sense*, a 20-minute color film on safe practices in lift truck operation. The sponsor was the Industrial Truck Division of Clark Equipment Company and the film was produced by Pilot Productions, Inc.

### Two Plaques for Home Safety

Only two bronze plaque awards were given in the home safety group. An 11-minute color film, *Donald's Fire Survival Plan*, won top honors for its producer, Walt Disney Productions. The film illuminates the need for a family fire escape plan. The other plaque winner among home safety films was *Growing Up Safely*, a 25-minute color film sponsored by Canada's Department of National Health and Welfare. Produced by Crawley Films Ltd., this picture shows home safety practices which affect children from birth to school age.

The very important field of traffic and transportation safety education had 20 "finalists" and three bronze plaque awards went to the best of these films. The 13-minute film, *Post-Mortem*, won a top award for Cine Associates, Inc. as it showed accident situations caused by common drugs. Charles Cahill & Associates, specialists in safety film production, won top honors with *Space Driving Tactics*, a 16-minute film which shows the importance of a "space cushion" in traffic.

The third plaque award in this group went to a U. S. Air Force-

(CONTINUED ON PAGE 52)



"Follow the Leader" challenges individual versatility.

## See It at Expo: "A Time to Play"

Three-Screen Picture to be Shown in the U. S. Pavilion

**A**NOTHER SMASH HIT on the order of the Johnson Wax film, *To Be Alive*, top film attraction of the New York World's Fair, was unveiled at a preview showing, April 20, at New York's Museum of Modern Art. The Polaroid Corporation's *A Time to Play* is a most exciting and unique tri-screen motion picture that will be viewed by millions of visitors to the geodesic-domed United States Pavilion at Expo 67 in Montreal, Canada. It was greeted by the New York preview audience with several minutes of frenzied and sustained applause.

The 20-minute film was specifically commissioned for Expo 67 by the United States Information Agency, which wanted a provocative contemporary film in keeping with the U.S. Pavilion's theme, "Creative America."

*A Time To Play* fulfills that requisite, being an unconventional treatment of universally-played children's games that reflect the competitive nature of adult society. Based on the philosophy of the biblical text of Ecclesiastes, it suggests the story of the cycle of life with its continuing yet ever changing emotional patterns.

The film was created and directed by the well-known American still photographer Art Kane, in his first experience with the medium of motion pictures. His magnificent picture essays have appeared in *Life*, *Look*, *McCall's*, *Vogue*, *Harper's Bazaar*, *Esquire*, *Sports Illustrated*, and the *Satur-*

day Evening Post. The film was produced by VPI, of New York.

The title, *A Time to Play*, is Kane's own extension of Ecclesiastes, Chapter 3, Verses 1-8, which begins: "For everything there is a season, and a time for every matter under heaven: A time to be born, and a time to die . . ."

*A Time to Play* utilizes the tri-screen motion picture technique in three cameras were used to create the integrated design of the film. Three motion picture projectors are used to show different, yet compatible scenes on separate screens. The resulting photographic montage is a bold adventure for even the most sophisticated moviegoer. Mingled with scenes of beauty and joy are emotional sequences of real terror.

The games that Kane selected for the film were chosen for their ability to reflect adult life with its joys and sorrows; its struggle for existence; its good and evil; and its bold insecurity; and its warmth and good fellowship.

They are dramatized by American children of many races at play. Kane has attempted to capture tender, lyrical, blithe and turbulent moods. The resulting film is neither a lesson nor a form of entertainment, but a sensitive emotional experience.

Production credits for VPI include Kane, as creator and director; Bob Drueker, producer; Mike Murphy, cameraman; Kikimo Kawasaki, editor; and Marc Bucci, music composer.

"Blind Man's Buff"—exploring a face by touch opens new world of perception. (scene in "A Time to Play")



A scene from "The Handtrap Test"—





Migrant workers enact real-life roles in "While I Run This Race."



## VISTAS Aid the Migrant Worker

"While I Run This Race" Shows Vista Volunteers at Work in Sequel to Academy-Award Picture Produced by Sun Dial

**T**HE WORK of four VISTA Volunteers in America's Southwest, helping migrant workers to stand on their own feet, is reported in authentic and compelling cinema in a new companion film to the recent Academy Award-winning documentary, *A Year Toward Tomorrow*.

The film, *While I Run This Race*, was also created for Vista by Sun Dial Films, Inc., producers of the "Oscar" winner, and was shot on location in Arizona. It is scheduled for release later this month.

### Music Appropriate to Theme

Charlie Byrd, well-known guitarist, composed an original score using a Mexican-American theme in one location and a theme based on a Negro spiritual for the other location. In addition to guitar, mandolin, marimba and drums, a "penny whistle," more techni-

Poll-winning guitarist Charlie Byrd (left) and Cliff Chip record musical background for Spanish-American scenes in "While I Run This Race."



cally called an orkon flute, carries the plaintive solos.

The production team of writer-director Ed Levy, photographer Ross Lowell and editor John Oettinger, assigned by Carl V. Ragsdale, president of Sun Dial Films, Inc., the producers have again collaborated for their second film about the experiences of VISTA Volunteers by shooting the on-location featurette at two migrant worker shack towns in the 120 desert country of Southeast Arizona. Actor Charlton Heston delivers a hard-hitting narrative.

Arizona locations were chosen because of the squalid living conditions of the communities (no stores, no street signs, no mail delivery, no drinking water) and the desperate plight of America's migrant population.

The camera crew recalls that during the filming, "the improvised coolers were useless. The VISTAS

and townspeople were more used to the heat, but even so, we had to break every few minutes to wipe away their perspiration. When we shot at dusk, we were attacked by insects swarming around the lights."

### Typical VISTAS Are Featured

The Volunteers chosen for the film were a retired couple and two young men. Mr. and Mrs. Donald Jackson, of Berkeley, California, experienced in agricultural and educational work, were assigned to the Mexican migrant town of Stanfield, Arizona, while Larry Kelly, of Saint Paul, Minnesota, and Bob Breving of Cincinnati, Ohio, were working in the nearby Negro community of Allenville.

The Stanfield sections of the film, edited in episodal contrast to those of Allenville, depict the problems the Jacksons encounter



Charlton Heston narrates VISTA's film, "While I Run This Race."

when they try to enlist the approval of the farm workers for a children's day care center. Without the center, the children will never hear English until they go to school.

Borrowing an old trailer, the Jacksons travel around the 15 camps, carrying toys and dolls with them as incentives. They offer jobs to the housewives as teaching assistants; even though they have had little formal education themselves, they can be trained.

### Helps Migrant Learn a Trade

One of the film's sidelights concerns Mr. Jackson's success in pointing an unemployed migrant worker in the direction of a job as a trade apprentice, a job that cannot be replaced by modern farm machinery.

Cleanup day in Allenville comes with only the VISTAs, their project supervisor and one resident on the scene. Levy's talent to contrast the sandy stretch of land of gutted automobiles and junk with



Cameraman Ross Lowell finds respite from 114-degree desert heat encountered while on film location

the riotous Arizona landscape around it captures the spirit of the community's heat-induced apathy.

Rounds of door-knocking and elbow-bending, however, turn out enough neighbors to clear the community of much of the junk, and at the end of the day, a rented flatbed truck carries tons of litter away from Allenville. The town has done something on its own, has handled, for the first time, its own problem. Later on, a skeptical resident takes a chance or hope, and inspired by the cleanup campaign, visits the nearby white community to inquire about street signs. She returns, slightly fatigued from the confusion of bureaucratic door-pointing, but with good news. Allenville has solved another of its problems, and is beginning to get on its feet for the first time.

### Where Volunteers Are Service

VISTA Volunteers serve in poverty areas all over the United States, from the ghettos of New York City to the isolated villages of Alaska. They are paid little salary and a meager living allowance, and upon completion of their service receive a stipend of \$50 for every month of service. During their year, they must live in the same surroundings as the people they serve.

*While I Run This Race* is a true story. The VISTAs and the people of the two migrant communities re-enacted the incidents as they originally occurred.

The film was produced by Sun Dial Films, Inc., for the Office of Economic Opportunity. Distribution schedules are not yet finalized, but the film will be available in a 28½ minute, 16mm version.

\* \* \*

### Academy Award Story on Page 10

☆ The report on the 1967 Academy Awards program, at which Vista's *A Year Toward Tomorrow* was named the "Best Documentary Short" of the year, appears on preceding page 10. •

# They Hold "The Thin Blue Line"

Long Overdue Film Tribute to Law Enforcement Agencies  
Sponsored by Kemper Insurance for Nationwide Showings

**H**OW LONG does a big city police squad take to get to the scene of a crime? What kind of training does a policeman go through? What kind of situations does he run up against while prowling on the night-time beat?

These and a dozen other penetrating questions are answered in *The Thin Blue Line*, a compelling film documentary produced for Kemper Insurance companies by the Industrial Film Division of Wolper Productions, Inc.

"This film is concerned with a kind of insurance nobody can buy — but without which every American would live in constant fear of losing his property, his freedom, even his life," explains James S. Kemper, Jr., president of the Kemper companies, in the introduction. "The first line of defense against crime and violence is the thin blue line formed by our police across the country. Today, when the problems and dangers faced by policemen are greater than ever, they are too often taken for granted."

In 26 minutes of exciting, yet sobering action, *The Thin Blue Line* presents views of critics of law enforcement methods and explains the plight faced by the police and their feelings about public apathy, lenient courts and rioting, giving audiences new insight into one of the most pressing and controversial problems of our times.

Narrator Van Heflin says, "While the charges and counter-

charges rage, the crime rate continues to grow — a murder every hour, 3000 burglaries every day, three million Americans hopelessly addicted to narcotics, and a 50 per cent increase in the last five years in major crimes committed by teen-agers. Each year in trying to hold the line against crime an average of 57 officers are murdered and 31 die in line-of-duty accidents."

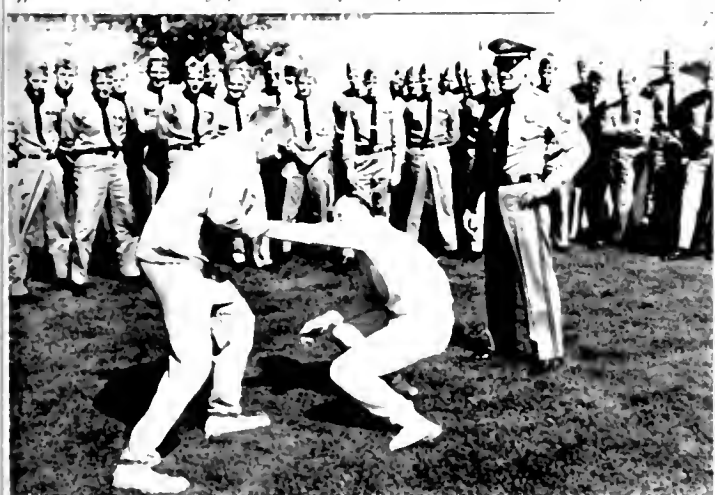
*The Thin Blue Line* shows incidents from the inner workings of several police departments across the country, including a spine-chilling call from a woman with a prowler in her house as it actually came in to the Communications Center of the Chicago Police Department. In other sequences, rookie officers are seen undergoing training in California, and viewers go along on an 8 pm to 4 am tour of duty with officer Tony Day in Rochester, N.Y.

The film is a strong and convincing argument for support of municipal police departments. It is timely and excellent public relations for the progressive-minded Kemper companies. Endorsements have come in from such groups as the International Association of Police Chiefs, the Chicago Police Department, and Northwestern University's Traffic Institute, as well as from thousands of ordinary citizens concerned about the rising crime rate and public apathy.

Kemper has told its 12,000 independent agents across the coun-

(CONTINUED ON PAGE 66)

Training procedures which members of the California Highway patrol must undergo before taking the field are pictured in "The Thin Blue Line" an effective documentary produced by Wolper Productions for Kemper Co.



## "Kids and Cookies"

Youngsters' Joyous Reactions on Cookie Production Line  
Captured With Sublime Artistry in This Nabisco Picture

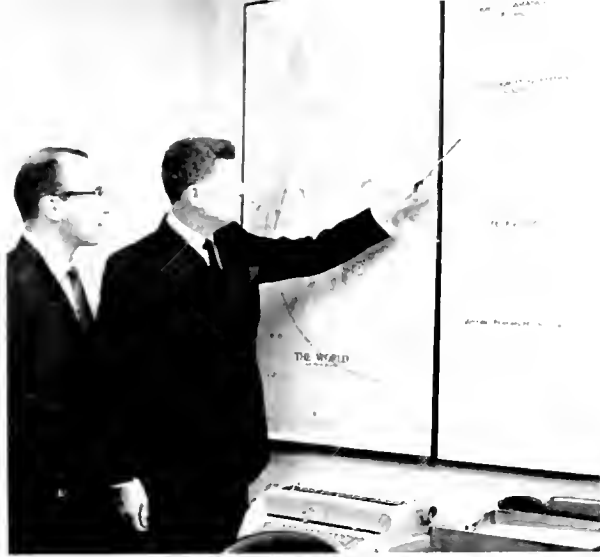
**T**HERE ARE FILMS which, from the first moment of viewing, give evidence of their freshness and vitality. It's this sort of picture which makes even the most jaundiced film viewer straighten up in his chair and look with renewed interest at a possible candidate for awards honors. Such a picture is a new 13½-minute color subject, *Kids and Cookies*, produced for the National Biscuit Company by Audio Productions, Inc. Intended for groups of school-age youngsters and a replacement for this sponsor's perennial favorite, *Crackers by the Billion*, initial reaction seems to assure a much wider audience for the enthusiastic children who play uninhibited roles in this new film.

The concept is beautifully simple. Audio cameras tour the cookie production lines of two Nabisco bakeries while the soundtrack records the bubbling, happy responses of a group of elementary school children to the sight of their favorite fare being made before their eyes. There wasn't any script — the children weren't acting — just reacting! Nor was there any staging or interruption of normal operations at the bakeries in Philadelphia and Fair Lawn, New Jersey where these scenes were lensed.

As basically simple things often do, *Kids and Cookies* conceals a high degree of complex artistry under its simplicity. Audio director Hans Mandell, frequently cited for his unique gift in translating industrial operations into cinematic showpieces, shows the "playful" side of his talent as this film orchestrates an army of cookie-cutting, chocolate-pouring, icing-squirting and dough-mixing machines into an exciting and amusing visual adventure.

Equally delectable are the spontaneous comments of the youngsters as they "ooh" and "ah" their way along the production line and instruct one another, hilariously, on the intricate operations. By chance, one of the visitors takes it upon himself to deliver a running commentary on the action, from beginning to end, gratuitously unifying the action. There's another happy moment when one of the boys enthuses "I love them cookies" and has his grammar lesson on the spot from another youngster: "not them . . . these!"

Nabisco spokesmen feel that *Kids and Cookies* "is intended to produce a warm, friendly view" and originally intended the film for school viewing. Initial reaction has been so strong, however, that the specification has been expanded to include women's clubs and other general audiences. The company's older film, with a long and successful 12-year life, was seen by more than 12 million viewers and had 41,000 showings. *Kids and Cookies* should have an equally illustrious career. •



Overseas areas where Southern Baptist Radio-Television Commission's programs are circulated are examined by Dr. Paul Stevens (right) and marketing director Charles Roden. Television films are translated into four languages for overseas.

## Filmed Television Programs Bring Message of Faith to Millions at Home and Abroad

**T**HIS WEEK NEARLY 50,000,000 people throughout the world will hear radio programs or see filmed television shows designed for one purpose—to carry the message of Christianity to the viewer or listener.

Next week and the week after—for an annual audience total of more than 2,400,000,000 people—this material, produced by the Southern Baptist Radio-Television Commission, Fort Worth, Tex., will be programmed on approximately 2,300 stations, in nine languages including Russian and Chinese.

To supply broadcasters with finished products such as *Master Control*, *The Baptist Hour*, or any of 22 other radio programs, the Commission stocks enough recording tape to literally circle the world.

And for television, it takes a running inventory of some \$200,000 in film prints, 4,000 black and white and color, to satisfy demand

for current shows: *The Answer*, a half hour series and sixty and twenty second inspirational spots featuring Dr. Theodore F. Adams. Every year \$35,000 in prints from 13 new feature-length productions are added to this inventory and an equal amount of older subject material is usually retired.

"We have come a long way," says executive director Dr. Paul M. Stevens. "from 1941, when the idea for a Radio Commission was first proposed by Dr. Samuel Lowe of Atlanta. In those early days all the emphasis was on radio, and it was not until 1954, that we produced our first pilot film for *The Answer* series."

*The Answer* started as a method of presenting the parables of Jesus in contemporary terms, later expanding to touch on spiritual problems of man and to include biblical documentary films. The initial production, *This My Son*, was the modern version of the prodigal son.

## Southern Baptist's Radio-Television Commission Was a Pioneer in Color Films for Religious TV Programming

filmed in color on a western ranch.

With this use of 16mm color, *The Answer* became the nation's first and only 100 per cent color series for religious television programming, a distinction it held well into the 1960's.

But television programs, even in color, are less "tangible" items than overseas mission work, rescue missions, hospitals, theological schools or the hundreds of activities of the 18 other agencies supported by the 30,000 Southern Baptist Churches. All RTVC can show that is "tangible," are finished films shown on network or local broadcasts.

This fact, plus the strong competition for broadcast times, are the incentives for Dr. Stevens and his 80 staff members to turn out highly creative, professional productions; productions that account for a large per cent of the nearly \$4,000,000 in public service time the Commission receives annually from radio and television.

"One indication of the success of our efforts," emphasizes Dr. Stevens, "is shown by results of the Commission's work in South America. Until 1961, there was no Baptist programming at all in South America, now we are on over 430 radio and television stations with 800 hours of broadcast time.

"This makes us the second largest 'outside' source for programming in that part of the world—the Voice of America has some 900 hours and the Soviet Union beams approximately 700 hours to South American countries. For broadcast mail response from below the border is even greater than in North America."

Closer to home reaction from viewers is typified by such shows

as *The Inheritance*, an RTVC NBC-TV special seen in May 1965, and re-run January, 1966. Requests for a free pamphlet offered at the close of the film have topped 16,000 and the number still growing.

But probably the most important "reaction" to the work of the Southern Baptist Radio-Television Commission, is the financial support of the churches that must meet the current \$1,300,000 budget of the Commission. Even though the could do it, no single church has diverted funds away from the work.

The largest portion of the million-plus budget is channeled into the production of 13 new non-secularian shows each year. These are cut from about 90,000 to 100,000 feet of 16mm Eastman Ektachrome Commercial Film and Kodak Ektachrome Reversal Film, daylight and tungsten exposed in all parts of the world. Original negative value of film shot since 1954 is over \$2,000,000.

Dramatic episodes such as *Fourteen Going on Sixteen* or *Car Fever* which focus on teen problems, are filmed under RTVC supervision by Family Films in Hollywood.

Religious documentaries, a field in which the Commission is considered a pioneer, are handled by the Commission's own crew or by ABC, CBS or NBC-TV crew working with RTVC representatives in scattered areas that frequently include the Holy Lands, Africa, Alaska or Japan.

The costs, according to Director of Radio-Television Production Truett Myers, range from an average \$30,000 for the Hollywood productions to a network shared cost of \$138,000 for the ambitious one-hour special *Life Of Christ*, to

Over 4,000 color and black white film prints are stored in the Commission's Film and Tape Distribution Department, partially shown in the scene below





Dr. Paul M. Stevens (l) and director Ruett Myers examine some "props" used for recently produced film on the "Life of Christ," for TV use.

television in the first quarter of 1967.

After the *Life Of Christ* is shown the first time, and hopefully re-runs many as two times, it will go into circulation world-wide as have other RTVC films. Through direct contact by Dr. Stevens or missionary workers, time on foreign stations will be donated or even purchased.

Some documentaries, naturally, have a limited life span, but the average useful period is about five years. Thus, a documentary circulated world-wide could be shown as many as 50 times on as many stations. For dramatic productions the life is judged by subject matter and public value—90 episodes of *The Answer* have been made since 1954.

Translation for Spanish-speaking countries is done in Florida by Copri International. Portuguese is recorded by a Brazilian firm. Presently, over 440 language stations in 10 countries carry either the Commission's radio or television programs and a few carry both.

"There is a great deal of pressure, especially in radio, for us to translate all our work into the language of the population," explains Myers. "It is expensive, of course, and difficult, say in a country such as those in Africa, where dozens of dialects are spoken.

"At present, many African stations are programming our work in English because a majority of television set owners are British or British educated. As more Africans bring sets into their homes we must plan on a translation program, probably through our denominations mission board."

Between radio and television there are nine languages in use. Commission television programs are translated into Japanese, Thai, Portuguese and Spanish. On radio

the translations include Russian, Chinese, French and Navajo, the first such effort to reach the American Navajo Indian in his own language.

Just making religious radio or television programs available is not always enough. Dr. Stevens has personally done a lot of spade work, especially in South America and North America, that has opened new broadcast facilities to the Commission.

In addition to personal contact, RTVC prints—much of it in its own print shop—calendars, full-color pamphlets, direct mail pieces and THE BEAM magazine. This printed material is distributed with the help of a computer generated



Still film is also used for special television productions. The commission's art director, Raquel Colvin, shot more than 500 pictures on Kodak Tri-X film "Epilogue", a photo essay on the process of aging.

mailing list containing over 500,000 names. The annual budget for this publicity material, while not large compared to the results attained, runs well into five figures.

Oddly enough, while the commission exposes upwards of 100,000 feet of Eastman Kodak color film each year, only a fraction of it is shot at the agency's Fort Worth headquarters.

"In the beginning," says Dr. Stevens, "we were fortunate enough to be able to examine as observers, the way the networks got their filmed shows—from independent producers—compared with the do-it-yourself approach. Another denomination built studios, hired crews and turned out their own shows, only to go broke in the venture a short time later. This convinced us that going to experienced producers was the right choice until we became we'll established."

Now, after 25 years, the Baptist Radio-Television Commission is firmly established. In 1965, they moved into their own \$1,750,000 facility, containing 44,000 square



The Holy Lands are a familiar "location" area for Commission documentary films. Here, an RTVC-NBC-TV crew prepares to expose footage in Egypt. "Echo," also filmed in Egypt, won a Columbus "Chris" statuette in 1966.

feet of space, set on five acres. Through careful planning the building, which is really two buildings forming a giant "T," has expansion potential built right in. With a minimum of expense it can be expanded about 60 per cent.

Building "A," the cross bar of the "T," houses office space, art, publications, public relations and marketing development, where a constant dialogue is carried on with radio and television stations to place programs. A glassed in three-story lobby is the only part of this building that touches the ground, the building itself is constructed on "stilts."

Building "B" is the heart of the Commission's radio activities, complete with a floating recording studio, mounted on steel springs, completely isolated from direct contact with the building that surrounds it. Tape and film distribution, data processing and the printing department are on various levels of this three story unit, which has two of its floors below ground level.

The Southern Baptist Radio-Television Commission's installation

is a one-of-a-kind building, says Dr. Stevens, in fact, the Commission is the only organization of its kind. Other denominations in the field of electronic communications have their programs produced outside of the denomination or by a small group of laymen. The radio and television committee is under one head and the approach to the media is controlled by the Southern Baptist Convention which meets for four days each year.

Plans are already well underway to carry this facility still further. "Some of our film activities can be transferred to Fort Worth," explains Dr. Stevens, "with the proper studio. What we are planning is a domed sound studio—similar to Fort Worth's well known Casa Manna theater in the round—and the first outdoor sound studio for religious filming."

There is a tremendous challenge in doing quality religious films. On the one hand, they cannot compete with productions in Class AA time, backed by a large manufacturer. Yet, they must compete with com-

Publicity plays an important part in the Commission's film distribution program. Teaming up to select stills for a direct mail brochure are (left to right): cameraman Marty Young; publicity director Ed Shupman, producer Ruett Myers; art director Raquel Colvin and film writer John Stevens.



## REQUIREMENTS OF THE "COMPUTER AGE" AFFECT METHODS OF TRAINING MEN TO SELL



"Your Prospects for Success" shows agent viewers how to "cold canvass" for insurance prospects; how to serve 100 prospects each month.



"Make It Worthwhile" shows how planned approach, by phone or in person, can "sell" the appointment to all types of insurance prospects.



"Give Them What They Want" demonstrates how to sell benefits in the presentation which cause prospects to want the policy which agent offered.



"The End and the Beginning" presents basic techniques on closing the sale, as well as pointers on how to get referrals to other likely prospects.



"Selling the Benefits" gives the viewer ideas on how to by-pass and overcome prospects' objections — how he can turn these to his advantage.

MANY COMPANIES, aware of the nearly unbelievable speed with which modern data processing equipment communicates facts and figures needed for business decision-makers, are taking a fresh look at tools available to them for sales training. Executives can well ask, "are our tools and techniques for marketing compatible with the requirements of the computer age?"

The nation's schools, for example, are revolutionizing classroom teaching methods through widespread adoption of audiovisual techniques; today's tradeshow exhibitor fails to draw and hold visiting delegates without some form of a-v media. And more and more companies, both national and regional in size, realize they can no longer overlook the need for fast, accurate and compelling tools in nearly every phase of internal communication.

### No Time for Delays or Misinterpretation

The vital factor of "time" which men and women in the field have to receive and interpret company policies and programs no longer allows for the delay, misinterpretation, or dependence on either spoken or printed word for sales meetings, recruiting or individual sales instruction. Audiovisual media, designed by experienced specialists, have proven their value time and again in helping make sales and hold trained salesmen.

A case in point and a very active user of a-v techniques is the insurance industry. With a high turnover rate induced by inadequate training, firms in this field faced rising costs of initial hiring and rehiring. More and more companies and general agents have found that training men to sell with tested audiovisual media was far less costly and a key factor in reducing manpower turnover.

### Training to Sell Casualty, Fire Insurance

One nationally-recognized specialist in audiovisual materials for business and industry, the Better Selling Bureau, has become a prime source of programs for the insurance industry. Latest of this Burbank, California producer's contributions is a new six-part program titled *How to Sell Casualty and Fire Insurance Successfully*. Lessons provided in this "short-course" provide training help in a very highly-specialized field of insurance which calls for exceptional skills in the art of intangible selling.

The audiovisual program, originated at the suggestion of leaders in that field, incorporates basic laws of learning and couples them with the unique advantages of audiovisuals which enable trainees to see, understand quickly and clearly and retain the knowledge communicated to them. And the visualized lessons may be reviewed by the trainee at his own pace and on his own time, until he is satisfied that he knows and understands the subject matter thoroughly.

### Preparation and Research Make a Program

Programs like these aren't just "born" of inspiration but made through long months of careful preparation, research and testing. Under the direction of BSB's Dick Westen, the

Bureau's first task was to tap the innumerable sources of information on the art of selling casualty and fire insurance. Countless meetings with company executives directly concerned with sales or training helped accumulate a large amount of data on proven techniques for producing sales.

Further consultation and careful screening of material with experts in these insurance fields as well as "outside" sales experts brought a distillation of facts to the programming phase. How, then, to best communicate the knowledge within a format incorporating the essentials: motivation, application, participation and measurable progress?

### Making the Program Easy to Administer

From this step-by-step approach, the BSB evolved today's six-lesson course. It is "programmed" through a "Developer's Manual" which guides the "trainer" so effectively that nearly anyone in the field, regardless of training experience, may safely and effectively conduct these meetings.

The six programs cover a like number of recognized steps to successful selling: preparing, making the appointment, the presentation, the close, meeting objections, and personal delivery of the policy. The method follows the P-E-S-O-S principles: Prepare, Explain, Show, Observe and Supervise. And these are incorporated in procedures outlined in the Developer's Manual.

### Successful Selling: a Rewarding Experience

The overall objective of this new program is to develop agents who enjoy their work because they know what to do. Rewards are apparent: increased earnings, an improved standard of living and the immeasurable feeling of satisfaction which comes with the knowledge that the agent has provided a responsible service to his clients.

Management, at every level, is rewarded by a successful career sales force, capable of contributing to company growth and free of continuous losses sustained in wasteful manpower turnover.

\* \* \*

READER SOURCE: for data on *How to Sell Casualty and Fire Insurance Successfully* and other BSB training programs, write the Better Selling Bureau, a Division of Rocket Pictures, Inc., 1150 West Olive Avenue, Burbank, Calif. 91506.



"Special Delivery" shows the agent how to deliver the policy and at this phase to establish new opportunities for more business in the future.

## IT'S SHOWTIME FOR SPRINGMAID

**Projected Images Play on Avant-Garde Ballet Dancers as Springs Mills Premieres Pucci Towel Designs to Buyers**

**A**N INTERESTING BLEND of live and filmed industrial theatre was seen on March 28 in New York when Springmaid (trade name of Springs Mills, Inc., Fort Mill, S.C.) introduced a new line of bath towels designed by Emilio Pucci to some 3,000 buyers at two shows given in the George Abbott Theatre.

Towels are a new venture for Springmaid and the company was determined to present them to the trade with a resounding splash of showmanship, utilizing the talents of the avant-garde Alwin Nikolais Dancers, and the even more "avant" underground film-maker Ed Emshwiller, in a production designed by Concepts Unlimited, Inc. The combined ballet and film used colors, motion and an almost psychedelic atmosphere to influence its audience.

### Colorful Patterns Are on Film

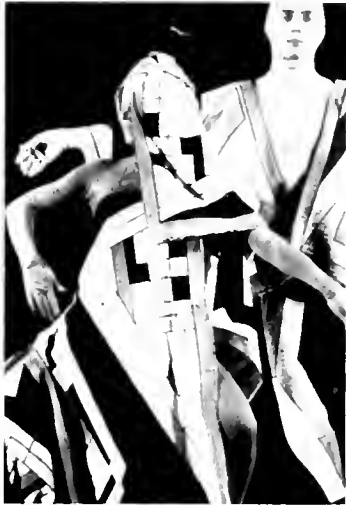
Dancers dressed in plain jersey sacks moved about while films of towel patterns were played upon them. At another point, abstract filmed shots of weaving threads were projected on the background screen while 16 dancers moved about trailing fluorescent ribbons seeming to simulate the weaving of a towel. But not a towel was seen on stage. What was seen — and felt — was the *essence* of the product: in color, design, movement and texture.

Concepts Unlimited, producers of the Springmaid show, is a three-year old firm that has become, in a relatively short time, an active participant in the field of industrial presentations, sales promotion pro-

grams and marketing campaigns. Other recent credits for the company have included an original musical for Olivetti-Underwood, six "spectaculars" for Chemstrand, and twelve projects for General Foods.

Ed Emshwiller is a painter who has turned to avant-garde filmmaking. Through Ford Foundation grants and work on government and television documentaries, he has been able to devote more and more time to cinematography.

In 1959, the Creative Film Foundation gave Emshwiller an



Dancers in choreographed ballet for Springmaid show wore robe-like costumes in colorful new towel designs.

award of Exceptional Merit for *Dance Chromatic*. In 1960, he produced *Lifelines*, utilizing nude figures in counterpoint with abstract line drawings. Along with these ventures into the effects of superimposing film-on-film, he has also experimented with mixed-media. In late 1965, he presented his film *Body Works* at the Film-Makers Cinematheque in New York. This work utilized two stationary film projectors and three hand-held mobile projectors, accompanied by three dancers who not only danced, but also served as living, moving screens.

In a recent article reviewing what is happening to the art of film-making TIME cited Ed Emshwiller as "one of the most important cinematographers influencing trends in the media today."

### Five-Minute Film for Stores

Prints of a five-minute 8mm film mounted on Fairchild cart-



Projections of Pucci towel designs were rapidly flashed over the entire stage at Springmaid premiere as these complex designs were interpreted by the Alwin Nikolais Dance Company, accompanied by an electronic score.

ridge projectors will be distributed to retail stores by Springmaid for point-of-purchase viewing. The film is designed to stop the shopper in her tracks and win her attention. With no commercial message but an end title, the film shows a jacquard loom in action, accompanied by electronic music repetitiously following the machinery's rhythm. Later, one sees dancers recreating the loom's movements.

In addition, a 20-minute film, called *Fusion*, based on abstractions of the towel designs, will be offered (with a Springmaid credit line) to art cinema houses.

\* \* \*

### ABC Signs Keitz & Herndon for Animation on Moon Project

The American Broadcasting Company has contracted with Keitz & Herndon, Inc., Dallas-based film producer, for original

color animation to be used on ABC's upcoming "Road to the Moon" TV coverage on Project Apollo.

Already completed and approved is a 50-second announcement bulletin for use in presenting network news coverage of the manned moon flight. The second phase, considerably more complex, covers the launch and re-entry portions of the Apollo flight and involves more than 30 minutes of animated film depicting aspects of the operation that would be impossible to photograph.

ABC plans to draw from this extensive footage as needed, relying on animation to supplement live photography and use of scale models to bring TV viewers the story of man's first lunar landing. K&H artists and researchers have worked on the project for months.

Dancers became living screens for multi-colored projections as movie and slide images of Springmaid towel patterns played across abstract costumes.



Cinematographer Ed Emshwiller who produced special projection effects via slides and movies, also created abstract film titled "Fusion."



Heart of Modern's EDP system is a Honeywell 200 computer with its five magnetic tape drives, tape reader, 600 lpm printer and 16K main memo-

## Automated System Speeds Data on Film Audience

After Two Years of Testing and Analysis, Modern Talking Picture Service Is Installing Automatic Data Collection Equipment in 12 Offices to Feed Computer System in New York

as told to Business Screen  
by W. M. Oard,  
Vice-President, Operations,  
Modern Talking  
Picture Service, Inc.

**G**ROWING AUDIENCES, of all types, sizes and special characteristics, now viewing sponsored motion pictures throughout the U.S. and Canada, as well as overseas, have required an equally-constant evolution in the collection and reporting of data about the self-equipped groups, television stations, theaters and special viewer installations which national film distribution companies have developed to reach their ever-increasing audiences. Today, the computer is a way-of-life to the national film distribution company.

At Modern Talking Picture Service, for example, punched card equipment was installed in 1947. Since 1961 the company's headquarters in New York City has utilized a Honeywell 200 computer as the "heart" of its EDP System, with five magnetic tape drives, paper tape reader, card reader punch, 600 lpm printer and 16K main memory. The system was constructed to expand to several times its present capacity.

• Today, in logical course and after two years of testing and analysis, Modern is installing an automatic data collection system in twelve of its branch offices. The new system utilizes Flexo-



As the Flexowriter prints the order from pre-punched customer cards, a paper tape (foreground) is punched. This combines all fixed and variable data needed for the big computer.

writer machines which can read punched cards and paper tape, produce written order forms and generate punched paper tape simultaneously.

Modern's Home Office compu-



Repetitive information, such as customer name and address, are entered from pre-punched master cards. Variables, such as film show date, are then entered from the keyboard.

ter system, equipped with paper tape reading devices which permit direct input from these branch offices to the EDP system (bypassing manual transcription), are able to provide added speed, greater accuracy and economy. The company plans to install Flexowriters in most of its remaining 21 film libraries during the year ahead.

The new system now being installed required a considerable step forward in *total thinking* and closer integration of the entire film booking-reporting process from the initial borrower's order through the final report and accompanying billing to the film sponsor.

One of the basic aims of an EDP system is to put data in machine-readable form as early in the process as possible. The Flexowriters allow the company to generate machine-readable material while the original customer order is being written. The order-writing process was also expedited since

The Flexowriter can type from punched master cards, from the keyboard, and can simultaneously prepare a punched tape with information required for further processing on company's EDP system at New York headquarters.

As orders are prepared on the Flexowriters in branch libraries, punched paper tape is simultaneously created. Tapes are sent to Modern's main office for direct entry to the computer and further data processing reference





most information is read from previously-prepared customer master cards. Accuracy is improved from the initial contact.

Orders are written in each branch library and rolls of paper tape sent daily to the central computer room in New York. Tapes are read and edited by the computer and a number of validity checks performed to assure that such items as picture and ZIP codes, calendar dates, state codes, etc. are reasonable (for instance, if a date appears as 13/15/67, it would be rejected by the computer because the month is invalid). Incoming items are also checked to see that they fulfill sponsor requirements, as to types of audience booked, territory, date, etc.

Modern's promotional list of approximately 200,000 user groups is now on computer tape and all new bookings can now be checked against the master list, with new names added automatically. Each name on this list has associated

with it the date of latest film usage. When promotional mailings are ordered, it is a simple matter to instruct the computer to set aside the names of long-time non-users for special treatment.

The distributor is thus assured that new names are promptly added to lists and that old and inactive accounts are either re-activated or removed. With the high speed and selectivity provided through computer name listing, the company is able to supply addressed envelopes to its nationwide film libraries on short notice for supplemental mailings in each region. And, in place of old metal plates which occupied a large area of valuable space, Modern's mailing list is on five small reels of magnetic tape (with a duplicate copy kept in a remote location for safety!).

With transactions arriving on punched tape and entered into the EDP system on a daily basis, both daily and month-to-date reports on



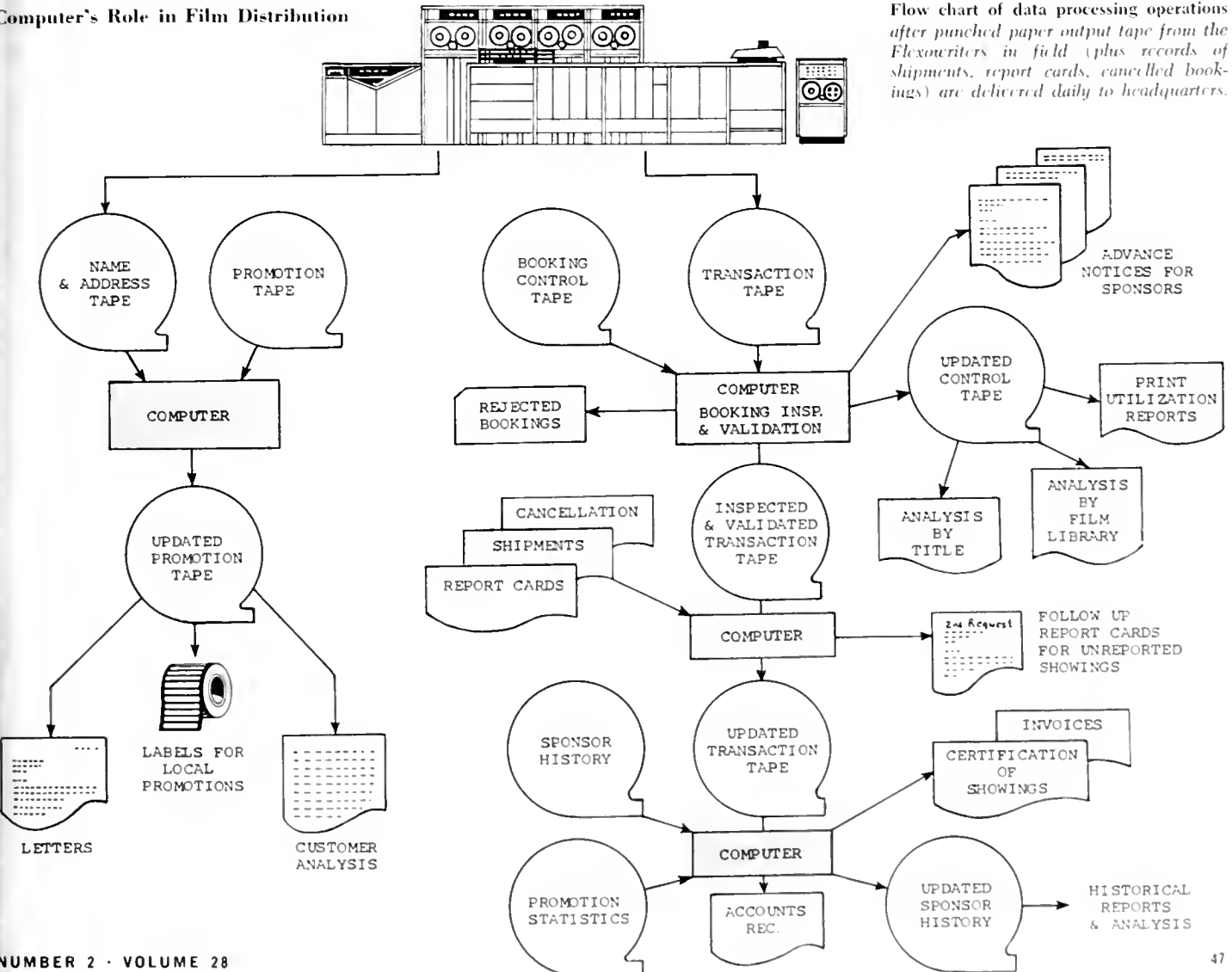
It takes more than machines to operate a data processing system. Here, EDP manager Burt Lipsky (left) and systems' manager Dick Bause discuss one of the machine runs that comprise Modern's data processing system.

new orders are quickly at hand. This provides management with a valuable "feel" of the business and gives promotional people an excellent check on the progress of individual programs.

report, they have before them an accurate picture of the flow of new orders as well as total advance commitments as they stand in all areas.

At all times, Modern officials New bookings are sorted daily into sponsor sequence and printed

**Computer's Role in Film Distribution**



Flow chart of data processing operations after punched paper output tape from the Flexowriters in field (plus records of shipments, report cards, cancelled bookings) are delivered daily to headquarters.

## AUTOMATING FILM AUDIENCE DATA:

out as multi-copy advance notices. These notices were formerly part of the hand-written form and required hand sorting. The new process produces a better-looking form and delivers it in the proper order for mailing. Modern sends supplementary literature from a central source to accompany many films. The computer stores the names, delivers them on the date of shipment in correct order and automatically coded for parcel post zone. This has eliminated considerable sorting, filing and zone search and an attractive label is also produced to accompany the literature packages.

A film booking is regarded as "incomplete" until the company has recovered a show report from the user. Thus, according to W. M. Oard, vice-president for operations of Modern, a suspense file of bookings is maintained against which show reports are matched as they arrive. At regular intervals, the computer generates second and third request cards which are sent to film users when they have not returned show reports within 30 days of their scheduled film showing. This job was formerly done by hand in each film library; putting it on the computer represents a great economy and gives Modern much more accuracy and control of the entire process.

Completed transactions are ac-

cumulated for monthly reporting and invoicing. As a result reports and bills are in the mail by the fourth working day of each month.

Beyond the general system described here, which processes something over one million completed film bookings annually, the EDP system is also handling the bulk of financial reporting to management as well as accounts receivable and inventory. Some 82,000 film prints of 1,900 titles are being handled in 33 regional film libraries!

The computer is also shortly expected to take over much of the company's accounts payable routine. At the same time, according to Bill Oard, this system "gives us closer control over the business and faster, more accurate management reporting than has hitherto been possible.

"We hope to apply the system," he reflects, "to other areas of the business and we are currently fascinated with the prospect of using it to schedule films, much as the major airlines schedule seats on their EDP systems. Although it now appears that the cost would be higher than can be immediately justified, we nevertheless believe there is value to us in continued research along this and other lines since we cannot predict when and where the next forward step will take place."

## Tour Sales Up as Agents Show "Hawaii-USA"

Vistas of Island Paradise Offered in an American Express Film

*"... the loveliest fleet of islands anchored in any ocean..."*

MARK TWAIN DESCRIBED Hawaii, our 50th state, with poetic precision. And today his words continue to be used freely

*A glimpse of Lumahai Beach on Kauai, one of the island's finest retreats.*



on booklets, maps, and almost every piece of printed material that seeks to give a concise description of Hawaii. Little did he know that his fleet of islands was destined to become America's foremost vacation paradise.

This year almost a million people will run away to this vacation paradise when things at home get too much; or buy a carefully-planned trip when annual holiday time arrives. Whatever the case may be, they will have a pretty good idea what to expect, what Hawaii is going to be like.

People know it as an island paradise of white coral strands, palm-fringed lagoons, magenta blue skies and golden sunlight on the ocean — of sunny smiles, hula girls, surfers, and suntanned faces. That is what they expect to find when they get there. And that is what they expect to see when they are invited to a half-hour travel documentary that seeks to prompt them into taking a trip to the islands.

*HAWAII-USA*, a recent American Express travel documentary does just that. It has captured these images in a dramatic color film.

### Travel Agents Fill Theatres

American Express, one of the major operators to Hawaii of escorted tours and independent travel packages, is making nationwide use of the film as a major sales-promotion tool. Distributed by their own sales offices and made available as a promotional tool to travel agents, it is filling theatre auditoriums from coast to coast and is doing the kind of SRO business that might make a commercial movie distributor wince with envy.

The picture captures an audience, involves them, and builds to a strong, dramatic close. So much so, American Express executives happily admitted that many tour sales are made right after the film showings.

The effectiveness of the film, out in the field where it counts most, is in great part the result of careful consultation and planning of theme and emphasis prior to scripting and production.

Next, the picture was shot to a fairly detailed shooting script. Subsequently, it was assembled and edited to the original design and not, as is so often the case with travel films, assembled from whatever amount of footage the location unit managed to bring back.

Produced for American Express by Pace Productions of New York City, *HAWAII-USA* reflects the

belief, on the part of the producer and American Express executive, that a *motivational* travel film should be much more than just a random collection of pretty pictures given a semblance of structure and continuity by a fact narration.

Directed and written by Romano Vanderbes, the film gives full expression to the scope and variety of the island state. First there is the island of Oahu, the main commercial island with Honolulu, the largest city of the mid-Pacific. There is famous Waikiki beach, just below the magic shadow of Diamond Head, with its surf, outrigger canoes. There are fashion shows, exotic nightlife, and catamaran ride to the rim of the horizon to capture the serene beauty of a Hawaiian sunset.

Then the audience is given a chance to explore the other three major islands. First Kauai, the untouched Garden Island, a veritable Hawaiian Shangri-La, with its distant mountain peaks shrouded in perpetual misty rain; and its carpeted canyons and dramatic cliffs carved over millions of years by time and weather from the original volcanic cones and craters.

Then the viewer gets a glimpse of Maui, the Valley Island. There is the sleepy town of Lahaina on the sun-drenched western coast where once whalers from Nantucket, New Bedford, and Mystic used to winter. There is the old Pioneer Inn, the Whaler's Prison, and the old, rusty cannons still guarding the entrance to the little harbor.

And finally the big island of Hawaii, the largest and most truly native. In scenes of modern-day resorts and activities: sport fishing for marlin, and golf on the sun-drenched Kona Coast. And in scenes of old Hawaii: the ancient City of Refuge, and the awesome gaping craters of the still active Kilauea Volcano.

### Credits for This Production

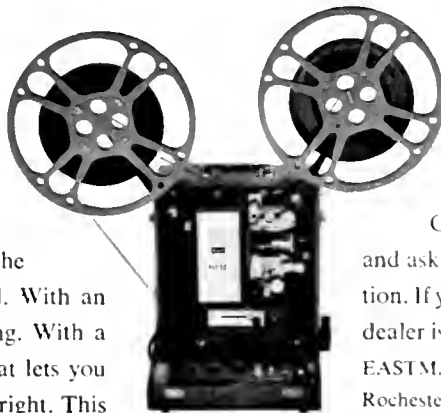
To capture the elusive beauty of the islands almost 20,000 feet of Ektachrome were shot. Creative editing by Robert Collinson has delivered a smoothly-paced film that develops and builds to a dramatic and stirring visual close.

An original musical score — using ancient Hawaiian motifs — was written for the picture by composer Emanuel Vardi and recorded in London with members of the London Philharmonic Orchestra. The light, impressionistic narrator was handled with sensitive precision by Allyn Edwards.



## You've got a roomful of people waiting ...

This is the projector you can count on to work right when you push the button. The KODAK PAGEANT Projector. The one with the sound system that's built to last for the life of the machine. With no tubes to fail. With an exciter lamp that keeps working. With a special sound-focusing lever that lets you tune in the sound track exactly right. This



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TRADEMARK



An interlock of a new California Department of Fish and Game color picture is checked for approval by (left to right): Bert Williams, information officer and film script director; Mrs. Bess Brady is checking time and script while editor-photographer W. H. Coop handles controls of the projector.

## Growing Library of 16mm Color and TV News Films Helps Inform California's People on Protection of Wild-Life

property: fish and wildlife. And public cooperation is essential in accomplishing the task. Encouragement of conservation practices is the prime objective of all its motion pictures as well as literature, news releases and other educational activities.

### Films for Groups and for TV

16 of the 24 films currently offered were produced by Bert F. Williams, information officer within the Conservation Education Division. In addition to these documentary films, Bert Williams produces 16mm color films, both sound and silent, offered for "spot" announcement use by all 30 of California's television stations. He estimates that some 24 million viewers were exposed to these spots in 1966.

A further example of film's role in conservation education was the State's hunter safety program in which almost 400,000 young people have received training.

### 10 Statewide Film Libraries

The primary audience which draws upon the 10 film libraries maintained by the Department throughout the state are hunters and anglers but there's an equally important and growing number of film borrowers who enjoy nature's bounty for its own sake: "shooting" their game with still and motion picture cameras. The active hunter and angler, Bert Williams notes, is engaged in a participation activity which demands skill and knowledge and "all our films, either directly or indirectly" assist these sportsmen (and women) to enjoy their activity through improving their skills.

Fortunately, these active people are easily reached through their respective organizations and while such groups are frequently reached by fish and game wardens in talks and by printed media, the Department finds motion pictures most effective in providing in-depth information and reaching many more individuals than is possible through personal appearances.

### Cost-Per-Viewer Is Very Low

And California finds that initial budget costs for new films are quickly dissipated by the very inexpensive per-viewer cost entailed in its statewide film showings. Meeting Governor Reagan's pledge of statewide economy, the Conservation Education film program designs its films so that they are as inexpensive as possible to revise and update. One of its current



Wallace Garland of San Francisco Department office checks a title film list with Gloria Cirino. He, preparing to show picture to a B Area's sports group he will visit

## California's Fish & Game Films Carry the Conservation Story to Statewide Audience

CONSERVING AMERICA'S NATURAL RESOURCES is a matter of widespread public concern. Expanding cities, a highly-mobile and greatly-increased population and industry's growing raw material needs all have direct bearing on existing fish and wildlife and the shrinking acreage available for both economic and recreational use.

The individual states as well as the Federal Government have realized that protecting these resources involves intensive public education, not only in reaching interested groups of sportsmen but the average man and woman and tomorrow's citizens.

### California Informs Its People

A notable contributor to this vital program of citizen information is California's Department of Fish and Game. Through that Department's Conservation Education Division, headed by William Dillinger, nearly three quarters of a million Californians viewed some

24 motion pictures on game, inland and ocean fishing and general background on that state's natural resources. The audience total would be greatly increased by additional thousands who viewed these films via the state's television stations and in California's schools.

Objectives of the Conservation Education Division are important and forthright:

1. To help maintain and enhance the fish and wildlife of the State and the habitat upon which they depend.

2. To achieve and encourage optimum beneficial uses of these fish and wildlife resources through public recognition of their recreational, commercial, scientific and educational aspects.

3. To achieve public recognition that the State's fish and wildlife have values far beyond economic terms.

California's Department of Fish and Game serves the public by protecting and maintaining its

films on pheasants, for example required only three different voice tracks (due to changes in regulations) over a period of about years.

"In making a film," Williams says, "I space our music and voice so that we can revise a section of the picture with either a new scene or a new track, splice it into existing prints or make a complete track and buy new prints - whichever is the most effective and least expensive. I believe the care must be taken, consistent with quality, to obtain a full dollar's worth."

### Typical Films Briefly Noted

A real insight into this film program is given by a brief scanning of the current catalog. First film is *Bighorn Sheep of Deep Valley*. This 20-minute color film deals with an animal protected by State laws and not a "game" target. This life story of the Bighorn Sheep is building an informed public, enlists aid in their protection.

Next on the list is *Californi*

Simon Nathenson, Southern California information officer for the Department, discusses a new addition to film library with Mrs. Lucille Long.



Tips on projector operation are being given by Robert Bowie (standing) to staff members Douglas Buchanan and Douglas Thayer who will use Fish and Game film for field training; public showing.

*Deer Unlimited*, a film needed to inform many people, in-depth, about the life of these animals and what has brought them to an all-time high in popularity as well as *what must be done to protect them.*

**Show Exotic Chukar Partridge**

The film, *Chukar of California*, was made with the cooperation (and hard work) of personnel at the China Lake Naval Station who helped to develop this exotic bird. Little was known about how to hunt the chukar and consequently it was under-utilized. The film encourages utilization — but not to the extent of hurting the population.

Soil conservation practices which increase the habitat needed for *Upland Game Birds of California* are encouraged by the film of that title, especially in the development of water supplies in semi-arid areas to increase the population of quail, chukar and doves. The film also shows how conservation practices improve the hunting of surplus birds.

**Audiences Like Fishing Films**

Fishing subjects, such as *Rainbow Hatcheries* (on production and planting of trout); *High Jumpers* (protecting the spawning migrations and populations of salmon and steelhead); *Reservoir Fisheries of the Future* (changing habitat of inland fish from streams, rivers and lakes to man-made impoundments); and *Fish in the Sea* (emphasizing the role of research in improving ocean sport fishing) are extremely popular film fare.

Several new pictures are currently in production and their subject matter indicates the trend of this program. The construction of a fish hatchery at the Oroville Dam is explained in one of these; another film deals with the Department's work in planting and study

of wild turkeys, providing the State's hunters with a future resource; near completion is a film on anchovies of interest to both commercial and sports fishermen. This film will show the scientific work being done to manage this important resource. And a film encouraging the preservation of California's forest streams is being updated with a new version.

**Acquire Footage, Lab Services**

The Conservation Education Division turns to a wide range of sources for help on its film program. It builds its file of stock footage with purchases of suitable footage, often finding clips which are invaluable for news spots. As these pages have previously disclosed, the film program is entrusted to Hollywood Film Enterprises' laboratory for both production and release printing. The use of inter-negative is encouraged whenever a quantity of release prints is evident.

And the quality of the Division's prints is evident to a film-conscious State, oriented to that industry's focal center in Hollywood.

**TV News Films Serve Public**

That quality standard is especially important, also, in serving the State's television outlets. Keeping the public informed of game seasons is a most-evident responsibility and spots which provide "hard, hot news" are in increasing demand. "Whenever we can anticipate an event," says Bert Williams, "we make a simple, silent one-minute spot with a written script. We even use our filed clips for this purpose. All stations are thus rapidly served with hard news. Then, after this hard news phase, we remake the spot, if advisable, and put a voice on it for use when timeliness is less important. We did that with a condor spot, which has now been con-



Bert Williams (at right) points out proposed script change in new film to Conservation Education program officer William C. Dillinger (seated).

verted into a film that appeals for assistance in protecting the increasingly-rare California Condor.

With a limited staff but with intense dedication to the work at hand, this activity in California is meeting a vital public need. It is also reaching an ever-increasing

and appreciative audience through the groups who view its fine 16mm color prints and the individual viewers, by the millions, who are being informed via television of their role in protecting as well as using and enjoying the state's fish and wildlife resources. •



Fish & Game films are bringing scenes of mule deer (above) and the chukar partridge (at right).



Above: Starry rockfish is lensed at 110-foot depth, below, a sea otter, rarely caught by camera in the water



Mrs. Lucille Long repairs a film print before returning it to the Department's library for the next user.



W. H. Coop (at left) is working on cutting of Fish and Game picture with department chief Bert Williams.



We are honored to be associated with the film  
**"A YEAR TOWARD TOMORROW"**  
 which has won the Motion Picture Academy of Arts and Sciences award for the Best Documentary Short of 1966.

Congratulations to:

EDMOND A. LEVY—Writer-Director, PAUL NEWMAN—Narrator

WILLIAM GARRONI and ROSS LOWELL—Photography

JOHN OETTINGER—Editor

FRANK LEWIN—Original Music



and SUN DIAL FILMS, INC., CARL RAGSDALE, President

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## The Year's Best Films for Safety Education

(CONTINUED FROM PAGE 39) sponsored motion picture (15 minutes): *Traffic Safety Base Community Workshop*. This color film by John Sutherland Productions, Inc. describes cooperation between civil and military authorities to combat common traffic problems.

Four Awards of Merit were given other outstanding traffic and transportation films in this year's contest. *Auto-Pedestrian Collision*, a 10-minute color film which shows test evidence of potential injuries, was produced for the U.S. Public Health Service by the University of California, Los Angeles. Merit honors also went to *The Day the Bicycles Disappeared*, sponsored by the AAA Foundation for Traffic Safety and produced by Bay State Film Productions, Inc. This 15-minute picture points up safe practices in bicycle riding, especially among elementary grade children.

### Two Films Win Merit Awards

A film which compares driving procedures of two-wheel and four-wheel vehicles won a merit award. *Licensing Operators of Two-Wheeled Vehicles*, a 15-minute film, was co-sponsored by the American Association of Motor Vehicle Administrators and the American Motorcycle, Scooter and Allied Trades Association. It was produced by Evans Sight & Sound Productions.

Final and noteworthy Award of Merit honors went to the 14½-minute color film, *Six Deadly Skids*, sponsored by Liberty Mutual Insurance Co. and produced by Dynamic Films, Inc. This film graphically shows various types of skids and how they can be controlled by the driver.

### Honor "General" Safety Films

The "open" category of general safety films had five bronze plaque winners. A 30-minute picture on high altitude flying hazards (*Density Altitude*) won a plaque for its producer, Flagg Films, Inc. The Job Corps' entry (Office of Economic Opportunity), a 22-minute color film titled *Drown-proofing*, was a top award winner. It was produced by Helicon Audio-Visual Consultants, Inc. (Sun Dial Films, Inc.).

*The High Cost of Letting Go*, a 27-minute inspirational film which shows the role of emotional upsets in accidents, won plaque honors for the Union Pacific Railroad, its sponsor, and WCD, Inc., the producer. *Moods in Safety*, a

19-minute film for Air Force personnel (also showing the role emotional stresses in creating accident situations) was a plaque winner. This color subject was produced by Allend'or Productions for the U. S. Air Force. Another Air Force-sponsored film, the 18-minute production titled *Nuclear Might—Ready But So* also received a bronze plaque.

### Three Plaques to Air Force

This award brought to three the total number of top honors given Air Force films in this year's contest.

Only one Award of Merit was bestowed in the general safety category. This merit recognition was given the National Ski Patrol System, Inc. for its 23-minute color film, *That's Why We're Here*, showing the work of a patrol in handling ski accidents.

A short theatrical film, *Life How You Keep It*, won an Award of Merit in that specialized category. This water safety subject was produced by the New Zealand National Film Unit of that country by Geoffrey Scott and Oxlughan.

### TV Program Gets Top Award

The final and 14th bronze plaque award went to a 25-minute television program, *Design for Danger* (Part 1), an auto crash subject produced by WCAU-TV of Philadelphia. It was the first and only black & white subject to win top honors, although several other winners were available either color or monochrome.

Two television "spots" were given Awards of Merit. The minute spot, *Safety on the Highway*, sponsored by the National Safety Council and produced by Needham, Harper & Steers (and The Advertising Council) was cited as was *SMV—Slow Moving Vehicle Emblem*, produced by the Jamieson Film Company for the Southern Farm Bureau Casualty Insurance Co.

### Presented at Safety Congress

Bronze plaques will be presented during the 1967 National Safety Congress, to be held in Chicago next fall. These ceremonies and showings of the top award winning entries are a special feature of the Safety Congress and witnessed by large audiences of safety educators and other professionals in all fields of safety.

\* \* \*

☆ A catalog of safety films is published by the National Safety Council to update your files.



## "A YEAR TOWARD TOMORROW"

PRODUCED FOR THE OFFICE OF ECONOMIC OPPORTUNITY

Our thanks...

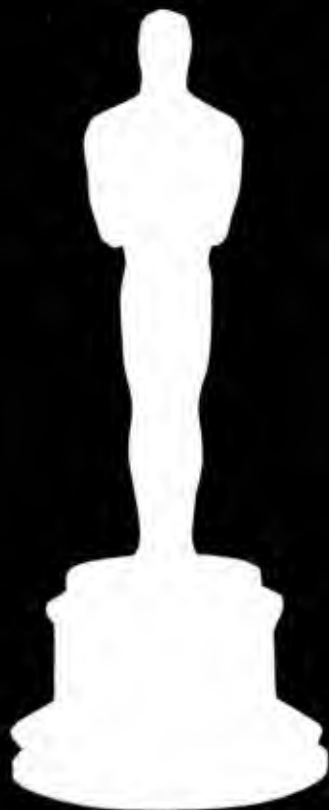
...to the Motion Picture Academy of Arts and Sciences  
for the Award for Best Documentary Short of 1966.

We are honored to receive the Motion Picture Industry's  
Highest recognition.

Continuing 23 years of motion picture excellence...

*Carl V. Rogsdale*

President, SUN DIAL FILMS Inc.



© AMPAS

**SUN DIAL FILMS, Inc.**

New York Washington, D.C. California  
318 E 45th St. New York, N.Y. (212) 889-6575



A setting for trans-ocean fun: scene from "The Crossing" shot on Raffaello.

## Enjoy a Voyage Abroad on a Luxury Liner

"The Crossing" Recreates Trip on the Italian Line's Raffaello

**W**HAT'S IT LIKE to cross the Atlantic on a modern superliner? What's there to do? What's the fun?

This is what Europe-bound travelers are bound to ask themselves when faced with the choice of get-there-fast jet tickets or the leisurely luxury of an ocean crossing. To provide prospective travelers with almost as good a "voyage" as actually being there, Italian Line is now showing *The Crossing*, a half-hour color film which documents practically every angle of a crossing on the Raffaello, prize liner of the fleet.

### Needed a Real Improviser

There are probably a hundred things to do on Raffaello, and the Italian Line naturally wanted to miss not a thing in this film. They knew the filming would require either a thoroughly hefty crew with carloads of equipment and much discomfiture to passengers—

Scene from "The Crossing" as passengers enjoy leisure-hour game.



or the services of a great improviser, who could set up tasteful, interesting shots quickly, unobtrusively, without sacrificing the quality with which Italian Line had to be identified.

Harry Coleman, head of Coleman Productions, of New York, filled this bill, as the Italian Line knew without looking far afield, for Coleman had done previous productions for the line.

### Only Narration at Beginning

The 30-minute color film opens with a great hammers-horns-hollering montage of New York — what a place to get away from! — and into a smooth Bob Landers-narrated introduction. From then on, there is no narration, just Harry Coleman and his facile camera, plus sensitive score by Musifex to help carry the mail.

A great helicopter shot of Raffaello in New York harbor starts it off, and then we go on ship to live through about a hundred scenes which will make almost any traveler want to go by ship next time. Coleman's virtuosity, working with a small crew and a bare-bones script, goes beyond aiming his camera at the pretty girls pool-side. He invents quick situations — many shot with live sound — to cover a great deal of the action so it all comes out as smooth as Roman fettuccine and as sparkling as a vintage Asti Spumante.

### Association Films Has Prints

Association Films is distributing 50 prints nationally for loan to groups from regional libraries. •

## Compleat Film Maker

**Producer Harry Coleman Aims to Create That "Live" Picture** — Improvisation in films is often called the badge of poor planners, or of shaky underground film-makers who will wave their cameras at almost any figment of imagination.

But almost any travel film-maker knows that the shots that are not in the script — no matter how carefully prepared it may be — are often the difference between a fresh, live film and a merely competent one.

Improvisation, based on years of experience, is important to the travel-film, and few travel film-makers have been at this longer or more skillfully than Harry Coleman.

Winner of awards on films for a number of sponsors — the Italian Line, French Government,



Harry Coleman, "the compleat film maker", holding his Eclair camera.

Pan American, etc. — Coleman has been a film-maker in surprisingly diverse fields since his graduation as an electrical engineer from Worcester (Mass.) Polytechnic Institute in his own home town in the mid-thirties.

Depression-time electrical engineering was a dismal field of endeavor at that time, and Coleman fared little better than his fellow diploma-holders.

### His Hobby Since Boyhood

But photography had been his hobby since boyhood, so when a dentist friend wanted a photographic record of a new technique he had developed, Coleman worked up a motion picture rig to do the job, showed it at a dental convention, and found himself a career.

Peck Dental Labs had seen the film, and hired him to develop other visual productions to display their products to the profession.

By 1940, Harry Coleman was branching out far beyond dental

films into motion picture work in a variety of fields. He set up Coleman Productions in 1940, but it was the new company in motion pictures during the war by joining Trafilm, one of the leading producers of Navy training films from 1941 to 1945.

After the war, Coleman Productions was revived and the company got going strong with a noble series of films on anaesthetics for Novocol Chemical Company.

### Produced Theaterama at Fair

Twelve films for Pan American World Airways were produced during the 1950's and present clients have included Olin Matheson, Continental Can, N.Y. Port Authority, U.S. Navy, and many TV commercial sponsors. During the New York World's Fair, Coleman Productions made the half-million dollar 360-degree Theaterama presentation for the State of New York Pavilion.

Coleman lives in Bayside, N.Y., has two married daughters and two grandchildren. What he likes to do best, away from the studio is to travel — without a camera.

Harry Coleman is the "compleat film-maker" — director, photographer, editor, musical score supervisor, and able to constantly think of the whole finished motion picture during work in progress. He is adaptable, fast thinking and a stickler for detail.

He has been the subject of many an anecdote by people who have worked with him. Erik Kristen, then with Pan-American, remembers holding him by the leg, while Harry leaned far out of the church steeple at Chichicastenango, Guatemala, to get an otherwise impossible shot.

During photography for a recent U.S. Navy film, *Illusions of Flying*, the jet fighter pilot's maneuvers got so hairy that the special aerial photographer hired for the film grounded himself. When wound up doing the whole two-hour job — and enjoying it, too, he booted — producer Harry Coleman.

Pedestrians in New York were recently astounded by the sight of a car traveling briskly down Ninth Avenue with Coleman spread flat out on the hood shooting through the windshield for a TV commercial. "Much more realistic, that way," he says.

**EDITOR'S NOTE:** This brief biographical sketch is the first in a continuing series on the men behind the cameras and in creative roles within the factual film industry. Nominations are invited by the Editors from our readers.



**KNOW YOUR A's and B's**

The terms "A" and "B" winds refer to motion picture film, perforated on one edge, and indicate the emulsion position of raw stock. The wind of the manufacturer's raw stock is of great concern to the laboratory because some printing machines require "A" wind raw stock and some "B" wind. For the average user of motion picture films, the emulsion position of the manufacturer's raw stock is not important.

It is necessary, however, to be familiar with the emulsion positions of both track and picture. These emulsion positions are often erroneously referred to also as "A" and "B" wind, but useage of these terms in reference to emulsion position is so popular, it is necessary for us to accept and understand them.

Let's start with the film in the camera which has been exposed in a normal fashion. This is referred to as "B" wind, or "original" emulsion position. If a contact print is made from a "B" wind "original" with the emulsions of the two films in contact, the image on the print is reversed. This results in an "A" wind material, or "print" emulsion position.

In order to identify the emulsion position of a 16mm track or picture, place the film before you with the head up. If the material is single perforated, place the perfs on your left. If the picture film is double perforated, place it head up and turn it so that the right side of the scene is on the right, and the left hand side on the left. Titles, of course, are easy to distinguish. In scenes, however, look for position of buttons on coats, handkerchief pockets, buttons in lapels, etc. After placing track or picture in this position, if the film base is toward you, it is "B" wind, or "original" emulsion position. This is often referred to as

"reads through the base." If the emulsion is toward you, it is "A" wind, or "print" emulsion position, and referred to as "reads through the emulsion."

If prints are to be made directly from camera "original" (which is "B" wind), then a "B" wind track should be used. When a "B" wind picture and a "B" wind track are printed together, the result is a sound composite print that is "A" wind. Prints can be either "A" or "B" emulsion position, depending upon the emulsion position of the printing material. When a "B" wind print is threaded into a projector, the emulsion is toward the lens. If the print has the emulsion away from the lens, it is an "A" wind print.

In any contact printing operation, emulsion to emulsion, the finished material is always the opposite emulsion position from the printing material. For example, when "B" wind original camera negative is printed to a master positive, the master positive is "A" wind. If a dupe negative is then made from the master positive, this would have the same "B" wind emulsion position as the original negative.

In optical one-to-one printing, however, it is possible to print the picture either emulsion to emulsion or base to emulsion by merely refocusing the printer optics. Let us suppose that you have a piece of 16mm Ektachrome original and you want to use the same scene twice. You would order an optical one-to-one master on Ektachrome with a "B" wind emulsion position. In this instance the duplicate and the original would have the same emulsion position. In reduction printing the normal emulsion position of a print made on a 35mm to 16mm reduction printer from a 35mm original would be "B" wind.

Listed below are some picture printing materials together with the proper tracks, and the resulting emulsion position of the prints.

PICTURE PRINTING MATERIAL	+	TRACK	=	PRINT
<b>Black and White</b>				
Original Negative .....		B wind negative .....		Positive—A wind
Internegative from Original Reversal .....		A wind negative .....		Positive—B wind
Dupe Negative from Master Positive .....		B wind negative .....		Positive—A wind
Original Reversal .....		B wind positive .....		Reversal—A wind
<b>Color</b>				
Original Negative .....		B wind negative .....		Positive—A wind
Original Reversal .....		B wind negative .....		Reversal—A wind
Reversal Master from Original Reversal .....		A wind negative .....		Reversal—B wind
Internegative from Original Reversal .....		A wind negative .....		Positive—B wind
Dupe Negative from Master Positive .....		B wind negative .....		Positive—A wind

*Byron*

byron  
ANIMATION & PHOTOGRAPHY



Ships and cargo of New York's busy Port provide a symbolic background as Peter Eckel, of the Port of New York Authority's photographic staff, films scene for "Today the Twenty-First" on the container revolution in shipping.

## Report on a New Era in Oceanic Freight

New Techniques for Handling of Containerized Cargo Are Pictured by Port Authority in "Today the Twenty-First"

**T**HE CONTAINER REVOLUTION, helping move constantly increasing bulk cargoes of ocean freight with greater efficiency and at lower cost, is very much in evidence along the docks of New York's sprawling metropolitan waterfront. And as containerization has made obsolete older methods of cargo-handling at the Port of New York, it has also outmoded the Port Authority's comparatively recent film on this subject.

During recent weeks and through the months ahead, trade and civic groups, particularly of executives most directly concerned with freight traffic and international trade, will be seeing an entirely new Port film on this subject.

*Today the Twenty-First*, shows the twenty-first century techniques in handling containerized cargo

Port of New York Authority staffer Theodore Ross lenses a scene for film on today's container revolution.



which are already in operation in the New York — New Jersey harbor. It replaces *Containers and Cargoes*, the Port Authority's film produced two years ago and already made obsolete by the spectacular development of containerization at the Port.

### Two Other Related Pictures

The new Port picture will supplement the prize-winning films, *The Fabulous Decade*, which emphasized the development of terminal and transportation facilities in the bi-state Port District — and *Sixty-Seven South*, which depicted the movement of export freight through the port.

Showings of these three films have been attended by some 850,000 businessmen, government and civic officials throughout the world — in addition to many millions who have viewed them on numerous telecasts in the United States and abroad.

### Dawn of New Era in Shipping

The new motion picture unveils the technological developments in ocean shipping that "rival in importance the changes from sail to steam, propeller to jet and horsepower to combustion engine."

The film also highlights how international standards on dimensions and hardware have given containers uniform features, enabling them to be interchanged among all modes of transport — rail, truck, ship and even aircraft.

The film script was written by

Paul F. Van Wicklen, Editor of *VIA PORT OF NEW YORK*, the Port Authority's monthly commerce magazine. It was lensed by Authority photographers Peter Eckel, Theodore Ross and John H. Wittenborg. Coleman Productions, Inc., of New York, provided technical film services.

Prints of the film are available without charge to trade and civic groups and other interested agencies. Showings may be booked through the Port Authority's Regional Trade Development Office or the Authority's Port Promotion Division at its main office, 111 Eighth Avenue, New York 100

## Films Can Help Train Managers & Employees

**T**HERE'S A NEED among many companies and trade groups for "ready made" training films when such programs are produced with sufficient skill and relevance of content for showing to employee groups. Both motion pictures and slidefilms released by such sources as the Better Selling Bureau, the Bureau of National Affairs' Film Division, the Darnell Corporation, The Jam Handy Organization, Roundtable Films and Henry Strauss & Co. have helped to fill this nationwide (and overseas) demand. Fortune Films has made a notable contribution.

Training of sales and supervisory personnel account for most requests; managerial skills are another important area. Safety education is a constant factor. An example of how useful such films can be was given recently by Merlin Landberg, assistant vice-president and director of personnel at the large Minneapolis bank holding company, the First Bank Stock Corporation.

### Mergers Due to Poor Managers

Landberg points out that studies made by the Federal Deposit Insurance Corporation shows that 63 per cent of mergers among banks result from either poor or improperly planned management succession or incompetent management. His company recently conducted a training-oriented program for its 84 top management and 500 middle management men.

They used the 28-minute sound film, *Manager Wanted*, and this Roundtable production was cited as giving "uniformly good results in terms of increased realization and acceptance of the responsibility for managerial training for succession," according to Landberg.

### 8mm Films for Retail Stores

Another important area for employee training is among retail sales people. The film package released by Modern Talking Picture Service in this area indicates a possible trend. The films were short, skillfully produced with department store situations in mind, and may be quickly shown on cart-

ridge-load Fairchild rear-screen 8mm sound projectors. They have been widely adopted by department stores throughout the country.

Such films may be rented for brief group showings or prints may be acquired outright. Costs of effective films range from the low \$100 rate for purchase of 20-minute black & white subjects to \$250-\$300 for 25-26 minute color prints. The standard in this field remains 16mm sound, requiring that type projection equipment but 8mm sound prints will increase in numbers as equipment of that type becomes more widely owned.

### Free Loan Films Can Be Useful

There's another source which can help the training director. Free loan films on specific product areas, such as automotive, electrical and petroleum industry films will give useful background on technical details which are useful to the salesman as well as service personnel. Sponsored film distributors supply catalogs of the industry-sponsored pictures. Insure your reference shelf contains such literature from sources like Association Films, Modern, Sterling-Movies and Universal Visual Arts & Education (United World Films). Sponsors with large libraries, such as General Motors, General Electric, Ford, etc. also publish annual updated catalogs of films in their libraries.

Another useful source, specializing in sound filmstrips available for either schools or industry, is the Audio-Visual Division of the DuKane Corporation, St. Charles, Ill. In Canada, Crawley Films Ltd. publishes a very comprehensive list of free films in that country.

This publication currently publishes specialized film guides, such as our booklet on Management Films, the Sales Manager's Film Guide and The Farm Film Guide. Increased activity in that area has already begun in Chicago.

A projector is only a machine until it's put to work. Films are the tools that bring life to the screen and put ideas into men's minds.



## Meet "The Group" at Kodak

Before any Hollywood starlet gets her big chance in a new film, these girls at Kodak have seen thousands of images of themselves. On the same type film! Such is life at Kodak—we do a terrific amount of testing before we put our best footage forward. And what better subjects for our screen testing than these four lovely girls?

They've been photographed on some pretty far out films, we'd like you to

know. Some never got past the focal plane into the factory. Others looked very promising indeed, and are now pleasing audiences—and professionals like yourself—around the world. But we never would have felt sure about these films if we hadn't put them through long hours of actual shooting situations. Thanks, girls, for your splendid efforts in movies that will never put your names up in lights. But you knew all along

your roles were played only in the name of progress.

Kodak knows where the cinematographer's needs are. Wherever possible, we put ourselves in your place. And we have a direct line to you through our motion picture engineers in the cities listed below. We think this gives you a sound business relationship—professionals working with professionals.

**EASTMAN KODAK COMPANY**

ATLANTA, GA. BOSTON, MA. CHICAGO, ILL. CINCINNATI, OH. CLEVELAND, OH. DALLAS, TEX. DENVER, CO. DETROIT, MI. HOUSTON, TEX. LOS ANGELES, CALIF. MIAMI, FLA. MEMPHIS, TENN. NEW YORK, N.Y. PHOENIX, ARIZ. PORTLAND, ORE. RICHMOND, VA. SAN FRANCISCO, CALIF. SEATTLE, WASH. TAMPA, FLA. WASHINGTON, D.C. WICHITA, KAN.

TRADEMARK



Rear-screen projection setup for a recent sales convention. Video monitors showed the production staff what was happening on stage and in audience.

## Videotape: Tool for the Producer

Empire Photosound's Editors, Sound Men and Writers Have Found Many Production Uses for Studio's Video Recorder

THE VIDEOTAPE RECORDER, proving its usefulness for internal communication within industry, has also become a versatile tool for the business film producer. Empire Photosound Incorporated, of Minneapolis, specializes in top-quality product for its motion pictures and other a-v presentation services. The studio's "discovery" of the videotape recorder as an aid to production began with a single incident and has flourished into a broad range of applications.

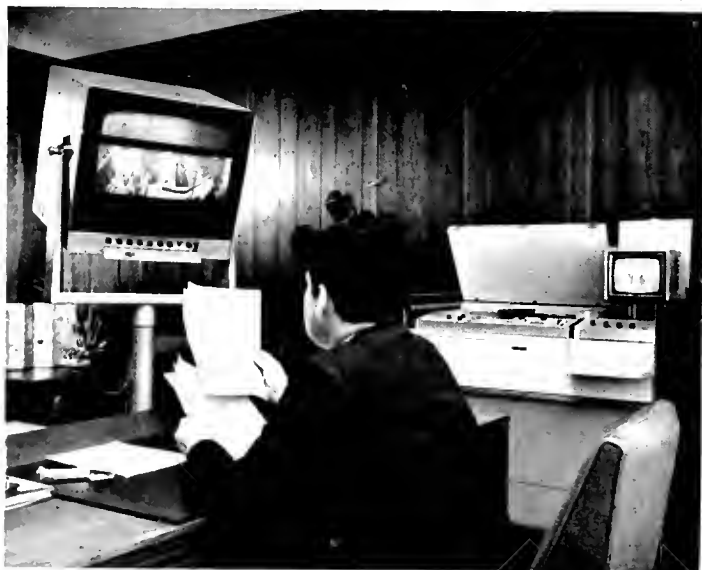
"Sudden need, more than design," says Richard Jamieson, executive vice-president and art director at Empire. "gave us our first experience in video tape's value." Facing a very tight schedule on a major film, the company

found an "instant" need for another copy of the footage to allow the sound editor to pull music and the writer to view it for final script adjustments—while the workprint was left free of interruption so that the film editor could finish on schedule.

Making an extra copy of the workprint meant extra cost and a serious time delay.

### Tape Film Right Off Screen

"We got the idea of projecting the film while using a standard industrial video camera and tape recorder, recording directly off the screen for later playback," Jamieson recalls. The Ampex VR 7100, a portable TV "studio on wheels" was selected for this purpose. And it served the purpose well as a



very suitable copy of the film was made. It could easily be seen over and over by any of the staff involved in production.

The cut workprint was liberated to the editing department; projection facilities and personnel carried on other duties. Video tape, easy to use as audio, saved costly time and the film was completed on schedule.

### Writers Study Stock Footage

"After this first experience," Jamieson notes, "many more practical applications of the VR 7100 became apparent and were put to work." For example, scripts must occasionally be prepared from stock footage or other sequences filmed before a script is completed.

Script writers at Empire Photosound now use the VR 7100 to play back tapes of film footage while they adjust and time their narrations. The ability to easily re-run the tapes again and again helps the writer get the feeling of continuity while saving time and preventing any "second guessing."

The art director no longer needs to mentally visualize his artwork on the screen. Using a sync generator, he can superimpose title and credit designs on the videotaped film background and test their effectiveness before expensive lab work is ordered.

### Helps Sound Men Select Music

Important applications of the VR 7100 have been found in the studio's sound department. Sound editors and engineers have discovered many advantages in using video taped film when selecting music.

With the film's rough cut on the monitor, the editor can be sure that music and sound effects fit the mood of the picture. Talent also appears to really appreciate having a video monitor with them in the booth when recording narration. A second small monitor can be placed close enough to the script so that the narrator clearly sees the film without losing eye contact with the script itself.

Most of all, it was found that the quick stop, start and replay of the video tapes save much valuable time during various stages of mixing.

### "Instant Replay" of TV Spots

Color television commercial filming is also expedited when a convenient camera and monitor on the set give immediate replay of the scene as it will look on black and white television. Clients have really appreciated this application!

The simplicity and ease of learn-

ing operation of the VR 1000, its portability, were the obvious advantages in getting this tool widely used. And what is in store for the future?

### Has "On Location" Potential

Well, Empire executives and technicians alike agree that they may have only scratched the surface and they are working to expand video tape applications to their many assignments. There are many possibilities, for example again, on-location shooting. Quick replay help orient inexperienced players in documentary films, show them what the director expects of the

When filming calls for match action during a sequence, videotape's "instant" replay of a preceding scene can eliminate error. An important use for the equipment came during a recent convention program.

Here it was essential to properly integrate slides, motion pictures and sound effects. The projectionists and director, finding themselves in a poor position to see the stage for cues, simply set up video cameras focused on the platform and the audience, then took program cues from the monitor.

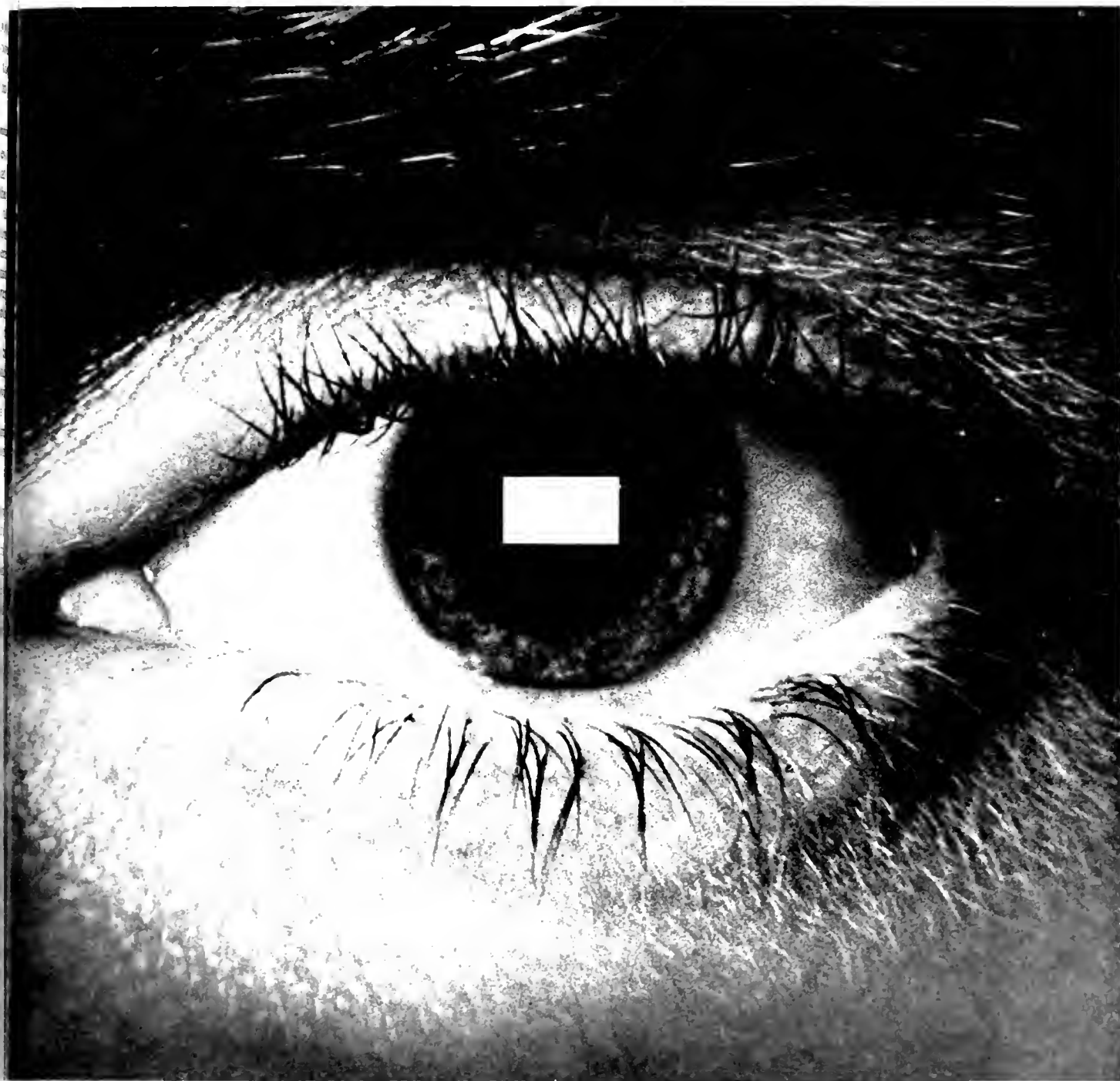
### Savings Justify Its Cost

Empire Photosound officials believe that time and costs saved by their current use of the VR 7100 have more than justified the modest investment. As Jamieson says, "with the rising costs of production everywhere, any procedure that can save time and money for the producer and sponsor, offers countless advantages to both. As the value of videotape, from a production viewpoint, is that the entire staff has access to a portable method of viewing the film whenever necessary. This accessibility keeps each production member visually "up" with the film's progress. The result is a more unified production effort and, in the end, a better completed picture."

\* \* \*

### Cine King, Queen Conversion Kit Now Available from Colortran

☆ There is a new lightweight Cine King and Cine Queen Conversion Kit, consisting of an adapter and specular or diffuse intensifier available from ColorTran Industries. Adapter with intensifier is priced at \$66.50; a fitted carrying case, foamlined and partitioned, is available to accommodate one adapter and one intensifier. This accessory is ideal for high speed photographing and for applications requiring high intensity and long throw.



## We've passed every eye test, magna cum laude!

tsk. Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Jodycar, Ford, Plymouth, JWA, Winston. Even our competitors are casting envious eyes! Such flattery

could go to our heads, but we won't let it! We're too busy giving you the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery you need! If you believe your eyes, try us sometime soon—or send now for an eye-pleasing demonstration on print!

**ACME-CHROMA**  
  
COLOR FILM TRANSFERS

ACME Film & Videomatic Laboratories, a subsidiary of Filmways Inc., 1151 North Highland Avenue, Hollywood, California 90038, phone (213) 464-7471, or 51 West 51st Street, Filmways Inc., New York, New York 10036, phone (212) 581-9200.



Video tape solves technical training problem: a two-hour technical seminar at Ford Motor Company is recorded on video tape for later replay to a large number of company engineers, technicians unable to attend session.

## Videotape Proves Versatile Tool at Ford

Replays Bring Technical, Sales Training Seminars to Men Who Can't Attend; Speech Students See Themselves on TV

**F**ORD MOTOR COMPANY, Dearborn, Michigan, is using videotape recording, television's familiar "instant replay," to train engineers, technicians and sales trainees, coach oral communications classes and show television commercials to company executives.

According to John D. Mayberry, Ford photographic department manager, the addition of a compact, portable closed circuit videotape recorder and accessories to Ford's list of movie and still photography equipment has given

his organization additional versatility and scope.

### Offers Choice of Both Media

Ford's motion picture staff uses an Ampex VR-6000 videotape recorder in situations where its instant replay ability and cost of operation make it more desirable than film. "The staff now has the opportunity to decide which medium is more desirable for a particular situation and then to use it to its best advantage," Mayberry said.

Videotape recorders, used with television cameras, record pictures

Oral communications training by "instant replay" as a member of the Ford oral communications class delivers a talk before his classmates and for the video camera/recorder; Ampex VR-6000 is being used to record the talk.



## A CONTINUING SERIES ON VIDEOTAPE FOR INDUSTRY

and sound on magnetic video tape for instant or delayed playback as a television picture. The tape may be replayed indefinitely, or erased and used to record new information.

In the past year, engineering advancements have provided simplified portable recorders for closed circuit use priced from \$1,000 to \$3,500, compared with \$15,000 to \$100,000 for broadcast videotape recorders. These new recorders are finding a multitude of diverse uses in business, industry, recreation and education.

### Where Videotapes Are Used

Video tape recording is applied in three general areas at Ford: seminars, oral communications classes and the recording of TV commercials for convenient showing to Ford executives.

Seminars take two forms: technical training and sales training. According to Mayberry, "the technical training consists of two-hour meetings in which authorities in certain technical areas lecture before company engineers and technicians. The sessions are videotape recorded for showing to the many people who are not able to attend the live presentations.

"These seminars are recorded live, without rehearsals. One camera is used to record the speaker and a second camera is focused on a screen to record motion pictures, slides or other visual aids," Mayberry said.

### Role-Playing Sessions Taped

In sales training, Ford uses the Ampex equipment to videotape record role-playing sessions, so the participants can immediately see a replay of their actions and observe their strong and weak points with the aid of comments from the instructor and other members of the group.

Prepared talks by participants in oral communications classes are recorded at the beginning of the course and played back to the students along with a critique. A single camera with a zoom lens follows the speaker and pans to pick up any visual aids he uses. Toward the end of the course, speakers are videotape recorded again to show improvements they have made and to show a before-and-after relationship in their progress.

### Off-Air Pickups of TV Spots

The third use to which Ford's Ampex videotape recording equipment is put is the duplication of television commercials. According

to Mayberry, "We take the recorder to a local television station and record Ford commercials directly from their broadcast videotape recorder onto our VR-6000 for later showing to company executives. We replay the commercials to the executives in their offices at times that are most convenient for them."

### Anticipate Further Uses

Ford expects to get greater use from their equipment in the future. As new applications appear, the company expects to use the videotape recorder on a much wider range of applications.

\* \* \*

## CFI Installs Closed-Circuit TV to Provide Lab Progress Reports

Consolidated Film Industries has installed closed-circuit television between its color printing department and the finishing room. Information requests can now be answered by a mere glance at a convenient TV monitor.

## BAPTIST COLOR FILMS

(CONTINUED FROM PAGE 43) commercial buyers to get the best possible public service time—or even better sustaining time, say on the week-end.

Speaking to Dr. Stevens at a meeting during 1966, Julian Goodman, president of NBC, commented on improved support of religious programming by the networks. "You need more support from us," he said, "... since your money comes on the basis of progress and achievement, and is relatively limited anyway, it seems to me that we at NBC and the industry as a whole should do what we can to give prestige treatment to your product if and when it is worthy of it."

Many of the Commission's film are measuring up to better time and the quality is certainly there as shown by productions like *Echo* a documentary on the day-to-day work of an Egyptian Baptist minister, scripted and filmed by an RTVC crew.

At the 14th (1966) annual Columbus Film Festival it took the highest honor in the religious film category and to do it, it had to be judged best in photography, story value, and technical aspects of production. Five George Washington Honor Medals from Freedom Foundation at Valley Forge have also gone to *The Answer* series among other awards this widely-shown program has received.

# this sound studio gets up and goes!

The one-of-a-kind Siemens 2000 16/16 double and single-system sound projector is an amazingly useful and versatile addition to your complement of production equipment. Fully portable, it travels from the editing room to preview room to the conference room... even packs up and goes with you to the client's office. And everywhere it goes, it does some remarkable things.

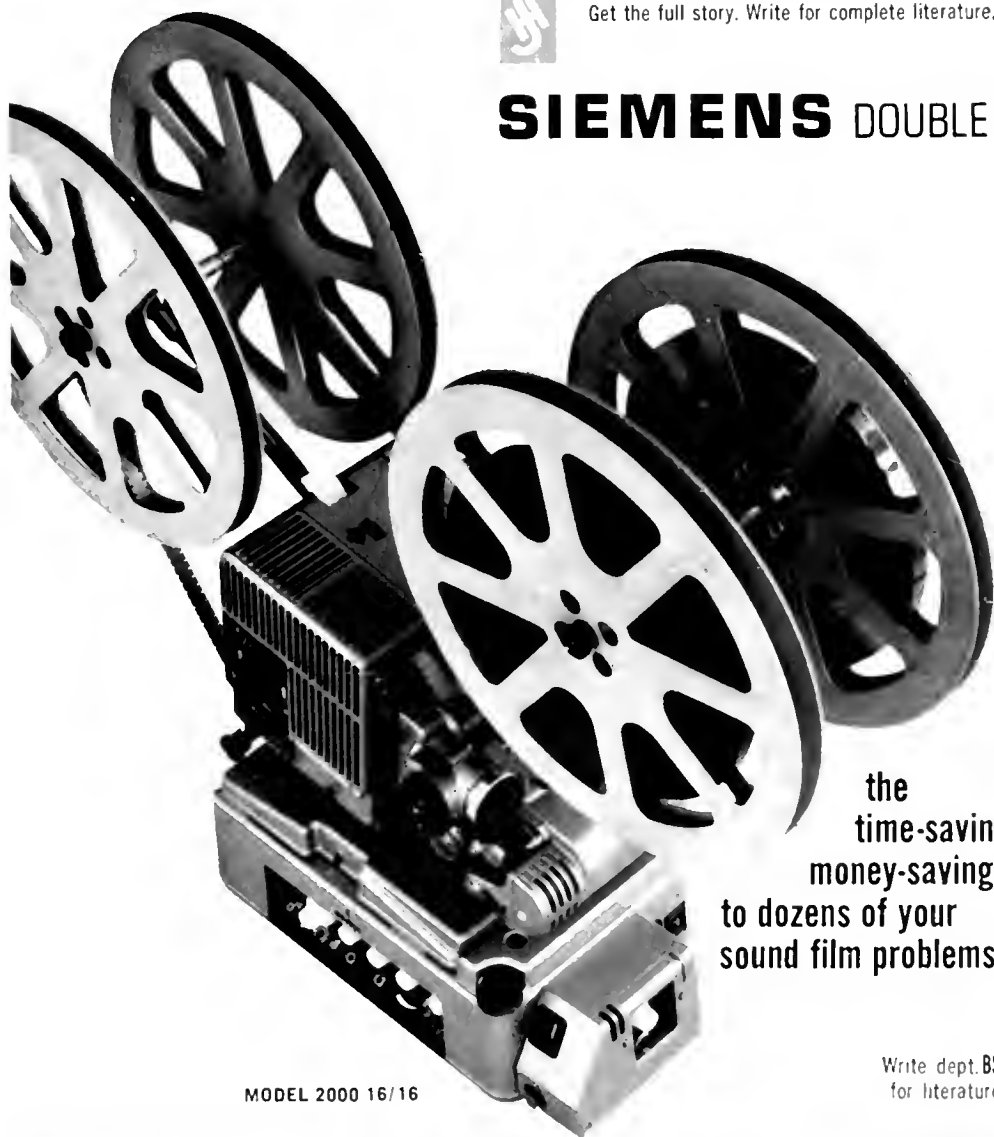
Actually, it's a top quality optical/magnetic 16mm sound projector, mechanically interlocked with an equally fine audio deck for 16mm full coat magnetic stock. Its mechanical linkage keeps absolute sync between picture and sound.

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This convenient index covers titles and sponsors of motion pictures and sound slidefilms (ssf) reviewed in the preceding Volume 27, 1966 of BUSINESS SCREEN. Sponsor names are listed alphabetically; and page numbers indicated.

SPONSOR	FILM TITLE	Issue No.	Page	SPONSOR	FILM TITLE	Issue No.	Page
Aetna Life & Casualty Co.	<i>The Toddlers Hours of Hazard</i>	2	46	Robert Jeffrey Ballet Co.	<i>Design for Dreaming</i>	3	
Aluminum Company of America	<i>Aluminum: Metal of Many Faces</i>	4	62	Johnson & Johnson	<i>Baths and Babies</i>	1	
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American Assn. of Nurses	<i>Whatever Happened to Mrs. Momitama?</i>	7	64		<i>Something Better</i>	5	
American Bible Society	<i>New Guidelines for the Well-Landscaped Home</i>	6	20		<b>- K -</b>		
American Foundation Inst. of Corrections	<i>Faith for Every Frontier</i>	4	62	Kaiser Cement	<i>Concrete</i>	6	
American Home	<i>The Olds Against The American Home in the Next Third of a Century</i>	8	30-31	The Kelly Girl Service	<i>Control for Profit</i>	1	20
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American Management Assn.	<i>How to Improve Individual Manager Performance</i>	1	219	Kentucky State Citizens	<i>To Be Informed: Constitution '66</i>	7	
American Oil Co. (co-sponsored with Ford Motor Co.)	<i>Smoky Mountain Magic</i>	1	113	Knights of Columbus	<i>The Papal Challenge</i>	6	
American Society for Metals	<i>Happy Holidays, Camping in the Smokies</i>	1	113	Kroger Company, The	<i>Partners in Profit/Profit for Partners</i>	7	
Armour Agricultural Chemical Co.	<i>Metal Crystals in Action</i>	5	47		<b>- L M -</b>		
Assn. of American Railroads	<i>The Vertagreen Story</i>	8	34	Liberty Mutual Insurance Co.	<i>Six Deadly Skids</i>	7	
Atlantic Refining Co.	<i>New Directions in Modern Railroad</i>	8	37	Lutheran Churches of the U.S.	<i>A Time for Burning</i>	4	3
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Donald Bassist Schools for Fashion	<b>- B -</b>			McGraw Hill Inc. Text-Films	<i>Planet Earth &amp; Gen. Science</i>	1	9
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Broken Hill Smelters, Ltd.	<i>The Agent's Secret</i>	8	50	Metro-Goldwyn Mayer	<i>The Lion Power - The Roar Heard Around the World</i>	7	2
California-Arizona Citrus League	<i>The Methane Story</i>	3	45		<b>- N -</b>		
Charles of the Ritz	<i>Saharan Venture</i>	3	45	National Assn. of Engine & Boat Mfrs.	<i>Marina</i>	2	4
Chemstrand Company	<i>Broken Hill</i>	8	50	National Assn. of Sec. School Principals	<i>Sea-Safe America</i>	8	3
Chrysler Corporation (co-sponsored with American League)	<b>- C -</b>			Natl Industrial Conference Board	<i>The Present is Prologue</i>	1	20
Columbia University Press	<i>California Sun Fruit Gift of Beauty</i>	3	46	National Safety Council	<i>The Managerial Revolution</i>	7	6
Dartnell Corporation	<i>This Is Chemstrand</i>	2	39	National Tuberculosis Assn.	<i>Mission Safety - 70</i>	3	2
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Eli Lilly & Co.	<b>- D -</b>			New York State Department of Health	<i>New York State: Year Around Playground</i>	7	5
The Firestone Tire & Rubber Co.	<i>The Selling Secrets of Ben Franklin</i>	6	19	New York State Power Authority	<i>With Each Breath</i>	8	3
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Garrett Corporation	<i>Fertility Control</i>	5	40		<i>The Touch of Diamonds</i>	8	50
Girl Scouts of America	<i>For Every Wheel That Rolls</i>	1	58		<b>- O P -</b>		
B. F. Goodrich Co.	<i>A Tale of Two Tires</i>	8	50	Office of Economic Opportunity (co-sponsored with VISTA)	<i>A Year Toward Tomorrow</i>	5	3
Goodyear Tire & Rubber Co.	<i>Love Thy Customer</i>	6	50	Pan American World Airways	<i>Another Way</i>	8	5
Greyhound Corporation	<i>Man is the Measure</i>	7	6		<i>Follow the Leader</i>	1	90
Health Insurance Institute (co-sponsored with Institute of Life Insurance)	<i>Child of Darkness, Child of Light</i>	8	33	Parke-Davis & Co.	<i>One Simple Little Favor</i>	2	4
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Humble Oil and Refining Co.	<i>M-U-S-T, Medical Unit Self-Contained Transportable</i>	4	46	Penton Publications	<i>Wings to Great Britain</i>	8	3
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	<i>The Wildest Ride</i>	1	205	Propeller Club of America	<i>The Designer</i>	7	4
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	<b>- H -</b>				<i>This is Marina City</i>	6	6
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(Concluded on the following page sixty-four)



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## TAPES

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Johnson Is Named Account Exec. for Centron Corp., Lawrence, Kas.

☆ The appointment of Thure "T. J." Johnson as an account executive for the Centron Corporation, Lawrence, Kansas, has been announced by Arthur Wolf, presi-



"T. J." Johnson: at Centron

dent. Johnson will report to J. W. Newsom, director of sales.

The new account executive was formerly in the Chevrolet Motor Division of General Motors. During his nine-year career with that company, his assignments included public relations work for the Fisher Body Division, instructor in training at the General Motors Institute and a supervisor, education and training, in the sales department of Chevrolet. He also has had considerable experience in sales meeting and convention activities. •

\* \* \*

Color Service Company, N. Y., Promotes Executives to New Posts

☆ The promotion of Joseph B. Brown to vice-president in charge of operations for Color Service Company, Inc., Richard A. Ferris to chief engineer, and Sylvia White to customer service manager, have been announced by Robert G. Crane, president of the company.

Brown, who has been with the New York laboratory for 19 years, was most recently a technical director.

Ferris, the new chief engineer, was responsible for the construction of the entire new Color Service headquarters on 54th Street in New York.

Miss White comes to Color Service from Walter Manley Enterprises, where she had been of office manager since 1963. •

\* \* \*

Ray Dietrich Heads Filmex West

Ray Dietrich has joined Filmex, Inc., as vice president and general manager of Filmex, West in Hollywood, Robert I. Bergmann, president, has announced. •

## the screen executive

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Otis Riggs Named Art Director of Audio Productions, New York

☆ Otis Riggs has joined Audio Productions, Inc., as art director. His appointment to the New York-based producer of documentary films and television commercials

was announced last month by Peter J. Mooney, president.

Riggs, who spent many years with NBC-TV as a scenic designer, won an Emmy for his work on the network's production of Thornton Wilder's play, "Our Town." •

### THE INDEX OF SPONSORED FILMS: REVIEWED IN 1966

- W X -

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Julius Wile	The Sketchbook of the Wonderful World of Julius Wile	1	205
Wisconsin Board of Economic Dev't	We Like It Here	1	116
Wilson Research Foundation	The Changing View of the Change of Life	4	35
Weyerhaeuser Company	Tomorrow's Trees	8	38-39
Xerox Corporation	Company for Lunch	2	45

Bob Haymes Forms Own Company in New York: "Creative Cell"

☆ Bob Haymes, composer, producer and director of network radio, television and industrial shows, has formed his own company in New York called "Creative Cell."

Creative Cell will serve as a force to sponsors and agencies who are seeking creative concepts



Bob Haymes: heads Creative Ce

print, films, television and industrial theatre. The Creative Cell group — composed of writers and art directors from New York agencies — handle assignments for every communication from a single print message or commercial to a series. They work on a continuing basis for agencies and advertisers or on a single assignment.

Haymes, president and creative director of the new company, began his career as a vocalist and actor in Hollywood films, and has been in New York since 1949 where he has written, produced and appeared on his own radio and television shows on NBC, CBS, ABC-TV, and Metromedia; WNEW and Channel 5. His son has been recorded by almost every major recording artist. Haymes has just completed the creative work on National Geographic's 1967 presentation to advertisers.

For the past five years, Haymes has written, composed and directed the "Motorama" show for General Motors; the Calvert Christmas show, the graphics' change presentation for Mobil; and films for Bob Bra. of New York City.

\* \* \*

Pare Lorentz, Jr. Joins Savage Friedman as Executive Producer

☆ Pare Lorentz, Jr., has been appointed Executive Producer/Director of "The Specials for Industry and Documentary Division", Savage/Friedman, New York Television Commercials production house.



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Another California Highway Patrol session shown in "The Thin Blue Line."

## THE THIN BLUE LINE:

(CONTINUED FROM PAGE 41) try that the film can be the basis of a fine public service campaign.

"Show it to local luncheon and civic clubs, church groups, schools, etc.," says a letter to agents. "You'll build your reputation as a civic leader and, at the same time, pre-sell your agency name."

The letter is part of a handsome kit sent to agents, which also contains: an illustrated description of the film, suggested introductory remarks about the film, a checklist on how to stage a film program, a proposed letter to send to local groups offering the film, a proposed press release for distribution to local newspapers prior to a showing of the film, an audience handout booklet (a reprint of an article by a law professor about the police and the public), and four "Help the Police" mail inserts for policy holders and prospects. It is an outstanding promotional kit and should considerably enhance the value of this excellent film.

*The Thin Blue Line* is available from all offices of Modern Talking Picture Service, as well as through Kemper agents.

Credits for Wolper Productions include Mel Stuart, executive producer; Bill Friedkin, producer and director; Bud Wisner, writer; and Vilis Lapenieks, cinematography.

It is a standard operating procedure for this leading documentary film producer that back of the immediate live action, which seems to explode spontaneously right off the screen, is an incredible amount of research.

According to Mel London, vice-president of Wolper's Industrial Film Division, the company's type-written file of research material for *The Thin Blue Line* occupies a volume slightly larger than the Manhattan Telephone Directory.

Kemper Insurance is planning a series of programs on subjects of public interest, and research is

constantly building up for films on such pressing problems as juvenile delinquency. •

## The Company Newsreel: It's Monsanto's 18th

THE COMPANY NEWSREEL can be a very effective way to communicate events to employees throughout today's widely-scattered corporate plants. The Monsanto Company, through its active public relations department, puts this tool to work every year and its 1966 *Newsreel* is one of the best!

Produced by John G. Walsh, manager of special projects in Monsanto's p.r. department, this 18th consecutive film in the series takes its viewers to Texas, New York, London, Luxembourg, Idaho, Louisiana, Texas, Wash-

ington, D.C., Cape Hatteras and Wales, in addition to showing some St. Louis scenes.

As international in scope as the company itself, the reel shows a lissome Gretchen Wyler as she demonstrates Actionwear street garments for clothing buyers in New York's Latin Quarter; dancers in native costumes perform a festival in Wales; and there's even a home run on AstroTurf in Houston's Astrodome.

### Wins Praise of Film Critic

A noted film critic who saw the reel (George Wead) found it a fetching piece of work. To him, "it would have to be shown for while I feel some affinity with Monsanto (even if the film shows how hard it is *not* to connect somewhere with a Monsanto product)."

For critic Wead, "the best moments" were "the surprises in detail or visual beauty I would have expected from a chemical company's annual news review—a yacht or a quarterback cutting into the camera, a Turkish marketing executive's striking moustache or Monsanto's steamboat float moving away, like Chaplin down that familiar film road, into the Gateway Arch."

### Shown to All Monsanto People

Monsanto employees on all levels and in all plants in the U.S. and abroad, share the 1966 *Newsreel*. In St. Louis it was shown in conference rooms, at the Research Center and there was even an early showing for members of the company's housekeeping crew who work throughout the night in the General Offices.

The 1966 reel produced by John G. Walsh was edited by Robert Johnson, scripted by Richard Kotner and narrated by Thom Levis. Monsanto's a firm believer in the film medium and asks only that the company get full dollar value for every foot on the screen. This time it got \$1.50 for every centimeter and employees got better acquainted with the most interesting events of their far-flung organization as they happened last year. It should give other companies a good idea.

\* \* \*

### Trend Is to Color in TV Spots

☆ 79 per cent of the television commercials entered in the American TV Commercials Festival '67 are in color. Only 47 per cent were in color last year; only 25 per cent had color in '65.

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# Technicolor: Sound Plus Super 8

A Behind-the-Scenes Report on the Research and Design Work Which Made Possible the New 1000 Sound Projector

THE QUESTION was "When?" Though Technicolor itself said nothing on the matter, right from the 1961 introduction of the revolutionary 8mm Instant Projector with Magi-Cartridge, both the film industry and the public took it for granted that in time a sound version would appear.

They were right, of course, and the answer is "Now."

Research did, in fact, begin quickly following introduction of the silent unit. As soon as the projector was seen free of flaws in road-scale use by the public, technicians set to work.

Their first move was a logical attempt to adapt sound to the already-existing projector. It was noted that the small cartridge was a limiting factor, unable to handle business needs for longer films and to take television productions generally running a half hour.

Before long it became evident that the small frontal area of the cartridge wouldn't permit separation of picture and sound—the former running intermittently at 24 frames per second, of course, and the latter needing to move at constant speed. This was an even greater problem than the limit on film-length.

For a short time technicians experimented freely, trying everything. Then, seeing clearly that it was "no-go," and needing to broaden the silent line to include a color projection model, the company scrapped the adaptation project.

## Advent of Super 8 Announced

The halt was happily-timed, for soon afterward, to allow them lead-time to prepare for it before public announcement, Eastman Kodak closed the processing laboratories of the coming of Super-8.

Moving into this new area, Technicolor began a three-phase study. Two separate engineering teams were set up to establish the principles to be used in the ultimate 8mm Technicolor sound projector. The first of these was headed by Malcolm Townsley, a consultant and a former Bell & Howell engineer. This group was instructed to work out a preliminary model using a reel-to-reel cartridge.

The other team, led by Clarence Schrader, the inventor of the Instant Projector and then (as now)

vice-president of Eversharp, Inc., a Technicolor affiliate, was assigned to do a feasibility study of a unit using an endless loop cartridge.

The scales were weighted a bit in favor of the latter because of a suspicion this would mean a smaller projector in the end, but there were advantages apparent in both principles and they had to be checked out. There was pay-dirt in the previous research for both teams; some aspects of miniaturization emerged from the abandoned sound-adaptation work.

## Begin Optical Sound Research

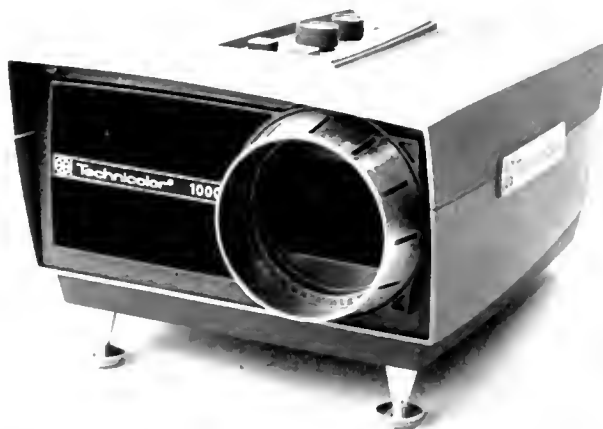
In the third phase, and parallel to the work of the other two teams, Technicolor's Motion Picture Division engineering group, working with Todd-AO engineers, began to research the problems of putting optical sound on Super-8. The target was a three-rank format on 35mm stock. This would mean delivery to the customer of film with the super 8mm perforations untouched, assuring increased film-life. Since there are no reference-points in this procedure, registration of three colors promised to be tricky. Developing a technique for exposing and developing three silver sound tracks on color stock, without touching the picture area, similarly held a number of research booby-traps.

Toward the latter part of 1964

They helped to develop Technicolor's new "1000" Super-8 sound projector. Pictured (left to right): C. Keith Reh (seated), the company's chief of engineering; Clarence O. Schrader, engineering consultant; Carl F. Fazekas, Technicolor manager of operations; and Robert T. Kreiman, vice-president and general manager of company's Commercial and Educational Division.



TECHNICOLOR'S "1000" SUPER 8 SOUND PROJECTOR



Here's the new Technicolor 1000 Super 8 motion picture projector with optical sound, instant cartridge-loading. It weighs 18 pounds.

the decision was made to disregard a possible amateur market for the 8mm sound projector and, without any sort of compromise, produce a professional industrial unit even though the market would be smaller. The consideration was "what does the 16mm sound projector do—and how can we do it better and less expensively?"

## Why They Chose Optical Sound

The concept of the Magi-Cartridge was widely-accepted by this time and this firming the decision to use the endless-loop design. The first system used magnetic sound, but since the design specifications called for the sound system to be

a module, permitting changes to be made without redesigning the whole package, as technological advances were made, the direction toward optical sound was pointed even more strongly, notwithstanding the striping capabilities of Technicolor's own Magnacraft Division. Adding emphasis was recognition that the professional/industrial use-concept could ignore the user's own sound recording, but would call for multiple prints, with costs a significant factor, so that optical sound became still more important.

In a reasonably short time the laboratory reported that it could deliver optical sound prints at two cents a foot less than the cost of prints with magnetic sound. Then it was demonstrated that high-speed triple-rank printing could deliver Super-8 footage at a price even lower than standard 8mm.

Continuing sound and laboratory research produced a system using a color-sensitive photo-cell to read a track actually printed with color dyes, rather than in silver. Done on blank acetate, this eliminates a separate black and white printing, and overcomes the problems of growing silver shortage. While plans were not made to begin use of this system with release of the projector, it was determined that projectors would be equipped for it, right from the start, anticipating fulfillment of tomorrow's technology.

## Design Work Took Two Years

After two years of elapsed time and many man-years of work, the basic design specifications were locked up. The project, with the Schrader team's prototype, was



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## Sight/Sound Innovation: Technicolor's 1000

(CONTINUED FROM PAGE 67) handed to the permanent engineering staff headed by Chief of Engineering Keith Reh, with Carl Fazekas, manager of operations, as general supervisor.

A noted stylist, Tor Petterson, was called in to handle the prototype. Using only three-dimensional models he turned out a full scale styling model which was matched closely by Clarence Schrader and the design team which had to be sure of practicality for manufacture. They carried the cartridge, mechanical components and the sound system through the engineering prototype in its final form.

The industrial engineering group under Jack Meadows then took the project to be laid out for manufacturing methods and the provision of assembly tooling. As soon as the requirements were worked out, plans were completed for and construction begun on a new building in Costa Mesa, California—now occupied—to house the entire Commercial and Educational Division's operation. Ample space was provided for production lines for the newest member of the Technicolor equipment family.

### Offer Tape-to-Film Transfer

It was about this time, too, that Technicolor established the Vidronics Division to handle videotape copying in color and black and white. Procedures were developed here for making tape-to-film transfers in such a way that Super-8 as well as other-size prints could be taken from videotape. This cleared the way for fast, simple production with single system lip-sync sound, camera editing and effects, low cost lighting, and instant playback. This rounded out the range of film sources and meant easy adaptation of any format to the sound projector.

All the parts of the project came together a few weeks ago when the presidents of the nation's most active business film production companies were invited to a two-day Technicolor session at Hollywood's Screen Guild Theatre. Vidronic techniques and standard laboratory processes were shown, including traveling matte and autoselective printing. The story of capabilities was climaxed with a summary of communication methods presented by Drs. Gerald Kemp and Richard Lewis of California State College at San Jose. They showed the whole range of audio-visual devices, with the new Technicolor

1000 8mm sound projector highlighted.

### These Were Three Objectives

The "no-compromise, pure-professional/industrial" projector thus revealed met three specific requirements which Technicolor people deemed essential if they were to seek converts from 16mm to the new format. These points are:

(1) *Complete portability.* Measuring 14¼" long, 11" wide, 8¼" high, completely self-contained in a die-cast aluminum housing with built-in handle and with no need for a carrying case, the compact Technicolor 1000 weighs only 19 pounds.

Unique design concepts include use of flanged legs which serve as a cord-winder to eliminate any dangling power-supply line, and a 6½" lens recess which keeps it safe from accidental bumps during transport, eliminates fingerprints and minimizes accumulation of dust.

(2) *Complete simplicity.* It was recognized that with the need for making a point at the end of the picture, neither salesman nor teacher could afford time to rewind the film, and with use of the endless-loop cartridge the ultimate in simplicity was gained with elimination of both threading and rewinding. Solid-state sound ended the need for any warmup or advance turn-on of an amplifier. It also permitted use of a single-panel control consisting chiefly of two buttons—a green one which, pushed, makes everything go, and a red one which shuts off everything. Simplicity even provides for the problem of the absent-minded or otherwise-occupied projectionist/salesman/teacher: if he fails to push the red button, a notch at the end of the film activates a micro-switch and the shut-off is automatic.

(3) *Low cost, not only in the unit itself but also in prints and cartridges.* The Technicolor 1000 with its impressive gains over silent projection equipment, carries a modest industrial consumer's price tag of \$299.95.

In value comparison, the unit gives a light output twice as great as even the brightest silent projector, and one which compares favorably with many 16mm sound projectors, through use of a 115v voltage (for coolness and brilliance) quartz halogen lamp coupled with a 20mm F1.1 high aperture lens. The lamp has a 40-hour life with no deterioration during use.



Snap in the Movie-Cartridge, push the green "Go" button on top of projector and the show is on. Technicolor 1000 sound cartridges of two sizes: one with up to minutes of film; the other to show up to 10 minutes of picture.

Turbine cooling, and an initial lower than that of a silent machine mean a great reduction in film deterioration and color fading.

### Optical Sound System Element

The optical sound system uses special hum-eliminating, high-fidelity DC exciter lamp with a life of 1000+ hours, which doesn't need replacement between normal projector maintenance periods. Solid state construction means increased reliability and lower operating cost. As previously noted, use of optical sound nets a 2-cents-a-foot saving in print cost over magnetic sound prints.

Cartridge design for reliability and economy called for most of the mechanism to be in the projector. The film actually rests on a turntable driven by a projector capstan. The weight of the film is not transmitted to the film advance, allowing longer film and cartridge life. There are no sprockets in the projector itself, of course; this eliminates a major source of film damage.

### Cost of Two Cartridges Noted

A complete 600-foot cartridge with up to half-hour capacity, including film lubricating and loading, is priced at \$5.95. The 20-foot cartridge, with lubrication and loading, is \$4.50.

It's not hard to guess that the new Technicolor 1000, the Instant Projector with the voice, will add new dimensions to Super-8 and seen—and heard—in fast-increasing numbers across the country.

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NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

### Audiscan, Inc. Announces 16mm Cartridge-Load Filmstrip Projector

A new 16mm audiovisual filmstrip system combining sight and sound in a single sealed, snap-in and electronically operated cartridge, is now being marketed by Audiscan, Inc. of Bellevue, Washington.

The five-inch plastic cartridge holds up to 225 separate film frames and delivers up to 25 minutes of magnetic audio-taped sound. Both sound and continuous

programmed and shut-off is automatic. 16mm film strips can be easily converted from existing 35mm slides or strips; audio tapes are made from existing records or new tape recordings.

Write: Audiscan, Inc., 1414 130th N. E., Bellevue, Washington 98004 for prices and local dealer contacts or ask our New Products Desk to forward your inquiries to the manufacturer.

\* \* \*

### Kalart/Victor Sound Projector Has the Marc 300 Light Source

The Kalart/Victor 70 MC-3 projector now features the new General Electric Marc 300 light source.

This 16mm sound projector continues such Victor features as safety film trips to detect film problems, single-drive sprocket and top-mounted reels. It has a 180-degree swing-out lens that facilitates threading and cleaning.

The Model 70-MC-3 is said to produce clear, sharp sound with



Audiscan Sound Filmstrip Projector

Top film are perfectly synchronized in the sealed cartridge, which is simply "plugged in" the Audiscan projector.

The rear-screen projector weighs less than 12½ pounds and has manual controls for volume, picture hold and rapid advance. Cartridges play automatically as pro-



Kalart Victor's Model 70-M-3

either a 15-watt amplifier and 5-inch with 7-inch speaker or with the 25-watt amplifier and its large 12-inch speaker. A wide range of accessories is also available.

\* \* \*

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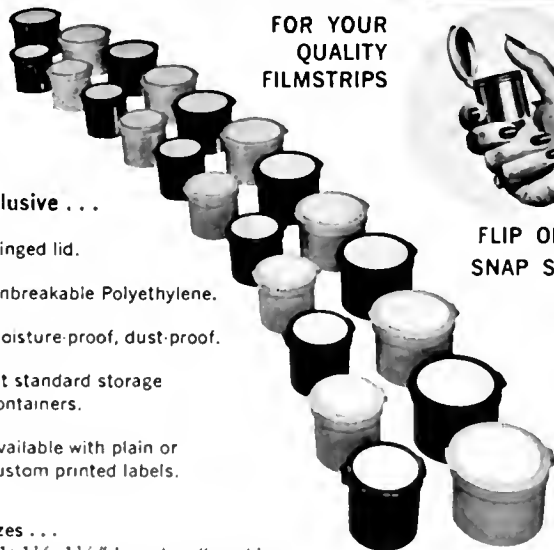
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J. P. Litley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

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Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525-9061.

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The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone: 312/IR. 8-9820, or 571 West Randolph, Chicago 60606, Phone: 312/263-5076.

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450.

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Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/HOLLYwood 6-7681.

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## Trends in the BUSINESS of Audio-Visual

### Calvin Completes Lab Facilities to Process All 8mm Sound Films

☆ Completion of facilities for reduction printing and processing of both optical magnetic sound for standard and Super 8 motion picture films have been announced by Calvin Productions, Inc., Kansas City, Missouri.

The company, which has been printing and processing 8mm silent film since 1947, looks for a significant increase in the use of sound films in that dimension. Recent introduction of projectors for both types of sound have given new impetus to this phase of the film medium, according to marketing manager Larry Kauffman.

\* \* \*

### "The Film Company" Formed by John Hynd and Michael Reese, Jr.

☆ Two award-winning film directors-producers, John Hynd and Michael Reese, Jr. have teamed up to form The Film Company in San Diego, California.

Reese, who recently returned from a film assignment in the Far East for Sun Dial Films, Inc. and the Navy, is a former director and cinematographer at Convair. Hynd, who left Convair as head of the motion picture and television section to establish a film production interest in Hollywood, has extended his activities to San Diego.

Both men are active in affairs of the Industry Film Producers Association. Offices have been established at 7969 Engineer Road in San Diego. Richard A. Noble has been named sales manager for The Film Company in that area.

\* \* \*

### J & R Film Co. in New Quarters

☆ J & R Film Company, manufacturer and distributor of editing equipment and western representative for the Plastic Reel Corp. of America, has completed construction of a new building at 905 North Cole Avenue, Hollywood. Offices and factory moved into the new quarters in early March.

\* \* \*

### Second Int'l Cine Convention at Photokina in Cologne Next Year

The second International Convention of Photography and Cinematography in Industry and Technology is scheduled to be held at Cologne, Germany during the next "photokina" (World's Fair of Photography). It will be open on the Cologne fair grounds on September 28 and continues thru October 6th in 1968.

### Keep Up With Atomic Progress. Check Films in AEC's Library

☆ As nuclear energy and related aspects of the atomic energy program extend deeper into the heart of industry worldwide, the great interest in films on this subject. A prime source in the U.S. is the Atomic Energy Commission, Washington, D.C. 20545 and should ask to be kept informed about the many films emanating from this active distributor.

For example, last January AEC began distribution of 13½-minute color films on preservation of fresh seafoods, fresh fruits and vegetables, radiation pasteurization (*Fresher the Better* and *Farm Film to You*). During March the AEC made available four other motion pictures now in its domestic libraries.

Titles and content of these include the range of subject matter being covered: *The Masses and Atoms* is a semi-technical 47-minute film produced by Educational Services, Inc. for college physics classes; *SNAP-8: System of Nuclear Auxiliary Power* is a 15-minute color film produced by Aerojet-General Corporation; *Atomic Energy for Space*, a 15-minute color film, was produced by the Handel Film Corporation with the cooperation of the AEC, NASA; and *The Atom and Life* is a 15-minute film, produced by State Film Productions for Connecticut Yankee Atomic Power Company.

\* \* \*

### New Super 8 Color Print Film Is Announced to Labs by Kodak

☆ A new color print film, designed expressly for commercial laboratories to use in making super 8 release prints, has been announced by Eastman Kodak Company. The film stock will be available in striped for magnetic sound.

Eastman Color Print Film, T 7380, offers significantly finer grain and a slight improvement in sharpness over the Types 5385 and 7385, but is approximately one-third the speed of those 35mm and 16mm color print films.

Like those types, however, the new print film is a multilayer color film intended for making color release prints from original color negatives, color duplicate negatives or color internegatives from reversal originals. The new T 7380 print film will be offered with or without magnetic striping.



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## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 16)  
 Kennecott Copper Company by MPO Productions.

*Custom* (12 minutes). Produced for E. T. Barwick Mills by Kahana Film Productions.

*The Designer* (28 minutes). Produced for Machine Design Magazine by Pelican Films, Inc.

*Discover Hawaii* (27 minutes). Produced for United Air Lines by Reid H. Ray Film Industries, Inc.

*Everything to Lose* (21 minutes). Produced for the Caterpillar Tractor Company by Calvin Productions, Inc.

*Eureka* (13 minutes). Produced for the National Electrical Contractors Association by Film Dimensions.

*Giants in the Valley* (20 minutes). Produced for American Pipe & Construction Co. by John J. Hennessy Motion Pictures.

*Good Old Sam* (28 minutes). Produced for Merrill, Lynch, Pierce, Fenner & Smith, Inc. by Parthenon Pictures.

*The Handtrap Test* (20 minutes). Produced for United States Steel Corporation by Matt Farrell Productions.

*Huey in a Helicopter War* (26 minutes). Produced and sponsored by Bell Helicopter.

*Ideas* (13 minutes). Produced for Sylvania Electric Products by Wilding, Inc.

*Let's Get Wet* (26 minutes). Produced for Johnson Motors and Eastman Kodak by Homer Groening.

*Long Beach Is a Symphony* (21 minutes). Produced for the Long Beach Independent Press Telegraph by G-P Productions.

*The Managerial Revolution* (26 minutes). Produced for the National Industrial Conference Board by Henry Strauss & Co.

*Now You're Talking* (22 minutes). Produced for the Bell System by Audio Productions, Inc.

*To Reach the Dawn* (28 minutes). Produced for Reynolds Metals by Roland Reed Productions.

*Sandia Spinoff* (11 minutes). Produced (and sponsored) by the Sandia Corporation.

*Sense of Responsibility* (25 minutes). Produced for Newsweek Magazine by Peckham Productions, Inc.

*Small Miracle* (14 minutes). Produced for IBM by Henry Strauss & Co.

*You and Office Safety* (10 minutes). Produced for the Xerox Corporation by Holland-Wegman Productions, Inc.

*Wings to Great Britain* (28 minutes). Produced for Pan American World Airways by Henry Strauss & Co.

*World's Most Modern Plate Mill* (15 minutes). Produced for Bethlehem Steel Corporation by Mode-Art Pictures, Inc.

You've read about many of these in the pages of BUSINESS SCREENS; but have you and your corporate or trade group associates *seen the pictures?* If you haven't, contact the producers or the sponsors credited above and follow through for an experience in viewing some outstanding current industrial film fare.

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## News Along the Film/Tape Production Line

### MPO's Chicago Branch Expands in North Michigan Ave. Facilities

☆ MPO's Chicago branch has moved to new headquarters at 528 North Michigan Avenue, right in the heart of the Chicago advertising agency district.

The new facilities include expanded cutting rooms, as well as additional convertible auxiliary editorial offices. Plans are being made for future projection and screening facilities. The new location encompasses just about double the previous space.

Bill Bailey, manager of MPO's Midwest Videotronic 8 projector and sponsored film sales, is also headquartered at 528 North Michigan. Service facilities for MPO's Videotronic 8 projector are now at the new location.

### Chroma Lab, Inc. Is Opened in New York by Warren R. Smith

☆ Chroma Lab, Inc. has been formed in New York to specialize in 16mm and 8mm color film printing and processing. The lab is headed by Warren R. Smith, founder of the first motion picture lab in Pittsburgh, now operating as W.R.S. Inc.

Mr. Smith was the originator of the Gemini video/film system being used by television producers around the world. He has a broad background as producer, cameraman and engineer.

Chroma Lab's activities will place emphasis on timing and color control. Services will include

16mm Ektachrome developing, workprints, reversal prints, inter-negatives and positive prints. 8mm reduction prints are made from 16mm internegatives for use on regular 8mm sound projectors or rear-screen cartridge type projectors for industry, advertising and education.

### United World Becomes Universal Education & Visual Arts Division

☆ United World Films, Inc., subsidiary of Universal City Studios, Inc., has been renamed by its parent company. The national educational film production and distribution company is now being known as Universal Education and Visual Arts, a division of Universal City Studios, Inc. Headquarters are at 21 Park Avenue South in New York City. The change was effected on March 31.

### Kerbawy Now Heads Independent Communication Firm in Detroit

The formation of the Kerbawy Company, as an independent communications producer with offices at 1300 Buhl Building in Detroit, has been announced by Haford Kerbawy. The firm was formerly a participant in a joint venture with MPO Videotronics, Inc. and known as Kerbawy-MPO.

In addition to its president, the following officers serve the new organization: Victor F. Radcliffe and Lester T. Davis, Jr., vice-presidents; Roy Tolleson, secretary; and Dan S. McIntire, Jr., treasurer.

### American Management Assn. Hosts Education & Training Conference

☆ Technological aspects of formal education as well as industrial and business training are the subject of another major conference and exposition to be held August 8-10 at the Americana Hotel in New York City under the auspices of the American Management Association.

Titled the "Conference of Education and Training" and the "Education and Training Equipment Exposition" the two events will be run concurrently at the Americana. In 1966 some 3,500 educators and administrators from educational institutions, government agencies, business and industry attended a similar program. Between five and six thousand are expected at the meetings this year.

### Coleman Directs Midwest Region of Kodak Motion Picture Division

☆ Leonard F. Coleman, formerly director of international services for the Rochester office of Eastman Kodak's motion picture and education markets division, has been appointed to succeed William A. Koch in the division's Midwestern region. He began his Kodak career in 1948.

### Rolfe Productions, of Chicago, Embarks on World Air Project

☆ A Chicago producer, Rolfe Productions, embarks in early June for a 24,000-mile airborne trek to film an aviation documentary along the historic China-Burma-India route. Flying on a North American B-25 "Mitchell" bomber, the Rolfe crew plans to re-create the aura of adventure which surrounded World War II missions.

Their itinerary will include such historic landing sites as Gander, Bluie II, Rejavik, Stormway, London, Marseilles, Athens, Beirut, Baghdad, Basra, Bahrein, Karachi, Calcutta, Rangoon, Singapore, Sarawak, Manila, Tahiti, Pago-Pago and Honolulu.

### Animated Productions Installs Computer Animation Equipment

☆ The first production model of an automated control concept for animation camera and stand has been installed by Animated Productions, of New York. The solid-state system is set up to produce complex animated movement in about one-fifth the time normally required and greatly reduces costs. President Al Stahl announces "all systems are reported go!"

### THE LADY HAS TALENT

(CONTINUED FROM PAGE 2)

Lacking (she thought) the necessary talents for the acting profession, Miss Osgard started to work for a friend who owned a talent agency — actually serving an apprenticeship with no recompense just to gain experience.

In 1959, she took over the business of the Lucile Phillips Agency with which she had been associated, and has continued it on, with constant expansion, under her own name. She has always concentrated on the industrial field and it is today the mainstay of the business. She thinks it is an attractive mate of work, and finds the industry full of very high-calibre people.

Away from her desk in the agency's office at 18 East 48 Street she lives in Greenwich, Conn. She is an inveterate (naturally) theatergoer, and an enthusiastic — darn good — tennis player.

### JAVA AT KANSAS CITY

(CONTINUED FROM PAGE 1)

(England) for Pirelli, Ltd.; and *Visual Aids*, produced by Stewart Films (England) for the British Navy and now being distributed in the U.S. by Modern Talking Picture Service, Inc.

Member presentations also featured highly-useful round-table changes led by Bill Herman, Lilly & Co., and Ed Palmer, New England Telephone & Telegraph Co. A concluding address by Bill Hedden, vice-president of Calvin Productions, on "What Color, Color?" was another of the meeting stand-outs.

JAVA's fall meeting is scheduled to be held in Cleveland, Ohio, and Lee Coyle, Ohio Bell Telephone Co. is chairman of the coming event.

### Golden Rondelle Theatre Debut for New Johnson's Wax Picture

☆ S. C. Johnson & Co. will debut a new 20-minute, live-action film titled *Something Better* at its new Golden Rondelle Theatre in Fennimore, Wisconsin. The film, currently being completed by K. Snyder Enterprises, will also be the company's global operations for 38 lands.

The new picture traces the company's history during the past 75 years. Footage was shot at Racine headquarters and abroad. It features an original music score and was directed by Fred Crippen.

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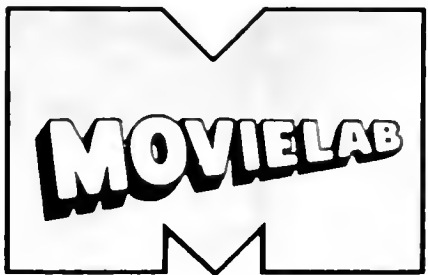
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PREVIEW OF EDITORIAL FEATURES

Special Report: Picture Text Visit to Douglas Aircraft's Audio-Visual Center

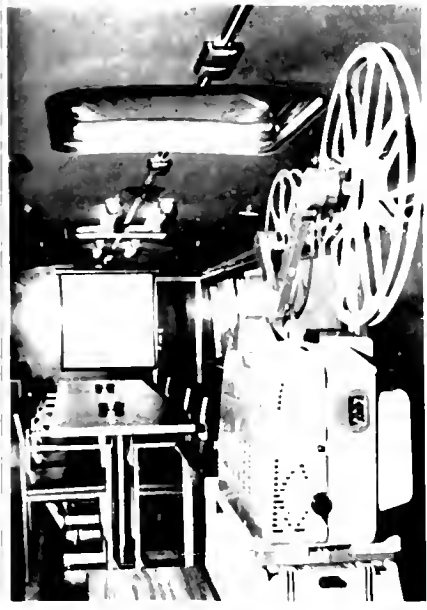
Auto Safety: "Skill Takes the Wheel"

Pointed Humor: "You and Office Safety"

General Development Films Growth Story

Supermarkets See Benefits of Automation

"The Incredible Voyage of Mark O'Gulliver"



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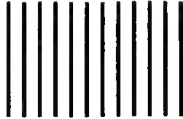


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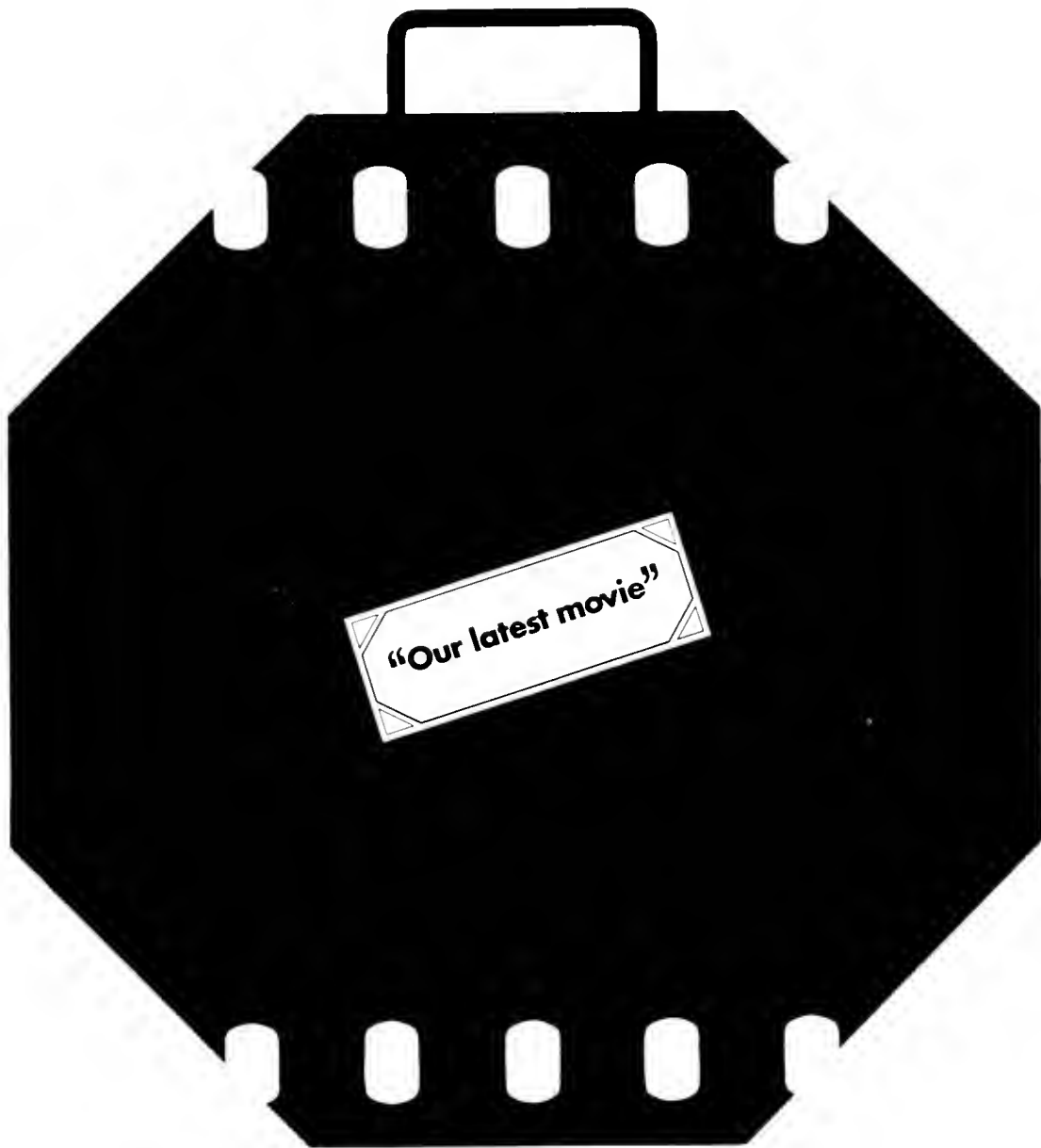
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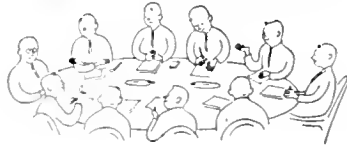
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## BUSINESS SCREEN

... and Techniques of Communication

### A Preview of This Month's Features

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On This Month's Cover: read across, top to bottom: "Labyrinth" theater at Expo; sky-diver handles 70mm film package aloft; see these features in next issue. Below: inside Essco-Neder-land's mobile classroom; page 36; camera rig for "Skill Takes the Wheel"; page 40; bottom right: Ben Marble, Donald Douglas, Jr. page 45.

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PARTHENON PICTURE  
HOLLYWOOD

In the course of discussions with a client about certain complexities which were being pressured in his picture, it became necessary to crystallize in words one of the principles on which good film makers have always instinctively built their work.

### NOTE ON SIMPLICITY

True simplicity is an elusive quality, and very rare. But many forms pass for "simplicity." There is the simplicity of paucity, when that's all the man knows about the subject and hasn't had time to fog it up with complex constructions and long words. Then there is the simplicity of selection—this getting closer to it; it at least sloughs off and discards a lot of irrelevancies and items which, though relevant, aren't really fundamental to the subject.

But, to me, the real simplicity is the simplicity of distillation. Here you start with the whole complex subject and distill it down to its utter essence... you boil off not just the irrelevancies, but the explanatory material and developmental aspects—and you distill down to the syrup. To switch metaphors, you start with the bush covered with flowers, trace the branches back to the main stalk, follow down the stalk to the ground, and then at the bottom of the original root you find the seed from which the big, showy bush grew. True simplicity is that seed.

Here's an example. For a phonograph record-album called "The Story of Jesus," Side 3 permitted exactly eight seconds to tell the audience (children aged 6 to 9) why Jesus' teachings endure when the many other prophets of the time were soon forgotten. *Who was He different?* I put the question up to our pastor advisors and got a succession of 5,000-word confusing roundabouts. I read them, I studied the four Gospels in a half dozen translations thought long and hard, and finally got the answer from my wife:

"Until Jesus came, people had always been afraid of God."

At first glance, this seems too simple. But when you think it over and roll it around in your mind you find that in those few words is the seed from which the Gospels could be written and on which a church was founded.

The simplicity of paucity... the simplicity of selection... but, for real—and for good films—the simplicity of distillation.

Cap Palmer

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## right off the newsreel

### Nat'l Audio-Visual Convention

Coming to Chicago on July 15th  
 ☆ Max R. Rarig, president of the National Audio-Visual Association, has extended a nationwide invitation to members and friends of that dealer organization to attend the 28th National Audio-Visual Convention and Exhibit at the Palmer House in Chicago on July 15-18.

"The rapidly increasing search for newer ways to communicate, in industry, schools and churches is strongly emphasized by this year's convention theme, 'The Challenge to Communicate,'" he notes. "The challenge is to demonstrate what we can do to meet the needs of the knowledge explosion in the year ahead."

### George Stevens Jr. Resigns as Head of USIA Films, Television

☆ The resignation of George Stevens, Jr., head of the United States Information Agency's motion picture and television service, was announced on June 5 by Leonard H. Marks, director of that agency.

### Community Medical TV System Unveiled in Atlanta May 27th

☆ An historic contribution to medical a-v communications was highlighted on May 27 when a Community Medical Television System was dedicated in Atlanta, Georgia.

The new professional service facility was made possible by the combined efforts of the Public Health Service Audiovisual Facility of the National Communicable Disease Center in collaboration with the Council of the Community Medical Television System in that city.

### Entry Lists Close August 15th for San Francisco Film Festival

☆ A call for entries has been issued by Walter Landor, chairman of the Competitive Division for the 11th annual San Francisco International Film Festival, to be held in that city October 20-29th.

Of interest to producers of factual, documentary and business films is the category: "Film as Communication" designed for films produced with "a specified purpose for a defined audience." Other relevant competitive categories of the festival are the Television Division, which is inviting

entries from television broadcasters and producers and the traditional event, "Film as Art" in which films "which expand the expression of motion pictures" may compete. Festival officials urge "film makers using movement, light, color and sound in experimental ways" to enter this latter competition.

Entry forms may be obtained from Walter Landor, chairman, Competitive Division, San Francisco International Film Festival, c/o 420 Montgomery St., San Francisco, Calif. 94104. A print of the entered film plus the entry form and fee must be received in that city by August 15th.

### "Sales Manager of the Year"

#### Award to Kodak's Gerald Zornow

☆ Gerald B. Zornow, Eastman Kodak vice-president for marketing, was named "Sales Manager of the Year" on May 3 by the National Account Marketing Association. The honor was presented during NAMA's convention in Atlantic City. Formed in 1964, the association works to establish a better understanding and appreciation of the importance and scope of national account sales management.



More than 140,000 youngsters at a joint exhibit of Moviab-DeLuxe Film Laboratories at the recent WCBS-TV Career Fair in New York. Pinpointing career opportunities in the film processing industry, the dramatic exhibit was attended by Saul Jeffee (left), president of Moviab and G. Carleton Hu, president of DeLuxe Film Lab.

### Stamp Honoring Walt Disney Being Considered by U.S. Board

☆ Issuance of a commemorative postage stamp honoring the late Walt Disney is under consideration by the Citizens' Stamp Advisory Board of the U. S. Government. The proposal was originally advanced by Saul Jeffee, president of Moviab, Inc., to Postmaster General Lawrence F. O'Brien. (CONTINUED ON PAGE TEN)

# JET STOCK FOOTAGE

\*JET/PISTON/HISTORICAL AIRCRAFT

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*United Air Lines*

\*Jet mockups for interior filming—New York City and Hollywood

# Niles and the sales training film

Sales training film can be deadly dull. If all it does is train. It has to make the subject matter appear dramatic and exciting. At Niles, this is exactly what we do . . . from the writing, to casting, to the setting, to the direction, to the filming, to the end, to the editing.

For American Oil Company (photo top right), Niles produced a 5-minute color film, "The American Family of Oils," to train dealers on how to improve their motor oil sales. Filmed in Chicago and on the West Coast, it emphasizes quality levels of American's various oils, and dramatically portrays what the dealer must do to sell them.

For Sylvania Service Company, Niles produced a comedy-satirized indoctrination film (photo bottom left), "The People's Opportunity", 16 minutes in color. It stresses the importance of courtesy for servicemen and telephone girls in dealing with the public. Exaggerated parodies on the situations employees may encounter point out that "Fixing People" is as important as fixing Sylvania TV sets and other electronic home entertainment products. Another Niles comedy production, "Sell Shock", 15 minutes in color (photo bottom right), made for AP Parts Corp., shows service station attendants how to sell shock absorbers. Amusingly presented "Wrong Way", "Right Way" sketches drive home the simple fundamentals of making sales. Famed Chicago "Second City" comedians were used in the cast.



(Learning without the ho-hum)



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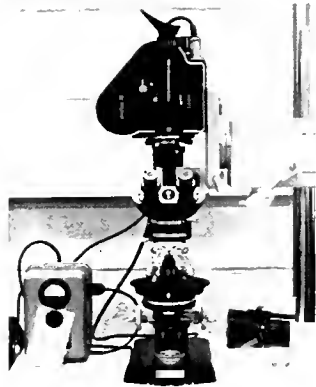
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# ***doiflex* in action**



## ***doiflex 16* records neurological surgery at leading New York college for physicians and surgeons**



(Doiflex 16 used for Microcinematography)



(Filming X-rays with the Doiflex 16)

Staff Medical Photographer\* is shown filming the latest neurological surgery techniques with the Doiflex 16 motion picture camera. Asked why the Doiflex 16 was purchased by the University, he replied, "Our first requirement was for a fully professional camera. Reflex viewing was of high importance, since we are frequently called upon to shoot extreme close-ups during delicate surgery, which leaves no time for making parallax corrections. We also needed a camera which would record a rock-steady picture, so a registration pin, pull down claw mechanism was essential. Electrical operation, variable speed motor, tachometer and 3 lens revolving turret were also desirable. There were *three distinct reasons* why we chose the Doiflex 16 over other professional brands. First, we were extremely impressed by the *brilliance* of the image seen through the reflex

viewfinder, as we are seriously restricted in the amount of light we can use while neurological surgery is being performed. Next was the great economy the "C" Mount turret gave us for using lenses we already owned. We have a large collection of fine special lenses, and are able to interchange them at will, without any modifications or special adapters. Lastly, we found all the professional features we required on the Doiflex 16, and yet were amazed at the very low price, a major consideration these days, for anyone's budget!"

Here is just one practical usage of the Doiflex 16. Actually, this versatile, economical camera can be used anywhere to produce fine professional film quality. Ask about our one week trial rental plan.

\*Alfred T. Lammé, Medical Photographer for Columbia University College of Physicians and Surgeons, Dept. of Neurology.

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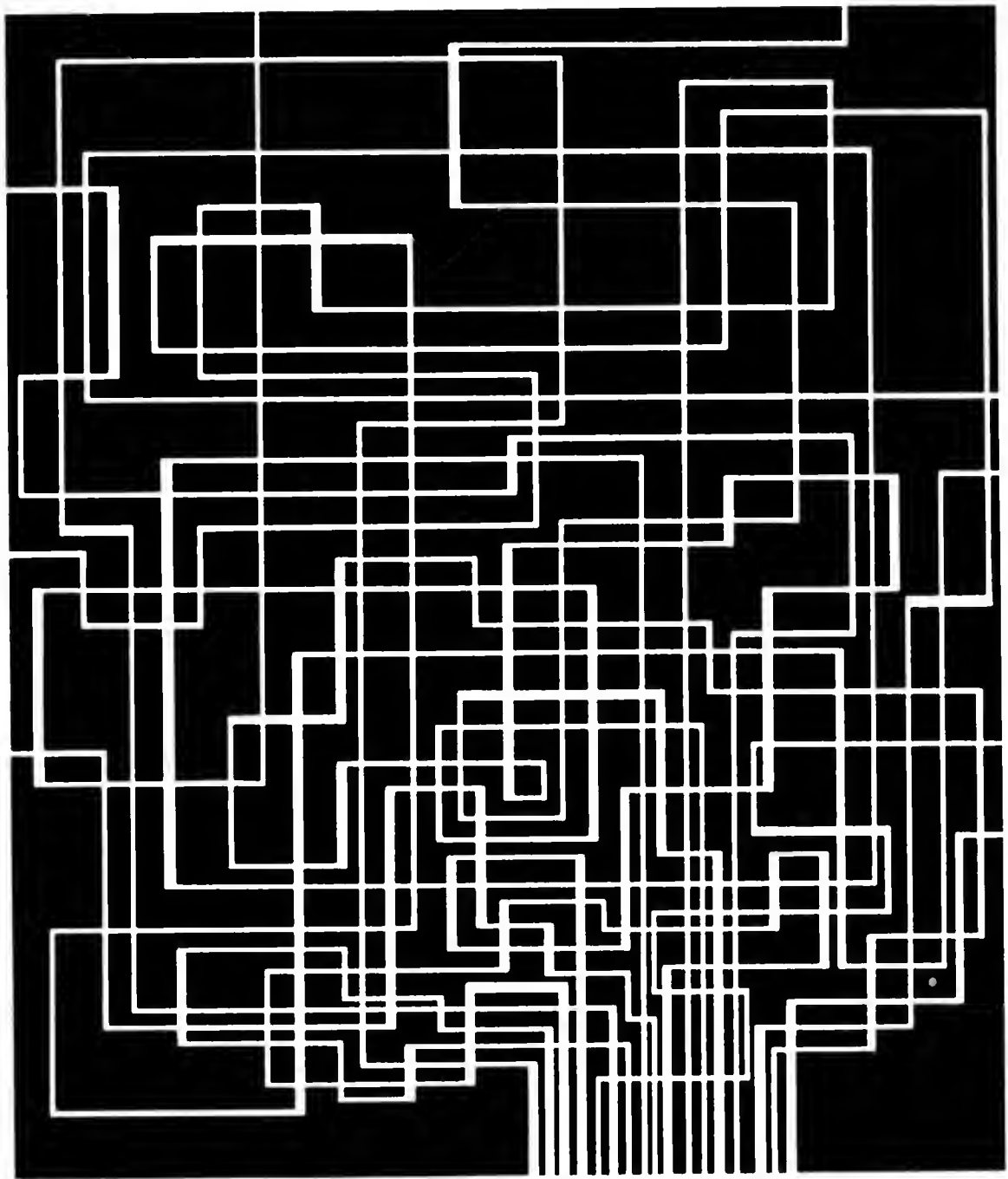
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## right off the newsreel:

(CONTINUED FROM PAGE SIX)

who has referred the matter to this committee. It has received strong backing from California's Governor Ronald Reagan and from U.S. Senator George Murphy (Rep. Calif.).

People and organizations within this industry are urged to communicate directly with the Citizens' Stamp Advisory Committee, c/o the Post Office Department, Washington, D. C., advocating this deserved tribute to Disney. •

\* \* \*

### Kodak Forecast: Sales, Earnings to Grow in Second Half of 1967

Continued gains in sales and earnings were forecast for 1967 by Dr. Louis K. Eilers, president of Eastman Kodak Company. Speaking to the Los Angeles Society of Investment Analysts on May 23, he said:

"Our forecast for the year as a whole calls for growth in both sales and earnings and, hopefully,

an acceleration in the rate of gain during the final half of 1967."

Sales by Kodak units in the U. S. advanced seven per cent to about \$373 million during the first 12 weeks of 1967; net earnings rose one per cent to about \$61 million. Both sales and earnings represented record high levels in the first quarter of the year. •

\* \* \*

### Mary Hoyt Appointed Director of Radio & TV for Peace Corps

Mary Finch Hoyt, former Washington columnist for BUSINESS SCREEN, has been named director of radio and television for the Peace Corps. Jack Vaughn, director of the Corps, made the announcement in late May.

Mrs. Hoyt joined the Peace Corps last July. In her new post, she will serve as liaison with radio and television media for whom she will help interpret the Corps' programs in the 52 developing countries now served by nearly 14,000 Volunteers. Director Vaughn, commenting on her appointment, said:

"In the past year Mary Hoyt has done an outstanding job for



Mary Finch Hoyt, recently-named Director of Radio and Television for America's Peace Corps. . .

the Peace Corps. It is a pleasure to promote her and, at the same time, to underscore our emphasis upon women on the Peace Corps' staff in this country and overseas." A total of 62 professional women are now serving the Corps in Washington and overseas.

The author of American Women of the Space Age, Mrs. Hoyt has also served on the Washington staff of the Historical Evaluation and Research Organization. •

### Canadian Film Institute Names Graydon Roberts Exec. Director

The appointment of J. Graydon Roberts as executive director of the Canadian Film Institute, succeeding Roy Little, has been announced by the Institute's president, Jean Clavel.

The new executive director comes to his post from the University of British Columbia where for the past seven years, he has been supervisor of audio-visual services. Previously, he was with the National Film Board of Canada for eight years. Roberts is director of the British Columbia Educational Television Association and served on the directorate of the Industrial Audio-Visual Association for that province.

\* \* \*

### Mourn Passing of John Boland

John J. Boland, head of Acverti-Films and a producer of films for major U.S. companies in the late 30's and 40's, died at home in Hollywood, Calif. on May 1. Retired from active production for the past decade, he continues to serve several local firms as consultant on film projects.

# "SPACE HIGHLIGHTS OF 1966"



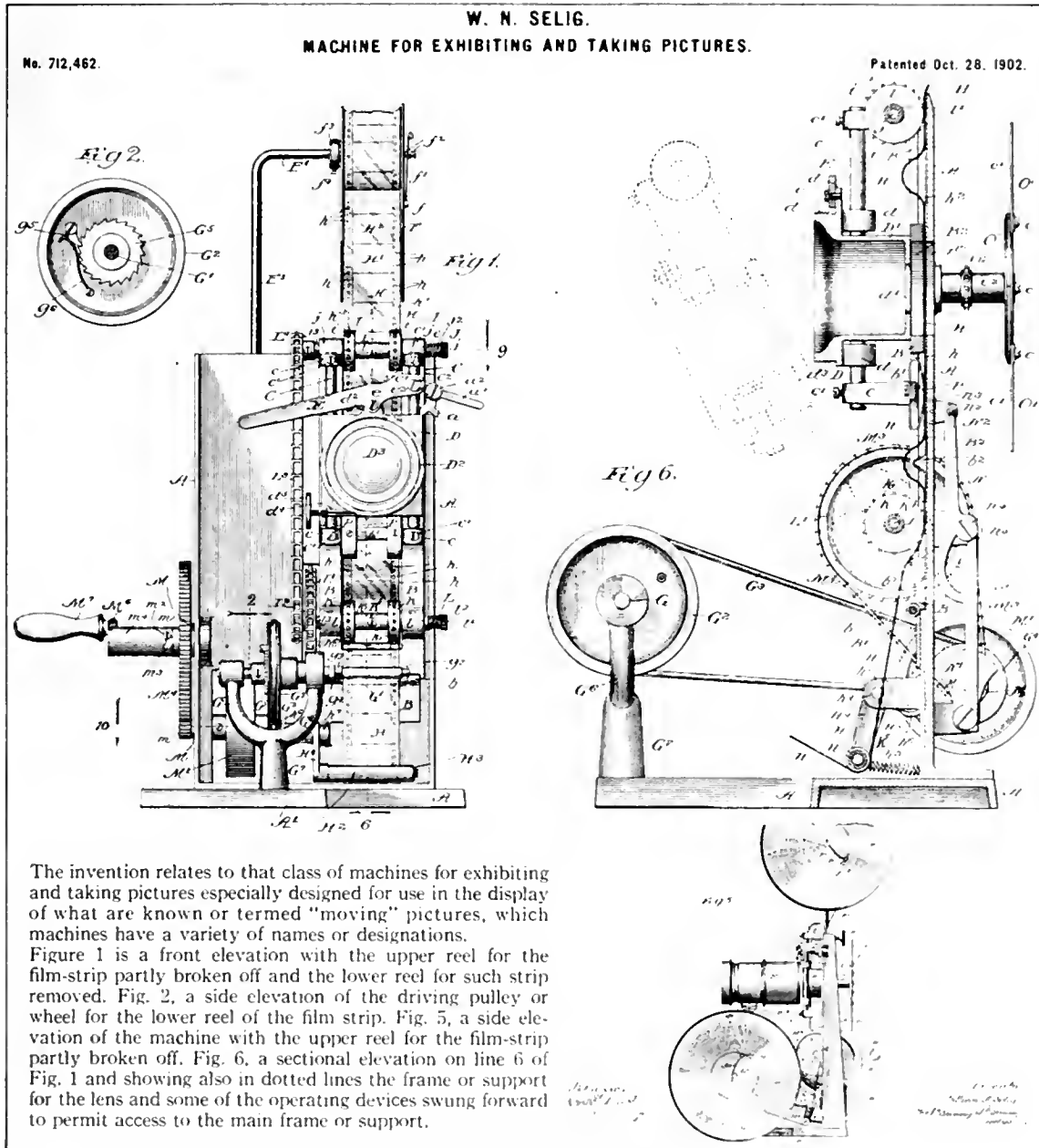
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## GREAT ADVANCES IN FILM HISTORY—III

The Selig Machine; a device capable of displaying as well as photographing successive pictures of subjects in motion, although used only for the latter



These diagrams and excerpts are from reproductions of the original patent application in the name of W. N. Selig.

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# This is Stanley

Stan is currently starring in "The 3 Faces Of Stanley," a recent film produced for the American Cancer Society. He helped us tell the story of cancer of the colon. If you have a story to tell, give us a call and we'll put Stan to work on it... or Dorset or Bob or Len or Andy or Vic or Mik or Jay or Al or Mike or Bruce or Tom or Jerry or Dave or Bun or Harry or John or Marilyn or Merle or Charley or Hark...

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## SIGHT & SOUND

### Hillman Award to William Jersey for Film "A Time for Burning"

The producer of *A Time for Burning*, timely and hard-hitting documentary film about an Omaha pastor who was obliged to give up his church over a civil rights issue, is one of six Americans who received Sidney Hillman Foundation awards of \$500 each on May 17.

William C. Jersey, who produced the film for Lutheran Film Associates and has since seen it widely shown on the National Educational Television network and to numerous church and community



Bill Jersey gives his acceptance speech at Hillman Award luncheon.

organizations, received the award "for outstanding achievement in the field of mass communication during 1966."

Other award recipients at the New York ceremonies last month were Joseph P. Lyford, author of *The Airtight Cage*; Richard Harris, who wrote the New Yorker articles on Medicare; Donald S. Walker and Robert A. Keveney, Dayton Daily News' writers of articles on right-wing activities; and Harrison E. Salisbury, for his New York Times' reports on Vietnam.

### A Film Maker for This Time . . .

Bill Jersey is a film maker who never saw a movie until the age of 16. Born and raised in Long Island, N.Y., his family's religious beliefs excluded movie watching. He is a graduate of Wheaton College, Ill., where he studied painting.

Jersey made his first film, *The Black Cat*, while studying for his master's degree at the University of Southern California. A color production, produced on a \$300 budget and based on the story by Edgar Allan Poe, it received the

Screen Producers Guild Award from Look magazine.

During his career, Jersey has worked for a number of production companies but has always retained an individual style for which he has become famous.

The hour-long documentary, *A Time for Burning*, is typical of his method of allowing real people, not actors, to show themselves in real crises. Confining himself to acting as a catalyst in an actual situation of social significance, Jersey produces pictures with such strong story lines that many viewers find it hard to believe they are not watching a play.

In addition to the Sidney Hillman Foundation award, *A Time for Burning* has received a special citation from the National Council of Churches and the annual Catholic audio-visual educators award.

### Merck Sharp & Dohme Appoints Don Benjamin Audio-Visual Mgr.

☆ Donald A. Benjamin, formerly of the public relations staff, Mobil Corp., has been named audio-visual manager for Merck Sharp & Dohme, West Point, Pa. pharmaceutical manufacturer. He will be responsible for the production of the company's public relations, medical and scientific motion pictures and still photographic services.

A member of the Industrial Audio-Visual Association and the former manager of audiovisual media for the Columbia Gas System, Benjamin is a graduate of the Syracuse University School of Journalism and has completed course studies toward a Master's Degree at the Boston University School of Public Relations and Communications.



When American Women in Race and Television held their 16th annual convention at Atlanta, Ga. during May, AWRT member Catherine Fricke, of Modern Talking Pictures Service's New York headquarters staff, was glimpsed during plenary banquet gathering with Ed Freese of General Motors, Atlanta, a ho-

### Hutchins Advertising Co. Sets Up New Department for Audiovisual

☆ A new department of "Special Projects," responsible for the production of films and other audiovisual aids, sales training and promotional materials and trade show media, has been announced by the Hutchins Advertising Company, Inc., Rochester, New York agency.

Richard Yates, 30, is the newly-appointed director of this activity. He has been a writer-director for Holland-Wegman Productions in Buffalo and was a freelance writer-director of films in New York City.

### A-V Equipment Buyer's Guide

☆ The latest in a-v projection equipment will be featured on these pages next month!

Academy Awards "Moment" as actor Sidney Poitier congratulated Janice Pink, 11, of Atlanta, Georgia for her role in award-winning documentary "A Year Towards Tomorrow" produced for VISTA by Sun Dial Films, Inc. Curtis Fuller, 14, also from Atlanta, was featured in this picture.





Am...

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## SCREEN EXECUTIVE

### Ray Hyde to Manage Corporate P.R. for Bell & Howell Company

The appointment of W. Ray Hyde as corporate public relations manager of the Bell & Howell Company has been announced by Peter G. Peterson, president and chief executive officer. In this new post, Hyde will be involved in all areas of the company's corporate, shareholder and financial public relations and will assist in the area of employee communications.

He is the former public relations manager of the W. A. Schaeffer Pen Co., Fort Madison, Iowa and is a member of the Public Relations Society of America and the International Council of Industrial Editors.

\* \* \*

### DeLuxe Appoints Fred J. Scobey as Engineering Vice-President

Fred J. Scobey has been appointed engineering vice-president for DeLuxe Laboratories, according to an early June announcement made by G. Carleton Hunt, president. He has been with DeLuxe since 1963 as plant superintendent of the New York lab. He joined General Film Lab in 1955.

### Daniel B. Gallagher Becomes the President of Wilding, Inc.

The election of Daniel B. Gallagher as president of Wilding, Inc., Chicago-based producer of business films and audiovisual



Wilding's Dan Gallagher: heads national a-v company.

communications, has been announced by Robert C. Ausbeck, board chairman.

Until recently the executive vice-president of Wilding, Gallagher joined the firm nine years ago. Prior to joining the company's headquarters organization in Chicago, he was a vice-president and branch manager of the company's Detroit facility. Ausbeck remains as chairman of the board and chief executive officer.

### Niles Appoints Thomas A. Casey Marketing-Merchandising V. P.

The appointment of Thomas A. Casey as vice-president, marketing and merchandising, for the Fred A. Niles Communications Centers, Inc. has been announced by that company's president, Fred A. Niles.

Casey is a former vice-president of Campbell-Mithun, Inc. and a member of that agency's marketing and creative review boards, a position he held since 1963. Prior to that time he was vice-president of Needham, Harper & Steers, and of Lilienfeld & Co., both Chicago-based advertising agencies.

In his new executive post, Casey will work in the area of total communication projects, involving motion pictures, TV commercials, slidefilms, live shows, collateral materials and their general implementation. He will make his headquarters at Niles' Chicago studios.

\* \* \*

### Milton Shefter to Direct Sales as Vice-President of Acme Labs

Milton R. Shefter has been named vice-president in charge of sales of Acme Film and Videotape Laboratories. His appointment was confirmed on May 8 by Mel

Sawelson, president of Acme, which recently became a wholly owned subsidiary of Filmways, Inc.

Shefter, who will headquarter Acme's Filmways' New York office, has had extensive experience in both television and radio. He joined Westinghouse station KYW-TV in Cleveland in 1962 and moved from there to WBC Production in New York, where he was manager of advertising, sales promotion and informational services for syndication subsidiary of Group W, Westinghouse Broadcasting Co. Earlier, he was producer-writer of the "Hy Gardner Show" and a staff writer for WNEW-TV in New York.

Milton Shefter: Acme sales executive.



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A whole line of them, in fact, designed and fitted to securely accommodate your ColorTran lights, stands, accessories and power distribution equipment, for compact portability. Extra-light weight, exceptionally strong and durable, to cut your pack-and-carry effort to a minimum. For the pro who takes professional care with his equipment. Write for detailed literature. ColorTran Industries, Inc. □ 1015 Chestnut Street □ Burbank, California 91502 □ (213) 843-1200

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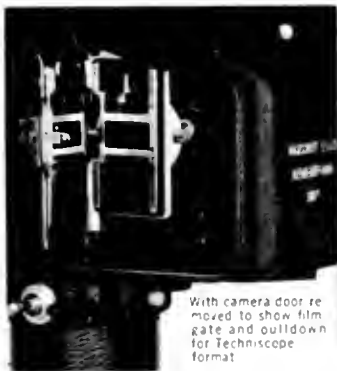


# built especially for Techniscope\*

From all appearances it looks like the familiar Arriflex 35 2C, but, on the inside some important things have happened that makes it the "cameraman's camera" for Techniscope.

We've designed the filmgate and pulldown for half-frame Techniscope format, we've changed the shutter to 200° aperture and put a Techniscope groundglass in the viewfinder; and, we've made certain that this specialized tool is as dependable, reliable and rugged for Techniscope filming as the standard Arriflex 35 2C is for conventional format.

And, of course, we've changed the model designation. Arriflex 35 2CT. To signify all the advantages of Techniscope filming; reduced stock and processing costs; better image quality and longer depth-of-field through the use of conventional Arriflex spherical lenses in shorter focal lengths... the same lenses you use for standard filming; release prints in 35mm and 16mm, standard projection or anamorphic... all from the same camera originals.



With camera door removed to show film gate and outload for Techniscope format

Plus, the benefits of working with the familiar Arriflex that has consistently produced superior footage for you in standard-format filming.

Through-the-lens viewing. Easily set up. Lightweight. Highly mobile. Uses the same lenses, quick-change magazines, systems and accessories. And, it's convertible to standard format at any time.

If your schedule includes Techniscope, turn to a time-proven friend for help... the new Arriflex 35 2CT.

See your franchised Arriflex dealer, or write for complete information.

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\*Techniscope is a registered trademark of Technicolor Corporation

# ARRIFLEX 35 MODEL 2CT



SALES □ SERVICE □ RENTALS

# THE CAMERA MART INC.

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## ARRIFLEX CAMERAS AND ACCESSORIES



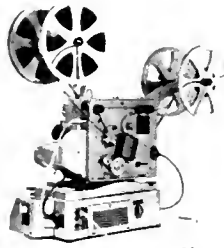
**CM 301 ARRIFLEX 16mm STANDARD**  
Model S camera also available with built-in slate and sync generator. Use with 100' spools or 400' magazines. Simplified film path lets you change magazines in seconds. Rock-steady registration pin movement. Mirror-shutter reflex system.



**CM 302 ARRIFLEX 16 BL**  
Rugged, reliable, versatile, self-blipped sound camera. The professional's camera for quality location sync sound filming. Compact, lightweight. Tachometer, frame-footage counter. Simplified film path, gear-driven sprocketed magazine system. Camera built around famed mirror-shutter reflex system and registration pin movement.



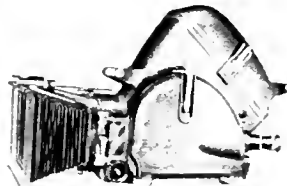
**CM 303 ARRIFLEX 35mm CAMERA**  
Model II-C incorporates the latest improvements in 35mm reflex cameras. Quick change magazines, mirror reflex shutter. Also available with variable shutter, built-in electric slate and sync generator.



**CM 304 SIEMENS PROJECTOR 2000**  
Preview type high quality optical-magnetic interlock sound projector. Records 200 mil magnetic track. Mix and playback. Single system optical, single or double system magnetic tracks in perfect sync.



**CM 305 ANGENIEUX ZOOM LENS**  
provides the widest assortment of zoom lenses available in 16mm, 35mm Arriflex cameras. A varied selection of zoom ranges is available for every need from newsreel photography to the most elaborate studio production.



**CM 306 ARRIFLEX SOUND BLIMPS**  
For 16mm, 35mm cameras. Compact, noiseless. Accepts 400' magazines (up to 1,000' on 35mm). Sync motor, footage counter, follow focus for studio or location. Also available in new fiber glass materials.

All Arriflex and Siemens equipment available for long term leasing.

LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

**LOOK TO CAMERA MART FOR EVERYTHING YOU NEED FOR MOTION PICTURE PRODUCTION**

## 71 Clios to Best American TV Commercial 2,000 Attend Awards Dinner at N. Y.'s Americana on May 1

ENOUGH CLIO STATUETTES to cover a good-sized banquet table were presented Friday evening, May 12, at the Awards Dinner which concluded the 1967 American TV Commercials Festival held in the Imperial Ballroom of the Americana Hotel in New York. The awards function wound up two days of seminars and screenings of the outstanding commercials of the past year.

71 CLIOs were presented in the U.S. television section of the three-ring series of ceremonies. In addition, 25 statuettes were presented to "Bests" in Product Areas and Techniques in a separate International TV Commercials Festival, and 14 CLIOs for "Bests" in a new radio commercials festival competition.

### Largest Entry Total in Years

This year's entries topped the number entered in previous years: 1938 entries were received for the American TV competition — (up from 1891 last year). There were 589 radio entries, and 439 entries in the international TV group.

A black-tie audience of 2000 agency men, producers and their wives watched the three-hour ceremony, which was MC'd by a familiar TV "spokesman," Cy Harrice. Wallace A. Ross, Festival Director, announced that chairmanship of the Festival's Board was passing to David Ogilvy, creative director of Ogilvy & Mather, from last year's chairman, George H. Gribbin, former president of Young & Rubicam.

### Judged by Ten Regional Groups

TV Commercial entries were judged this year by ten regional panels of advertising executives in



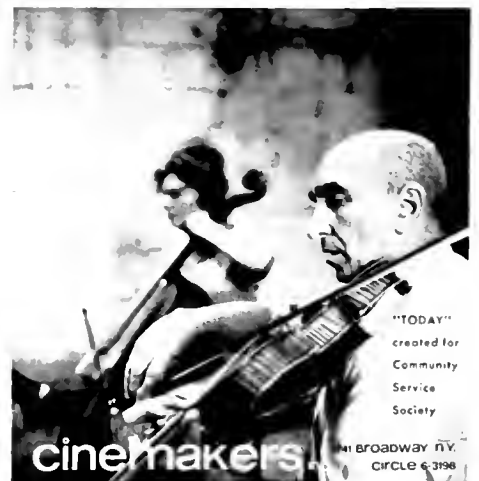
Adjudged best corporate television commercial "IBM Computer (Ogilvy & Mather - VPI Pro

Atlanta, Boston, Chicago, Cleveland, Detroit, Dallas, Los Angeles, New York, Montreal and Toronto. Representatives of these regional judging centers were seated at head table for the awards dinner along with some thirty prominent people in advertising and broadcasting. In addition to presidents of five advertising agencies, there were three advertising or marketing managers of major sponsors, two presidents of broadcasting associations, and two presidents of station representative firms.

The Festival's Technical Achievement Award this year went to the Technicolor Corporation for its Vidtronic Process, which is a color tape-to-film transfer system which extracts all color information from a video tape and records it on to a film negative.

### 35, 16mm Color Prints Made

The resulting color film negative can be used for the production of multiple 35mm or 16mm color prints by ordinary processing techniques. It allows the producers of programs and commercials to take full advantage of the economy. (CONCLUDED ON NEXT PAGE)



"TODAY" created for Community Service Society

cinemakers 181 Broadway N.Y. Circle 6-3198

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*From the pioneers of rear-screen projection*

## Advanced audio-visual film projection systems

### SLIDES



BUSCH Cine-Slide Projectors have many special features, including: Big 14" x 14" built-in Daylight Screen; 80-slide capacity; automatic or manual operation with Kodak Carousel projector. Available with or without sound unit. The Busch Cine-Slide Projector is versatile, dependable, portable and lightweight.

### 16 MM



BUSCH Cinesalesman self-contained, continuous 16mm projectors are dependable, portable, versatile. Available in variety of models to meet any requirement for continuous or rear-screen projection. Unit has 20 years of proven performance with many patented, exclusive features found only on world-famous Busch Cinesalesman projectors.

### BIG SCREEN

The Big Screen 16mm continuous BUSCH Cine-Educator Projector is dependable, self-contained, mobile and beautifully finished in Walnut Formica. Special features are: push-button start; automatic cycling stop; auxiliary cooling system, and high-quality sound. Heavy-duty projector units with many exclusive features. This unit can also be supplied with Slide Projector in place of the 16mm Projector.

### SPECIAL UNITS

We have 25 years of experience in the design and manufacture of complete Audio-Visual systems for schools, business and government. We can engineer and manufacture any requirement you may have for Special Projection devices or systems such as multi-screen projection systems, synchronized projection, complete remote control or projectors and many others.

WRITE OR CALL FOR COMPLETE DETAILS:



**BUSCH FILM AND EQUIPMENT CO.**

214 S. HAMILTON ST. SAGINAW, MICHIGAN

### TV FESTIVAL WINNERS:

(CONTINUED FROM PAGE 16)

speed of video tape photography with the mass production savings of color film duplication.

Leading multi-award winners at the Festival among agencies included Young & Rubicam (13), Doyle Dane Bernbach (9), Jack Tinker and Partners (5), Ogilvy & Mather (5), Carl Ally (3), Benton & Bowles (3), and Foote, Cone & Belding (3).

Among producers who received most of the "hardware" were these: EUE Screen Gems (7), MPO (7), VPI (6), Howard Zieff (5), Rose-Magwood (4), Televideo (4), and Audio (3).

\* \* \*

### Belgian Film Archives Sponsor Experimental Film Competition

✦ The Royal Film Archives of Belgium is sponsoring a fourth International Experimental Film Competition with prizes totaling \$12,000. The competitive screening will take place at Knokke-Le-Zoute, Belgium from Dec. 25, 1967 to January 2, 1968. Purpose of the event is "to encourage free artistic creation and the spirit of research."

The term "experimental film" will be interpreted as "embracing all works created for cinema or television, which give evidence of an effort to regenerate the film as a medium for cinematographic expression." Entrants may submit one or more films, 16mm or 35mm standard or wide-screen (optical system), sound or silent. Films must not have been previously shown; however, the Archives notes that it may make exceptions to this latter rule.

#### Where to Get Entry Forms

Requests for applications to participate should be made



Best black & white cinematography award was given "Fresh Debutant." (Doyle Dane Bernbach-Film). See story on this page.

through Belgian Consulates or the Belgian Embassy in Washington, D. C. They may also be obtained from the Royal Film Archives of Belgium, Ravenstein 23, Brussels, Belgium. A completed questionnaire must be submitted for each entry along with a scenario (text of dialogue or commentary) and sample for press use. This must reach the Archives by Oct. 1, 1967. Deadline for receipt of films is Nov.

A registration fee of \$15 is charged for each film of 30 minutes or less; and \$30 for those more than 30 minutes in length. Fees must be paid in Brussels before Oct. 1 and entrants must pay transport and insurance costs en route, while the Archives will pay for storage and insurance costs while films are in Belgium.

#### First Prize Award is \$4,000

The first prize of \$4,000 is being contributed by Gevaert-Agfa, N.V., Mortsel, Belgium; four other firms are contributing prizes of \$2,000, including one for a television film.

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. . . will handle with care, all your West Coast production requirements — negotiate name talent — set up and supervise animation, direct second unit shooting, dubbing — expedite lab work — and — serve as your ambassador when you or your friends visit Southern California!

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**Dollies...**

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for automatic  
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Fingertip Controls  
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Motorized Focus  
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Motorized  
10-1 zoom lens,  
for Motion Picture  
or TV Cameras.

Self contained  
rechargeable  
Power Pack  
for Camera,  
Zoom Lens  
and Focus

Vibration Isolation  
Unit adapts to  
stage dollies,  
boats, cars,  
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Weight of  
complete system  
as shown- 88 lbs.

Theodora—  
Gardner Agency



**Cars...**



**Airplanes...**



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**... goes anywhere**

Complete  
MINI-MOUNT  
Zoom Lens,  
Filter and  
two Battery Packs

**\$75**  
PER DAY

16mm Arriflex,  
two Magazines,  
Power Cables  
and Changing Bag

**\$25**  
PER DAY

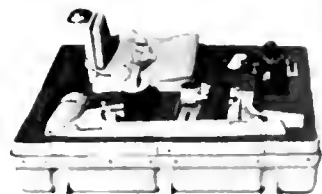
The new TYLER MINI-MOUNT has been developed to provide the same vibration isolation and smooth aiming and tracking characteristics as the larger Academy Award winning 35mm/70mm Helicopter Mounts that are currently used by every major studio and every branch of the Military and NASA. The MINI-MOUNT has the added feature of quickly adapting to a camera car, boat, airplane, wheelchair, tripod and every type of stage dolly and crane.

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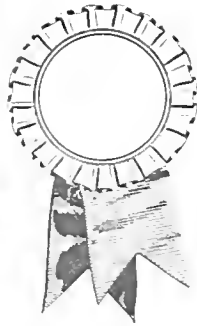
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One Light Weight Foam Filled Case  
holds complete system—Mount,  
Camera, Zoom Lens, Film and all  
accessories—13" x 35" x 41"





Producer Stuart Finley accepts a Blue Ribbon award from Peter Cott for his prize-winning color film, "The Third Pollution" (see below).



Ralph Tuchman was on hand to get a Blue Ribbon award from presenter Ted Malone for his motion picture, "The Lives You Touch."

## 1,000 Attend 9th American Film Festival in New York

Educational Film Library Association Hosts Panel Discussions, Awards Banquet Honoring Best Motion Pictures and Filmstrips Selected from Among 830 Entries

Over a thousand non-theatrical film specialists, both users and producers, were on hand for this year's Annual American Film Festival, held at the Biltmore Hotel in New York, May 10-13. The event, ninth in a series of programs initiated in 1959, is sponsored by the Educational Film Library Association. It culminated in gala banquet ceremonies on Friday evening, May 12, at which Blue Ribbon Awards were presented to winners in some 48 subject area categories.

Winners were chosen from over 300 motion pictures, 8mm films and filmstrips screened at the Festival before the final award juries. Pre-screening jury members had previously winnowed the field down from 830 films submitted to the Festival.

### Winners of Multiple Honors Noted

Multiple award winners included the National Film Board of Canada (4), Guidance Associates (3), Audio Productions (2), Churchill Films (2), and Fraser Productions (2).

In addition to the awards competition and the screening of winners on May 13, the Festival offered a diversity of special program events including a talk by Willard Van Dyke, noted film producer and Director of the Film Library of the Museum of Modern Art, and several panel discussions on such subjects as *The Uses of Animation, Using Creative Film in the Classroom, A Community Oriented Film Center, and Do Public Library Film Librarians Need Their Own Organization?*

### WINNERS OF BLUE RIBBON AWARDS

☆ A resume of this year's Festival winners follows:

#### Agriculture, Forestry, and Natural Resources

**Life in The Balance**, produced by Equinox Films, Inc., for Standard Oil Company (New Jersey). Distributed by Modern Talking Picture Service.

#### Citizenship, Government, and City Planning

**The Third Pollution**, produced by Stuart Finley, Inc.

#### Classroom Films for Lower Grades

**A Very Special Day: An Adventure at Coney Island**, Produced by Richard Beymer. Distributed by Universal Education and Visual Arts.

#### Conservation Films

**Progress, Pork Barrel and Pheasant Feathers**, produced by Fisher-Slezas Films. Distributed by Contemporary Films, Inc.

#### Current Events and International Relations

**Inside Red China**, produced by Columbia Broadcasting System. Distributed by Carousel Films, Inc.

#### Economics, Business and Labor

**The Modern Corporation**, produced by Sutherland Educational Films for The Alfred P. Sloan Foundation. Distributed by Sutherland Educational Films.

#### Education and Child Development

**To Touch A Child**, produced by Centron Corp. for The Mott Foundation. Distributed by Modern Talking Picture Service.

### Festival Highlights

At left: Administrative director Emily Jones chats with a famed film maker . . . Julien Bryan . . . and

Right: members of the festival jury who helped select Sales and Promotional films submitted for festival honors in New York.



### Geography Films

**Mekong**, produced by Shell International Film Unit; sponsored and distributed by Shell Company.

### Vocational Guidance

**In A Medical Laboratory**, produced by Church Films for National Committee for Careers in Medical Technology. Distributed by Public Health Service, Audiovisual Facility, Atlanta, Georgia.

### Personal Guidance

**No Reason to Stay**, produced by National Film Board of Canada. Distributed by Encyclopedia Britannica Educational Corp.

### Biographical Films

**Robert Frost: A Lover's Quarrel with the World**, produced by WGBH Educational Foundation. Distributed by Holt, Rinehart & Winston.

### History Films

**Battle of the Bulge — the Brave Rifles**, produced by Mascott Productions.

### Language and Communication Arts

**The Pleasure Is Mutual: How to Conduct Effective Picture Book Programs**, produced by Connecticut Films, Inc., for Westchester Library System. Distributed by The Children's Book Council, Inc.

### Nature and Wildlife Films

**Life Cycle of the Monarch**, produced by K Middleham Productions.

Tied With

**The Wood Duck's World**, produced by James Wilkie, Continental Machines, Inc.

### Recreation, Hobbies & Crafts

**Cooper's Craft**, produced and distributed by Colonial Williamsburg, Inc.

### Science—General Background

**The Noisy Underwater World of the Wedd Seal**, produced by William Claiborne for the New York Zoological Society.

### Instructional Science

**Insect Metamorphosis**, produced by Norman Bean. Distributed by Film Associates of California.

### Social Documentary Films

**Sixteen in Webster Groves**, produced by Columbia Broadcasting System. Distributed by Carousel Films, Inc.

### Sports Films

**Water Ski with Buick**, produced by General Motors Photographic for Buick Motor Division. Distributed by Modern Talking Picture Service.

### Film as Art

**Time Piece**, produced by Muppets, Inc. Distributed by Contemporary Films, Inc.

### Graphic Arts, Sculpture & Architecture

**Eskimo Artist Kenojuk**, produced by National Film Board of Canada. Distributed by Contemporary Films, Inc.

### Music, Literature & Film

**Buster Keaton Rides Again**, produced by National Film Board of Canada. Distributed by Contemporary Films, Inc.

(CONTINUED ON THE FOLLOWING PAGE 22)



# TECHNICOLOR EXCELLENCE IS NOW AVAILABLE IN SUPER 8 TO ALL PRODUCERS OF BUSINESS FILMS

During its 50 year history, Technicolor's scientists and technicians have pioneered and introduced many processes and have received 10 Awards from the Academy of Motion Picture Arts and Sciences for distinguished contributions to the motion picture industry.

## Technicolor has many firsts in its list of accomplishments. Among them are:

- The first commercially successful color motion picture system.
- The first commercially successful three component color motion picture system.
- The first single film color motion picture system in commercial use.
- The first cartridge loading 8mm projector.
- The first Technicolor Vidtronic process for color tape to color film prints.

## Now the first Technicolor Super 8 Process!

- Super 8 dye transfer color prints immediately available in any quantity.
- Super 8 prints promptly delivered to meet industrial schedules.
- Super 8 dye transfer color prints with silver optical sound tracks.
- Super 8 prints with magnetic sound tracks.
- Super 8 prints from your 35mm or 16mm subjects.
- Super 8 color prints by direct reduction from original negatives.
- Super 8 color prints by reduction from internegatives or by contact from multi-rank internegatives.

## Plus:

Technicolor perforates its Super 8 film prints after *all* processing—assuring you of high quality perforations.



# Technicolor

MOTION PICTURE DIVISION

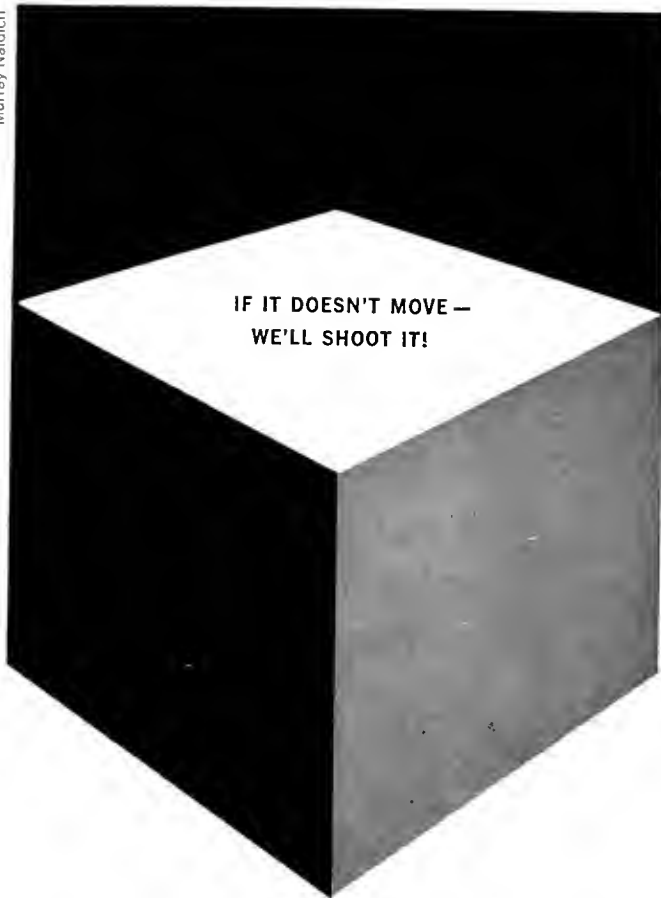
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*IMAGE OF EXCELLENCE THROUGHOUT THE WORLD*



Murray Naïdich



**SOME OF OUR FILMSTRIP CUSTOMERS** bring in grocery cartons full of everything from cornflakes to handlettered signs. At CFI we make great filmstrips from the darndest material. Backed by special equipment, our experts specialize in converting all kinds of copy into filmstrips. *Different sizes of art?* We shoot flat copy up to 24" x 32" (32 field). *Products to shoot?* We'll photograph them into your filmstrip against a colorful background. *Need additional art?* A skyline? Hand lettering? Type set on a cell overlay? We can do. Or if you have an assortment of transparencies, we copy from 35 mm through 8 x 10 direct with no intermediate reduction step to cause loss of color or detail. *Quality?* We give you faithful color rendition with minimum contrast gain and frame to frame color correction to insure over-all balance. And our unique continuous-loop printing equipment assures you absolutely uniform filmstrip prints from scratch-free negatives. *How long?* Our normal delivery is one week. On super-rush jobs we'll work with you to meet a tighter deadline. *Need advice?* We'll answer your questions on the phone. Call Lou Livingston at HO 2-0881.

*Your filmstrip benefits from the superior facilities and technology that have been developed to meet the high standards of the motion picture industry.*



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## 9th American Film Festival

(CONTINUED FROM THE PRECEDING PAGE)

### Stories for Children

**Paddle to the Sea**, produced by National Film Board of Canada.

### The Church at Work

**Inner City**, produced by Berkeley Studios for the Board of Home Missions for the United Church of Canada. Distributed by Berkeley Studios.

### Doctrinal and Denominational Religion

**The Book and the Spade**, produced by Glenn Leonard Productions, Inc. Distributed by The University Museum of the University of Pennsylvania.

Tied With

**Mood of Zen**, produced and distributed by Hollywood Productions, Inc., for Society of Competitive Philosophy, Inc.

### Ethical Problems

**Nothing But A Man**, produced by Michael Rimmer and Robert Young. Distributed by Bron Films.

### Fund Raising Films

**Child of Darkness—Child of Light**, produced by Wilding, Inc. for Foster Parents' Plan. Distributed by Association Films.

### Industrial and Technical Processes

**Concrete**, produced by Fraser Productions and distributed by Kaiser Cement & Gypsum Corp.

### Personnel and Sales Training

**Now You're Talking**, produced by Audio Productions, Inc. for (and distributed by), American Telephone & Telegraph Company, Long Lines Department.

### Public Relations—Commercial

**Get Wet**, produced by Homer Groening for, and distributed by, Johnson Motors and Eastman Kodak Company.

### Public Relations—Non-Profit

**To Be a Man**, produced by MPO Productions for Yale University.

### Sales and Promotion

**Kids and Cookies**, produced by Audio Productions, Inc. for, and distributed by the National Biscuit Company.

### Travel Films

**Wings to Great Britain**, produced by Henry Strauss Productions for, and distributed by Pan American World Airways.

(CONTINUED ON THE FOLLOWING PAGE 24)

*Filmstrips competing for honors at the 9th American Film Festival are being previewed by jury members.*





# who's kidding whom?

In any field, there are always imitators. But there's only one best. In the field of lighting, Charles Ross, Inc. has for years been acclaimed the best by thousands of motion picture producers who demand the finest lighting equipment in the industry. Send for a schedule of rental rates!

THE EAST'S ONLY SPECIALIST — LIGHTING, GRIP EQUIPMENT, PROPS, GENERATORS  
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**CAMERAS. 16mm MOTION PICTURE**  
 — Arriflex — Bolex  
 — Auricon — Cine Special  
 — Bell & Howell — Eclair  
 — Mitchell



**CAMERAS. 35mm MOTION PICTURE**  
 — Arriflex — Mitchell  
 — Bell & Howell

**CAMERAS. INSTRUMENTATION & SPECIAL PURPOSE**

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- 16mm Hi-Speed (Bell & Howell, Mitchell)
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- 16mm Single Frame (Arriflex, Bolex, Mitchell)
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- 0mm Sequence (Hulcher)

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**EXPOSURE METERS**

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- Arriflex Mount, 35mm
- "C"-Mount
- Eyemo-Mount
- Mitchell Mount, 16mm & 35mm
- "S"-Mount

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- Elgeet Hi-"G"

**LENS ACCESSORIES**

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- ColorTran (Quartz)
- ColorTran ("Boosted")
- Lowel-Light
- Mole-Richardson, McAlister (Standard Incandescent)
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**SOUND RECORDING ACCESSORIES**

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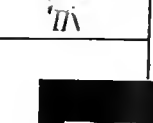
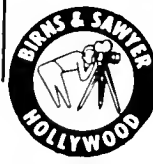
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# RENTALS



At left: festival jurors and guests await another film screening . . . Below: New York State Commerce Department exec. Harry Aronduie (l) and James Manilla, Filmscope proxy.



## 9th American Film Festival :

(CONTINUED FROM THE PRECEDING PAGE 22)

### Health for General Audiences

**Drugs and the Nervous System**, produced by Churchill Films.

### Medical Science for Professional Audiences

**Cancer in Children**, produced by Wexler Film Productions for, and distributed by American Cancer Society.

### Mental Health for General Audiences

**Search for the Lost Self**, produced by Mente Films.

### Safety and First Aid Films

**Fire Fighting During Riots**, produced by Los Angeles City Fire Department. Distributed by Cinesound Company.

### Safe Driving Films

**The Day the Bicycles Disappeared**, produced by Bay State Film Productions, Inc., for, and distributed by, AAA Foundation for Traffic Safety.

### 8mm Films

**Art Process Concept Films**, produced and distributed by Hester & Asso.

**Method for Rapid Electrophoresis**, produced and distributed by Coronet Instructional Films.

### Filmstrips: Art

**Masterworks of Mexican Art**, produced and distributed by Bailey Films, Inc.

### Filmstrips: Language Arts

**Sound Filmstrip Set #15**, produced by Weston Woods Studios.

### Filmstrips: Science and Math

**I Never Looked at It That Way Before**, produced and distributed by Guidance Associates.

**Filmstrips: Biography, Geography, and History**  
**This Honorable Court: The Supreme Court of the United States**, produced and distributed by Guidance Associates.

**Filmstrips: Social Studies, Economics**  
**Cities, U.S.A.**, produced by Guidance Associates.

### Filmstrips: Home Skills,

**Guidance & Professional Training**  
**One Chance**, produced by Fraser Productions for, and distributed by, Bank of America.

**Filmstrips: Sales Promotion and Training**  
**It's For You**, produced by Pilot Productions for and distributed by, Chicago Title & Trust.

**Filmstrips: Public Relations-Non-Profit**  
**The Lives You Touch**, produced by Harris Tuchman Productions for, and distributed by United Way.

### Filmstrips: Religion

**Doorstep Mission**, produced and distributed by Presbyterian Distribution Service.

\* \* \*

A hard-working Festival Committee organized this ninth program of the Educational Film Library Association. Headed by its administrative director, Emily Jones (who directs these annual events), the key people responsible for meetings and showings were Carol Hale, Frederic A. Krahn, EFLA's president. James H. Limbacher. Public relations is ably handled by Harriet Lundgaard.

Festival jurors were supervised by Elsa Volekmann; Rudolph Kamerling directed projection of the many festival films. Members of the New York Film Council formed the hospitality committee, coordinated by Madeleine S. Friedlander at EFLA's hospitality desk. The beneficiaries? All those who saw films they could use in '67.

## ... and we quote:

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## Along the Production Lines

Producer Reid Ray and Crew on Six-Week Location Trek for Allis-Chalmers Picture

☆ Heading into the troubled Middle East for a six-week film production trip that began in early June is St. Paul film producer Reid H. Ray. The studio chief and his wife Roxanne, with Toronto cinematographer Chris Slagter, are on an extensive jaunt that includes location shooting in Turkey, Iran, India, Lebanon and then into Kenya and Uganda in Africa.

The Ray film organization is producing this film for the Allis-Chalmers Company, presenting the world-encircling countries where this company's industrial and agricultural equipment is contributing to economic and food development programs. They embark for South America from Dakar with three locations scheduled in Brazil.

Rio de Janeiro is the first stop, followed by a sequence in Brasilia, the new Capital. Then they will film a highway under construction from Brasilia to Belem in northern Brazil. A fourth member of the group, script-writer William Bernal, left in late May to do research on the various locations. Better skip the Middle East for awhile . . . we'd like to see all hands safely home this summer!

\* \* \*

C/T Film Center Is Set Up in Syracuse, N.Y.

☆ The C/T Film Center, Inc. has set up shop in Syracuse, New York's Midtown Plaza. Heading the Central New York motion picture production facility is Richard C. Cressey, well-known cinematographer in that area.

\* \* \*

Sun Dial Films Shooting Three Sea-Based Location Films for Gen'l Dynamics, Navy

☆ Three new sea-based location films are currently underway for Sun Dial Films. Carl V. Ragsdale, Sun Dial's president, has been on location under water off Nassau, Vieques Island, and the Virgin Islands for footage for his company's latest General Dynamics film.

A second, six-man crew, filming a U.S. Navy three-part production called *Sea Power*, has been carrier-based out of Puerto Rico. The *Sea Power* crew, headed up by Director



Sun Dial president Carl Ragsdale on underwater location in Caribbean on General Dynamics' film.

Tom Thornber, spent two weeks aboard various Navy ships, throughout the Caribbean prior to returning to New York and Washington where they will complete the first phase of their world-wide location shooting schedule.

Across the Pacific, a third crew, under Writer-Director Tom Carroll, is filming *American Advisor in Vietnam*. This is the second Vietnam film for the U.S. Navy done by Carroll and Sun Dial. His four-man crew is headquartered in Saigon, Da Nang, and Rung Sat, and is filming action sequences of the comprehensive operations of the U.S. Navy advisor at sea, aboard U.S. military and Vietnamese ships, as well as in the jungles and combat areas.

Two additional sea-based projects are due for launching shortly, extending the scope of operations for Sun Dial across the Atlantic and through the Mediterranean.

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## CINE Selects Films for Overseas Festival

SELECTION OF U. S. FILMS for this year's international film festivals has been completed by regional and "finalist" juries of the Council on International Non-theatrical Events (CINE). Meeting in Washington, D.C. on May 18-20, members of the CINE Board reviewed 230 motion pictures submitted by 24 regional juries as "finalist" candidates. 157 of these were awarded "Golden Eagles" and the titles considered eligible for submission to various overseas events.

At the annual meeting of the CINE Board in the NEA Headquarters building on May 20, Alden H. Livingston, a DuPont advertising executive, was re-elected president of the international film selection group. Reid H. Ray, head of the St. Paul film company which bears his name, was named first vice-president. A past president of the Society of Motion Picture and Television Engineers, Ray served as CINE's Awards Program chairman during the past year.

Newly-elected vice-presidents-at-large were Rev. David Poindexter, National Council of Churches, New York, and Dr. Don G. Williams, University of Missouri at Kansas City. Alfred E. Bruch, president of Capital Film Laboratories Inc., Washington, D.C., became CINE's treasurer. Re-elected as secretary was Peter Cott, executive director, National Academy of Television Arts and Science, New York. Dr. Harold Wigren, of the National Education Association, continues as CINE's coordinating director.

Four new board members joined CINE's leadership. They are: Charles A. Bemant, New York, head of Filmscope, Inc.; J. Carter Brown, assistant director of the National Gallery of Art, Washington, D. C.; Charles Guggenheim, Washington film producer; and Willard Van Dyke, director of

the film library, Museum of Modern Art, New York.

James H. Culver continues CINE's managing director, heading the organization's full-time staff in Washington. Date of the Annual Exhibition and International Awards Program, scheduled for the NEA Auditorium, has been announced as November 17.

\* \* \*

**43% Increase in Sales Reported by Capital Film Laboratories, Inc.**  
☆ Record sales of \$3,700,045 in the year ending March 31 were reported by Capital Film Laboratories, Inc. of Washington, D. C. and Miami, Florida. Capital president Alfred Bruch reported shareholders that the company's sales volume represented an increase of 43 per cent over last year's total of \$2,587,801. Net income for the year nearly doubled from \$83,304 to \$162,326, reflecting a return on stockholder equity of 32c per share.

The laboratory company has diversified its basic operation through the opening of its Miami Florida facility last year and has expanded into network television and theatrical film processing. During its nine months of operation in Miami, for example, the company serviced eight full-length motion picture feature productions. A new Ivan Tors' television series, *Gentle Ben*, is currently being printed for fall telecast (Sunday evenings) over the CBS TV network.

To accommodate ever-increasing Miami film production, Capital is currently planning to expand its Miami laboratory, installing new high-speed printing and processing equipment which will triple its present capacity. Other improvements include installation of new Ektachrome processing equipment and high-speed printers in the Washington, D. C. laboratory plant later this year.

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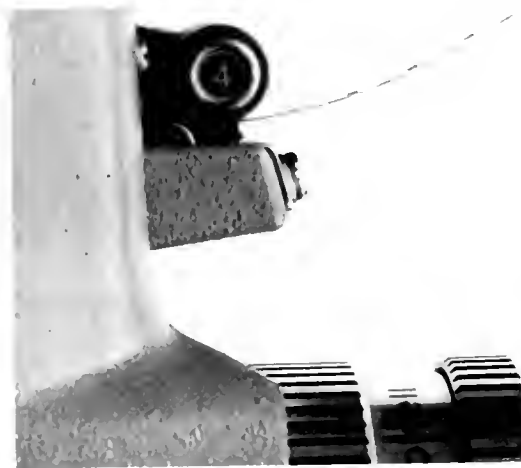
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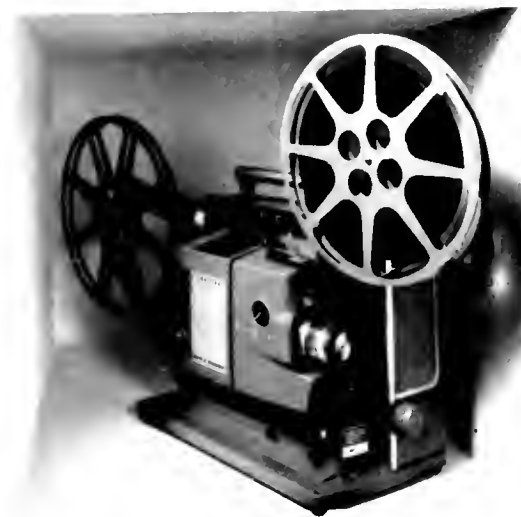
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## Third International Military Film Festival

### Top Honors to Eastern European Entries at Snowings in Paris

International interest in film production within the military forces of various lands centered 14 miles from Paris last month as the Third International Military Film Festival was held May 25-30th in the newly-built Congress Hall of the City of Versailles.

Organized by the Municipality of Versailles under the sponsorship of Andre Malraux, French Minister for Cultural Affairs, the event was under the honorary chairmanship of Pierre Messmer, Minister of War of the host country. The festival received entries from 29 countries and presented a total of 91 short subjects which required a total screening time of nearly 29 hours.

#### Delegates from 29 Countries

The 29 countries with film entries were also represented by official delegates. The United States was represented by Col. William F. Gallogly, Chief, Audio-Visual Systems Division, Directorate of Operations of the U. S. Air Force and by Lt. Col. Carl K. Mahokian, United States Marine Corps.

These were the U. S. official entries:

**Red Diamond**, Army Pictorial Center production (29 min., color), on the training of the 5th Infantry Division at Fort Carson.

**Mission: Oceanography**, U. S. Navy production (29 min., color) of the story of oceanography throughout the ages to present day.

**Recon Pilot**, Screen Gems' production (8 min., color) of a public relations film for recruitment of pilots.

**Support from the Sky**, U.S. Naval Photographic Center film (15 min., color) on the recruitment of marines and on daily life of naval aviation.

#### U.S. Suffers by Comparison

While well received by the audience, these films failed to compare favorably with entries of other countries since they were made and shown in 16mm, while others were shown in 35mm large-screen format. This same failing was pointed out in these pages following the 1966 International Industrial Film Festival at Venice. Any subject presented in 16mm at such festivals carries a real handicap, no matter how favorable its content and production quality.

All films presented at this event were in two principal categories, i.e., instructional or public rela-

tions. All four U.S. films were in the latter category. Here are awards presented at Versailles (Golden Sun, first award; Silver Sun, second award):

#### Instructional: Golden Sun

**Vodnik, Bomb 1**: Yugoslavia. This 17-minute 35mm black & white film was "a very human and lively picture with a good deal of sync sound. Its message: the soldier must follow orders given by his superiors.

#### Instructional: Silver Sun

**Le Sous Marin**: France. A 35mm, 38-minute color film produced by the French Army Cinema Service, showing the principles which the submarine operation partly explained with animated Laws of physics are very clearly demonstrated.

#### Instructional: Versailles Medal

**Asemaan Tulua**: Finland. This 9 minute 35mm black & white film shows the training of troops fighting in snow regions.

#### Public Relations: Golden Sun

**Airborne Troops**: USSR. A 2 minute 35mm color film made at the film studio of the USSR Department of Defense (1965) show the training of airborne troops of the USSR, both militarily and physically.

#### Public Relations: Silver Sun

**Het Korps Mariniers**: Netherlands. This 24-minute color film (also 35mm) was produced in Multifilm in that country. It pictures the training of marines in the Netherlands and abroad.

#### Public Relations: Versailles Medal

**Concerto Grosso**: Czechoslovakia. A 13 1/2-minute 35mm color film, produced by Studio CAF, shows the physical training of Czech troops.

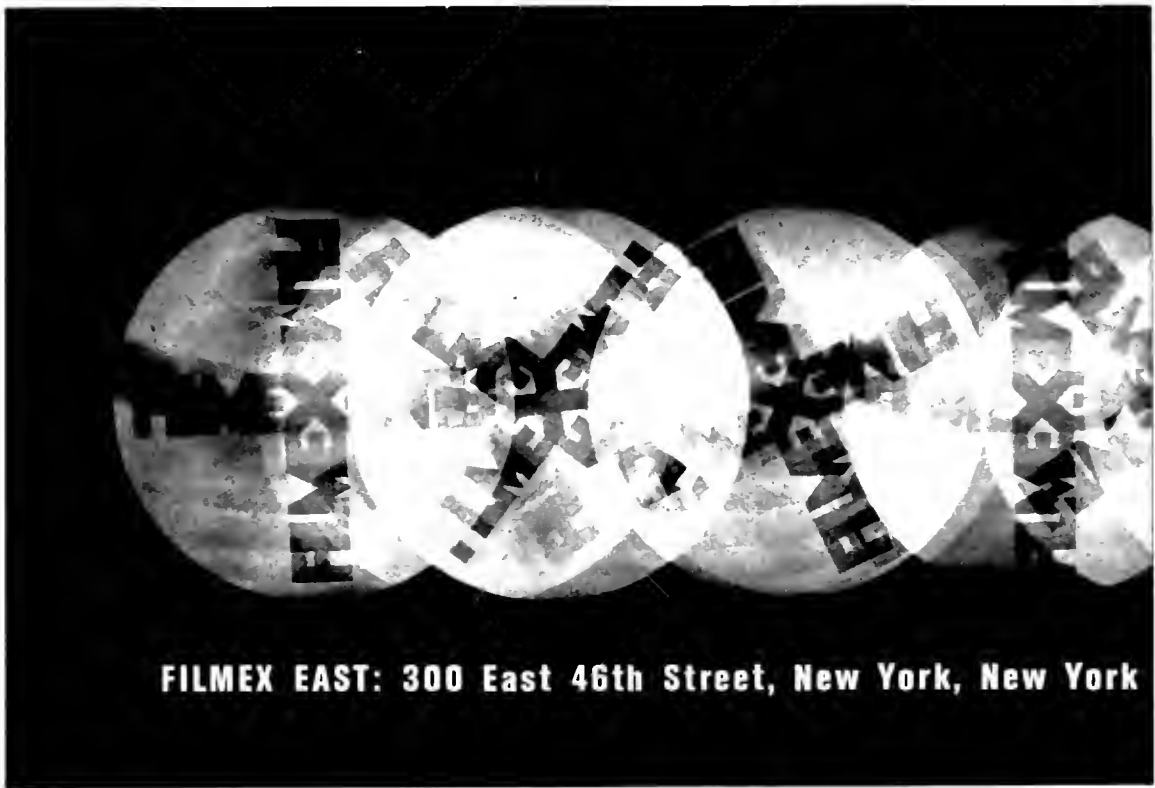
Both the Czech and Yugoslav delegations were congratulated for the excellent quality of their respective entries.

\* \* \*

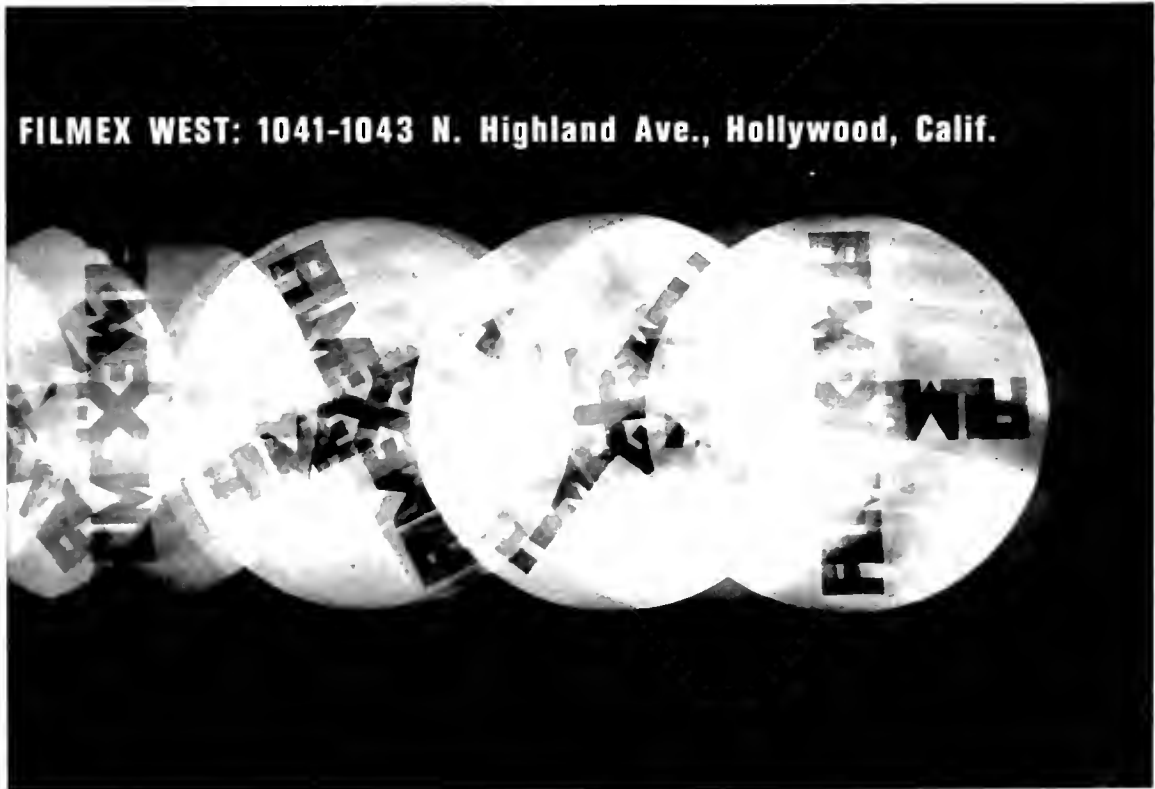
#### Westport Communications Group Set Up in Manhattan, Westport

Westport Communication Group has been established in the Greater New York area with offices at 53 Newtown Turnpike, Westport, Conn., and at 15 East 48th Street, New York. The new firm will specialize in slides, film strips, motion pictures, tapes and discs.

Heading up the new company is Fred Hertz. Joining him, a vice-president, is Tod Dockstaer; Hu Lindsay is art director.



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**Pennsylvania Premieres Films  
on Its Water Pollution Program**

☆ Two new motion pictures which explain the state of Pennsylvania's extensive water pollution program were premiered in Philadelphia's Franklin Institute on April 27. Introducing *The Silent Thief* and *Guardians of a Treasure* to the audience was Dr. Thomas W. Georges, Jr., Secretary of Health for the Commonwealth of Pennsylvania and chairman of its Sanitary Water Board.

Both films were produced by the Calvin-DeFrenes Corporation of Philadelphia. *The Silent Thief*, a 16-minute color film, uses his-



Dr. Thomas W. Georges, Jr., the Pennsylvania Secty. of Health (at right) commends Calvin-DeFrenes president Stephen Ciechon (ctr) and producer Paul Scaramucci on two new water pollution films.

toric prints, color photography and graphic illustrations to show how Pennsylvania's economic, industrial and population growth is related to water pollution, which silently crept up on its citizens as a thief. Progressive legislation has been developed to cope with the problem.

*Guardians of a Treasure* (12 minutes, color) goes on to examine the efforts being made by the Sanitary Water Board and its engineering staff within the Department of Health to protect and improve the quality of Pennsylvania's water resources for domestic, industrial and recreational purposes.

Both films are now available from the Health Department in Harrisburg for statewide use by interested groups. Paying tribute to Calvin-DeFrenes' director-editor for his work on the films, the studio's president Stephen A. Ciechon told the premiere's guests:

"Paul Scaramucci's talents, imagination and perseverance in striving for perfection contributed greatly to the goals established for these vital films produced in the public interest."

ANNUAL A-V EQUIPMENT TRADEFAIR:  
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**Salmona to Head Audiovisuals  
in Winchester-Western Division**

☆ The new supervisor of audiovisual communications for Winchester-Western Division the Olin Mathieson Chemical Corporation is Stelio Salmona. Based at corporate headquarters in New York City, Salmona will be responsible for national and international television and radio public relations and publicity. He has been assigned to develop an expanded Winchester-Western film program for the division's many products and programs.

A recent candidate for the U.S. House of Representatives from Connecticut's Third Congressional District (in 1966), Salmona signed as news director of WHN-TV in New Haven, Conn. to accept the Republican Congressional nomination.

Born in New York City and educated in the public schools of Argentina and the western U.S., Salmona completed his education at the Brooks School in Andover, Mass. He attended Duke University and is a member of Sigma Delta Chi, professional journalism society. A member of the U.S. Marine Corps, he saw action in the Korean conflict and was awarded the Silver Star. The Salmonas reside in Orange, Conn.

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## the news perspective

### F&B/Ceco Signs Pact to Acquire S.O.S. Photo-Cine-Optics, Inc.

☆ The acquisition of S.O.S. Photo-Cine-Optics, Inc. by F & B Ceco Industries, Inc. has been indicated by the signing of a contract to affect the purchase by Arthur Florman, president of F & B Ceco. Subject to approval by shareholders, the sale will be effective June 23 and will be paid for in common stock of the purchaser.

S.O.S., a 43-year-old supplier of professional motion picture equipment with sales totaling \$1,600,000 last year, will be operated as a division of the parent firm. F&B/Ceco anticipates sales totaling more than \$4,500,000 for the fiscal year which ended May 31.

Several new departments will be available to F&B/Ceco through the S.O.S. acquisition, including theatre projection and motion picture laboratory equipment, a complete line of proprietary products, as well as extensive mail order and export business. The S.O.S. branch office in Hollywood will be merged and expanded, moving to a new and larger building. This office will now also carry the complete line of F&B/Ceco rental equipment.

Under the new setup, Reginald Armour, former president of S. O. S. will become vice-president of the combined companies in Hollywood. Former S. O. S. vice-president Newell Crawford will become president of the S. O. S. Division as well as vice-president and financial officer in charge of acquisitions and purchasing. Dom Capano, former vice-president and general manager of S. O. S., becomes vice-president for sales and export of F&B/Ceco.

\* \* \*

### Entry Forms Now Available for Film & TV Festival of New York

☆ Entry forms for the International Film & TV Festival of New York, scheduled for October 19-20 in that city, are now reaching sponsors, producers, agencies and television stations.

According to Festival director Herbert Rosen, a panel of prominent judges will evaluate all 1967 entries. This showcase encompasses all phases of film production, including filmstrips, industrial films, television and cinema commercials as well as public service t. v. programs.

The host group headed by

Rosen, Industrial Exhibitions, Inc. is now located at 121 W. 45th Street, New York City 10036 and requests for entry data and festival program details should be addressed to this office. •

\* \* \*

### Industry Film Producers Assn. Postpones National Conference

☆ Action taken by the officers of the Industry Film Producers Association lead to cancellation of that organization's national conference, scheduled for the Miramar Hotel in Santa Monica, Calif. on June 1-3. According to the statement issued, the meeting was deferred to conserve operating resources.

Plans are being discussed to hold a seminar-workshop program in the fall and IFPA's film competition for its "Cindy" awards would be held at that time. According to the national officers, formal announcement will be made "with adequate time allowed to submit entries for that event."

Ballots for the slate of 1967-68 national officers have been mailed to active members. Plans are also being discussed with the Northern California Chapter to hold a dinner installation of the officers-elect in San Francisco during July. Again, announcements will be mailed to all members "as soon as arrangements are completed."

Meanwhile, as this issue goes into the mails, IFPA Chapters are actively nominating and electing their local officers for the coming year. Results of these elections will be announced next month. •

\* \* \*

### "High Iron Holiday" Takes You Along the Old Santa Fe Trail

☆ Sights and sounds along the picturesque right-of-way of the Santa Fe Railway are colorfully presented in *High Iron Holiday*, a new 28-minute color film just released by the Film Bureau of that company. It's the story of America on the move, going places along the Old Santa Fe Trail. Viewers share the sights of the Southwest country and stroll the streets of Los Angeles, San Francisco and Chicago.

Ask the Santa Fe Film Bureau office in Chicago, Los Angeles, Topeka, Kansas or Amarillo and Dallas in Texas to book a print for your group. •

## NVPA Holds 14th Annual "Day of Visuals"

National Visual Presentation Association Holds Its Annual Conference & Awards Program at Statler-Hilton in New York

☆ The National Visual Presentation Association's 14th annual "Day of Visuals" conference and awards program returned to New York City on June 1-2. After a brief visit to Chicago's Hotel Sherman in 1966, NVPA provided a welcome event for Manhattan a-v business users and producers who turned out in good numbers for discussions and film showings at the Statler-Hilton.

Program chairman Alfred Jacoby brought together an authoritative group of speakers, including Leon Luxenberg, director of sales promotion, CBS Radio (and outgoing president of the association); Clayton J. Cottrell, manager of proposals, General Dynamics Corp.; Jerome McGarry, Kodak audio-visual services; and Thomas Hatcher, director of experimentation, Equitable Life Assurance Society.

### Speakers at the Conference

Zenn Kaufman, marketing consultant and a well-known speaker on sales promotion subjects, addressed NVPA members and guests; Jack Moss, president of the communications' firm bearing his name, was another speaker. John Grember, advertising projects manager, United Air Lines, gave a most informative talk on that company's current "Discover America" film program.

NVPA's president-elect (subject to membership ratification) is Mr. Jacoby. He is creative services manager of the Sperry and Hutchinson Company.

The "Day of Visuals" awards program brought honors to 53 motion pictures and filmstrips, selected as best in the 15 categories of this competition.

### Seven Awards Go to Wilding

With five first place awards; one second prize and one merit award, Wilding, Inc. was considered the "sweepstakes" winner at this 14th annual awards program. 32 judges served as the association's New York reviewers, including representatives of industry, welfare, religious and producing companies; there were 13 jurors on the Chicago committee which submitted candidates for these "Day of Visual" honors. •

☆ NVPA "Day of Visuals" awards went to the following subjects:

### SPONSORED EDUCATIONAL DOCUMENTARY FILMS

1st Award: Motion Picture  
*"The Thin Blue Line"* sponsored by the Kemper Insurance Companies and produced by Wolper Productions, Inc.

2nd Award: Motion Picture  
*"Man in the Sea"* a United States Navy film produced by John J. Hennessy Motion Pictures.

1st Award: Filmstrip  
*"The History of Our Flag"* produced for the Society for Visual Education, Inc. by Burt Munk & Company.

### SPONSORED EDUCATIONAL PUBLIC RELATIONS FILMS

1st Award: Motion Picture  
*"From Cow to Carton"* sponsored by the Pure-Pak Division, Ex-Cell-O Corp. and produced by Wilding, Inc.

2nd Award: Motion Picture  
*"Seeing Color"* sponsored by the Interchemical Corporation and produced by Wilding, Inc.

1st Award: Filmstrip  
*"The Architect"* produced for F. W. Dodge Co. by University Films, Inc.

2nd Award: Filmstrip  
*"Sheet Selector Presentation"* sponsored by United States Steel Corp. and produced by The Chartmakers, Inc.

### SPONSORED EDUCATIONAL SPORTS AND HOBBY FILMS

1st Award: Motion Picture  
*"Sports Car Fun"* sponsored by the Ford Motor Company and produced by Wilding Inc.

### SPONSORED EDUCATIONAL RECRUITMENT FILMS

1st Award: Motion Picture  
*"A Year Toward Tomorrow"* produced for the U. S. Office of Economic Opportunity (VISTA) by Sun Dial Films, Inc.

2nd Award: Motion Picture  
*"Auto Mechanic & Technical Careers in the Automotive Industry"* sponsored by the Ford Motor Co. and produced by Dynamic Films.



# 14TH "DAY OF VISUALS" AWARDS:

(CONTINUED FROM PAGE 35)

## 1st Award: Filmstrip

"*There's This Banquet*" produced for the Catholic Church Extension Society by Filmack Studios.

## PUBLIC WELFARE FILMS

### 1st Award: Motion Picture

"*Toward the Victory of Health*" sponsored by the American Dietetic Association and produced by Wilding, Inc.

### 1st Award: Filmstrip

"*A New Look at the Old Sauce*" sponsored by the Texas Commission on Alcoholism and produced by Bill Stokes Associates.

## FUND RAISING FILMS

### 1st Award: Motion Picture

"*Child of Darkness, Child of Light*" sponsored by Foster Parents Plan, Inc. and produced by Wilding, Inc.

### 2nd Award: Motion Picture

"*This Is My Hand*" sponsored by the Baptist General Convention of Texas and produced by Bill Stokes Associates.

## TRAVEL FILMS

### 1st Award: Motion Picture

"*Discover Hawaii*" sponsored by United Air Lines and produced by Reid H. Ray Film Industries, Inc.

### 2nd Award: Motion Picture

"*Wings to Italy*" sponsored by Pan American World Airways and produced by Vision Associates, Inc.

## EMPLOYEE RELATIONS FILMS

### 1st Award: Motion Picture

"*Now and When*" sponsored by the Wisconsin Telephone Co. and produced by Swanson Productions.

### 1st Award: Filmstrip

"*Benny Fitz on Benefits*" sponsored by W. T. Grant Company and produced by Seymour Zweibel Productions, Inc.

## EMPLOYEE TRAINING FILMS

### 1st Award: Motion Picture

"*You and Office Safety*" sponsored by the Xerox Corporation and produced by Holland-Wegman Productions, Inc.

### 2nd Award: Motion Picture

"*Facts About Backs*" sponsored by American Telephone & Telegraph Co. and produced by Graphic Films Corp.

### Merit Award: Motion Picture

"*A Storeful of Ideas*" sponsored by the Readers Digest and produced by Fred A. Niles Communications Centers, Inc.

## 3rd Award: Filmstrips

(no first, second awards presented)  
 "Accident Claims and Balloons" sponsored by the Liberty Mutual Insurance Co. and produced by Atkins & Wariner.

## SALES TRAINING FILMS

### 1st Award: Motion Picture

"*The Key*" sponsored by Texaco, Inc. and produced by Audio Productions, Inc.

### 1st Award: Filmstrip

"*Field Underwriting*" sponsored by the Prudential Insurance Company and produced by Mazin & Wycoff Co., Inc.

## INDUSTRIAL SALES AND PROMOTIONAL FILMS

### 1st Award: Motion Picture

"*Opportunity Land*" sponsored by Deere & Company and produced by Wilding, Inc.

### 2nd Award: Motion Picture

"*New Orleans — Reel #1*" sponsored by New Orleans Times Picayune and S-1; produced by Tom Craddock & Al Stahl.

### 1st Award: Filmstrip

"*The Lone Broker*" sponsored by Green Giant Company and produced by Shield Productions, Inc.

### 2nd Award: Filmstrip

"*Handle With Care*" sponsored by Swiss Airlines Ltd. and produced by Egon Becker (Zurich, Switzerland).

## INTRODUCTORY PRESENTATIONS

### 1st Award: Motion Picture

"*Custom*" sponsored by E. T. Barwick Mills, Inc. and produced by Kahana Film Prods.

### 2nd Award: Motion Picture

"*A New Way to Set Type*" sponsored by IBM Office Products Division and produced by Peckham Productions, Inc.

### 1st Award: Filmstrip

"*The Mouse That Roared*" sponsored by Procter & Gamble and produced by Fannon & Osmond, Inc.

### 2nd Award: Filmstrip

"*Great Shakes*" sponsored by General Foods Corp. and produced by the Dura-Sell Corp.

## CONSUMER SALES AND PROMOTION FILMS

### 1st Award: Motion Picture

"*The Burden Bearers*" sponsored by Overseas Tractor Operations, Ford Tractor Div., Ford Motor Co. and produced by Meldrum & Fawcsmith, Inc.

## 2nd Award: Motion Picture

"*The Threads of Craftsmanship*" sponsored by Tony Lame Boots and produced by the Fred A. Niles Communications Centers, Inc.

## 1st Award: Filmstrip

"*The NEA Annuity Program*" sponsored by The Prudential Insurance Company and produced by Muller, Jordan & Herrick, Inc.

# Mobile Classroom Puts Training on the Road

IN THIS ERA of shifting production and transient populations, industry is giving increasing attention to the mobility of its training facilities. How do you take an "ideal" training classroom "on the road" to help open a new plant or service center, to step up productivity at a distant site?

American trainers are familiar with the idea of a mobile, motorized training facility (witness our recent report on the Permacel operation). But there's a fresh, new look about one of these motorized setups introduced in Holland by Esso Nederland N.V., an affiliate of Standard Oil of New Jersey.

"If it takes them too long to get to you, take it to them!" said the Dutch protagonists of this Ambulant Training Center (or A.T.C.) as it is called. They put an automotive training facility in a 40-foot motor coach especially designed for classroom activities. From 10 to 12 trainees are efficiently handled in each class group.

Functionally furnished, the bus is equipped with slide and film projection equipment together with other visual and audio devices. All controls for projection and sound as well as heating, ventilation and other electronic gear are in a panel within the easy reach of the instructor. The wall between the instructor's desk and the driver's seat serves as a blackboard. Storage and sanitary facilities are in the rear of the vehicle.

Primary use of A.T.C. will be



Interior of the mobile classroom is functionally furnished, has compact equipment. Seated near front of the bus, the instructor has most of the electronic controls (and projector) right at his finger tips. . .

for the training of Esso Dealer personnel. It is being driven to various Esso Dealer locations throughout the country for a series of one week courses in each area. Participants from the neighborhood attend the sessions. It is also planned to use the equipment for agricultural and industrial training.

Esso Nederland has in mind a bonus use of A.T.C. The bus will serve as a reception booth and rallying point at sports events, fairs, and expositions. One side of the bus can be opened for the width of two windows — approximately 10 feet — so that a covered platform can be formed for special uses. Two loudspeakers are mounted on the roof contributing to the versatility of this mobile "classroom on wheels."

Esso-Nederland's Ambulant Training Center can be opened on one side to create a covered platform for use at fairs and expositions. The bus also has two roof-mounted loudspeakers, connected to its sound system. . .



1966 was a busy year for U.S. space science.

The nation launched a score of Earth-orbiting satellites. U.S. space scientists photographed the moon, both near and far sides — made the first soft landing on the moon with Surveyor I — and determined that man could walk upon its surface.

During this eventful year, space scientists of the United States made the first photograph of Earth from space — and placed the first stationary multi-purpose satellite over the equator as the first step in a series of satellites which will provide instant weather data as well as television and airline communications to any spot on Earth.

1966 was also a year for motion pictures — especially those dealing with space.

#### NASA Agency Assigned Film to Sun Dial

In April of last year, NASA's Goddard Space Flight Center asked Sun Dial Films, Inc. to begin preparing a motion picture that would document the story of space science and applications through the year. Sun Dial president Carl V. Ragsdale assigned Byron Morgan, of Washington, D. C. to write and direct the picture for completion by February, 1967.

The problem was to create an original documentary film. It was not to be "just a rehash" of stock footage but a memorable film which would incorporate much original photography at different universities and science centers from coast to coast. It would make full use of Sun Dial's top quality animation capability.

#### Production Team Laid Out Basic Approach

Hardy Glenn, Sun Dial's producer; Al Rosenthal, film project officer and deputy public affairs officer for Goddard Space Flight

## "Space Highlights of 1966"

### Report on Nation's Space Program

### Features Animation, Live Coverage

Center, and Morgan laid out the basic plan of approach under well-defined NASA specifications.

The space agency invited seven eminent scientists to report on scientific progress within the body of the film. All important scientific and technical events were to be faithfully documented — successes and failures alike.

By July, Byron Morgan had prepared a script covering the first six months and a "treatment" for the remaining part of the year; Phil Santry of Sun Dial designed the animation and storyboard.

#### Space Scientists Report to the Nation

In the resulting historic report-on-film, original photography demonstrates NASA pro-

#### Dr. Eugene Shoemaker: U. S. Geological Survey.



Dr. Nello Pace: of the University of California.

grams at 19 universities and science centers across the nation including on-camera, sync-sound sequences that bring to the screen Dr. James Van Allen of Iowa State; Dr. Vernor Suomi, of the University of Wisconsin; Dr. Leo Goldberg, of Harvard; Dr. Nello Pace, University of California at Berkeley; Dr. Ivan Mueller, Ohio State; Dr. Francis Johnson, South West Graduate Research Center; and Dr. Eugene Shoemaker, U. S. Geological Survey, Flagstaff, Arizona.

Al Rosenthal programmed special photographic documentation in anticipation of the historic space achievements of Lunar Orbiter I and II and of the multi-purpose Applications Technology Satellite.

#### Animated Sequences Plus "Live" Coverage

The impact of the film is created by the use of contrasts — animation played against striking documentary "live" coverage. Viewers see the long shadow of Surveyor I on the desolate

## THE CALENDAR OF NATIONAL & INTERNATIONAL AUDIO-VISUAL EVENTS

### JUNE

June 19-24: 14th International Advertising Film Festival, Cannes, France. For theater and television advertising films.

### JULY

July 10: Annual Farm Film Professional Improvement Awards, dinner ceremonies at the University of Nebraska, Lincoln.

July 13-22: International Exhibition of Cinematographic Art, Venice, Italy.

July 15-18: 28th National Audio-Visual Convention and Exhibit, Palmer House, Chicago.

### AUGUST

August 1-5: 38th PSA-MPD International Film Festival, sponsored by Motion Picture Division, Photographic Society of America, Seattle, Washington.

August 8-11: Conference on Education & Training; Education & Training Exposition, sponsored by the American Management Assn. Americana Hotel, New York City.

August 11-15: Fifth International Labor Film Festival, Montreal, Canada.

August 20-24: Biological Photographic Association Annual Meeting, Royal York Hotel, Toronto, Canada.

August 20-26: 21st Annual Conference, University Film Producers Association, Univ. of So. Dakota, Vermillion, South Dakota, is host in 1967.

August 20-Sept. 3: 21st International Edinburgh Film Festival, Edinburgh, Scotland.

### SEPTEMBER

September 5-10: Eighth International Industrial Film Festival, sponsored by the Council of Industrial Federations of Europe, Lisbon, Portugal is host city and the Portuguese Federation of Industry is the host organization in 1967.

September 23: Canadian Film Awards ceremonies, Toronto, Canada.

### OCTOBER

October 6: 15th Annual Columbus Film Festival "Chris" Awards Banquet, Fort Hayes Hotel, Columbus, Ohio. (Entries close Aug. 1)

October 15-20: 102nd Technical Conference, Society of Motion Picture & Television Engineers, Edgewater Beach Hotel, Chicago.

October 19-20: Seventh International Film and TV Festival of New York, New York City. For entry details write sponsoring host: Industrial Exhibitions, Inc., 17 E. 45th St., New York, N.Y.

October 16-20: International Management Film Award Competition, Finalist Judging, New York City. Entry lists to close Sept. 15. Write for entry data to: A. G. Toran, Society for Advancement of Management, Inc., 16 W. 40th St., N.Y.C. 10018.

October 20-29: 11th Annual San Francisco International Film Festival. Primarily theatrical event but includes section judging "Film as Communication." For entry details to that competition write Stewart Macondray, c/o W. A. Palmer Films, 611 Howard St., San Francisco.

October: National Safety Film Contest Awards Presentation, during National Safety Congress, Chicago, Ill. Date to be announced.

### NOVEMBER

November 1: Freedoms Foundation Film Awards: entry list closes. For entry forms write: Freedoms Foundation, Valley Forge, Pa.

November: 12th International Exhibition of Scientific & Educational Films, Padua, Italy. Dates to be announced.

November 17: Annual CTNI Exhibition and International Film Awards Presentation, N.Y. Auditorium, Washington, D. C.

## "Space Highlights of 1966"

(CONTINUED FROM THE PRECEDING PAGE 37)

lunar surface, the beautiful pastoral-like motion picture images of Earth made from Gemini XII — the photography of a solar eclipse taken by an astronaut in space.

There is a moment of exultation, recorded from the faces of NASA scientists as the results of the nation's first soft-landing attempt on the moon were flashed to the control room at Pasadena. The beauty of the solar system, re-created through the medium of animation, contrasts with the stark but amazing low-altitude photography of the Sea of Tranquility, taken by cameras on Lunar Orbiter II.

### Progress Report on a \$2 Billion Program

This is a factual report to the nation, condensed by necessity into 30 minutes of film time, documenting progress made in a \$2 billion national space program that had many great moments of accomplishment and a brief heart-rending hour of tragedy.

During its completion, film editor George



Dr. Vernor Suomi: of the University of Wisconsin.

Merriken and writer-director Byron Morgan had to follow both program results and their production schedule from NASA's November and December launches and experiments right down to the deadline.

*Highlights of 1966*, by great teamwork, was completed on schedule and is now being released by the National Aeronautics & Space Administration.

## Music and Images Take Soaring Flight on "Wings to Italy"

Camera Work, Memorable Score Are Key Assets of a Fine New Pan American Film

WIDE-SPREAD FAVORABLE RESPONSE to Pan American World Airways' strongly musical *Wings to France* last year has brought forth a sequel, just released, *Wings to Italy*, from the same producer, Vision Associates, of New York.

Once again, director Lee Bobker has plotted his trip with a highly romantic point of view, and utilizes the skills of top-notch cinematographer, Herbert Raditschnig, to great advantage.

The team of director, cameraman, and as-

sistant director, Ann Eisner, move about Italy from Sardinia, Amalfi, Capri and Sorrento, north to Assisi and Florence, the lakes of Como and Maggiore, the Dolomites, and finally, Venice. The camera moves, captures the quality of the land and the people, in the best modern fashion, but doesn't forget to reveal the colors and physical beauty of Italy.

### Captures the Fragile Beauty of Venice

Some shots of the film are especially notable, such as a long, hand-held rock-steady pan, beginning on the spire of the Cathedral St.



Harbor scene at Capri in film "Wings to Italy"



The Dolomites form high barrier in North Italy.



Colorful Sienna is visited in this film sequence.



A scene in ancient Herculum in "Wings to Italy"

Marco in Venice, and swinging over the canal and down the Grand Canal.

### Music in This Film Especially Notable

One of the most interesting things about the film, as with *Wings to France*, is the choice of music. Eschewing the conventional approach to travel film scores, Bobker and music editor Morton Fuchs have, as they did with *France* and Germany, chosen a score representative of the musical history of the country.

When *Vision* first did this, it was not without trepidation. The company was aware that there would be those who were not prepared for a fully "classic" orchestrated score.

But with the full support of Michael Kruhnick, Pan Am's Manager of Special Features and Murray Barnes, Director of Advertising, *Vision* has proceeded in the German and French versions of the film to evolve an authentic style in music for films.

### Infusing Picture With Pace and Rhythm

The results of the first two pictures have more than vindicated this judgment and they have been many requests for record versions of the supporting music scores. Vivaldi, Albinoni, Verdi, Tosti and others give the new film a drive and a rhythm that is a major factor in its undeniable attractiveness.

In addition, Bobker had Giuseppe Scarola, the great Capri folk singer, write and perform a song especially for the film; obtained permission to utilize a San Remo Festival winner, Una Rosa de Vienna, which Bobker recorded live in Italy for the film; and as the absolute piece de resistance, the film ends with a succession of spectacular images of Italy, accompanied by Placido Domingo, the brilliant young lead tenor of the New York City Opera Company, singing Paolo Tosti's *Ideale*. Music experts have called this the finest rendition of this song since the death of the late lamented Jussi Boerling.

### Another Fine Addition to Pan Am Library

In discussing his approach to the music, Bobker said, "The biggest problem with travel films is always how to give a first view of familiar material . . . how to take it out of the cliché class. This means that the film must be infused with pace and rhythm and a sense of vitality that the film maker must achieve in his own attitudes toward the country.

"This approach puts an added burden on the director, cameraman and editor. The photography must be more than well exposed and colorful. It must be free, moving, and above all, evocative. The directing must be incisive and must reveal an eye for detail not commonly available in the average travel film. The zoom lens has become a crutch for every bad travel film being made.

"With the light, mobile equipment we have today, with the great quality lenses, there is no excuse for an endless procession of picture postcards. The editing, too, must have style and structure, and I rely heavily on my editor for original ideas as to how to handle a special sequence."

### There Should Be an Album of This Score

*Wings to Italy* will serve to give Pan American another superb motion picture in what is probably the best library of travel promotion pictures currently available.

THE GOVERNMENT OF THE UNITED STATES is the biggest entity in the country today. It is the biggest employer. Biggest borrower. Biggest lender. It is the biggest landowner, biggest tenant. It is the greatest single customer of this country's industrial production. It is the biggest in almost everything — and it is getting bigger all the time.

Starting with these ominous facts, the Chamber of Commerce of the United States, in association with Hanna-Barbera Studios, has produced an immensely amusing, but highly-significant film. The film's story takes the form of a humorous parable, in which a mythical U. S. Congressman, Mark O'Gulliver, becomes shipwrecked on a remote Pacific isle — among a community of hilarious animals whose society, unfortunately, is all too similar to our own. For in trying to find his way back to civilization, Mark O'Gulliver encounters all the frustrations, the obstacles, indeed, the paralysis which results from stuffy bureaucracy.

**Serious Note Beneath a Light Approach**

The 25-minute color film, an animated cartoon titled *The Incredible Voyage of Mark O'Gulliver*, is most entertaining. The animation superb and the animal-characters are delight-

## A Humorous Parable on the Problem of BIG Government

**U. S. Chamber of Commerce Pictures  
a Congressman's Visit to "Animalia"**

ful. But, for all its humor and wit, the film poses some ominous questions about Big Government.

As originally conceived, our society was to embrace a range of interests so vast that no one interest or branch of government could become the dominant power. This concept was embodied in our system of checks and balances, as everyone knows.

But times have changed, and the composition of government has changed also. The administrative tasks of government have become so immense that a gigantic bureaucracy has grown up within the past fifty years.

Now, a bureaucracy possesses certain features which automatically make it a hazard. First of all, a bureaucracy is hierarchy — a pyramid of authority, with power transferred

from the pinnacle down toward the broader base. Second, all activities are governed by fixed, written rules. And finally people are hired to perform certain specialized functions which are impersonal and supposed to lie outside the political realm. All of this leads to inflexibility.

The hazards of this kind of organization are vividly portrayed in the film. We see, for instance, how government by the true legislative process has become eroded with government by bureaucratic fiat. And the film illustrates other pitfalls inherent in big government: decision-making reduced to thoughtless routine; the self-perpetuation of bureaucratic inertia.

**Where to Obtain a Print of This Film**

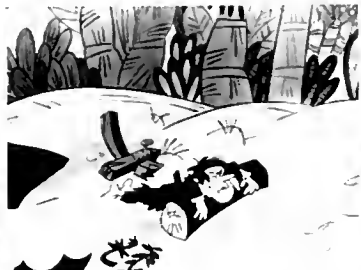
The film may be used by local chambers of commerce, business groups, trade associations, schools, unions, church and civic groups interested in public affairs. It has been cleared for television showings.

Prints and full information may be had from the Audio-Visual Department of the Chamber of Commerce of the United States, 1615 H St., N. W., Washington, D. C., 20006. Film rental charges are \$10 for three days, or the film may be purchased for \$150.

**SCENES FROM "INCREDIBLE VOYAGE"**



Newsflash: "Congressman O'Gulliver was apparently washed overboard during a violent storm at sea . . ."



"Uh (sputter) uh . . . where am I . . . must be a desert island . . . maybe inhabited by cannibals . . ."



The Bear: "What a coincidence . . . I'm Congressman Bevo Bear of the United States of Animalia. . ."



"The quonset hut's an ideal school-house and the encyclopedias that we found gave us some larnin'."



Amazing the way you've grasped industrial know-how!" Bevo: "Private enterprise is a natural instinct."



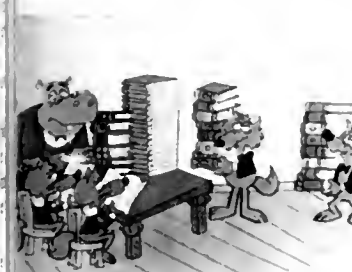
"See here, Commissioner, as a representative of the people I want to know about these extra rates."



"I'll probably have to hire two or three more assistants. You can't have too much help, you know. . ."



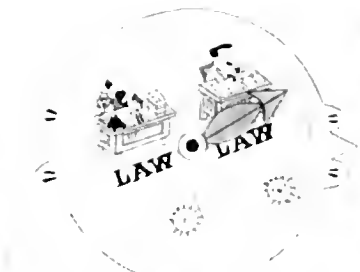
"What's to investigate? All I want to do is re-open my company." "Haste makes waste, my friend. . ."



"I knew he'd see it our way when faced with facts and logic. Makes me feel good to be so helpful. . ."



"The very laws that were designed to protect our citizens are being twisted against them. . ."



"And when we make laws, we do so, by and large, in good conscience. Agencies are set up to administer."



"And so the Congress made changes with results that were immediate. There was a lot less bureaucracy."



Here's a shining example of visual distraction when the spoken word has to be depended on in the training program. A scene in "Visual Aids"

## Pictures to Aid the Trainer

"Visual Aids" & "A Class of Your Own"  
Now Available for Purchase in the U.S.

**T**WO HIGHLY-USEFUL new 16mm sound motion pictures, especially suitable for business audio-visual department libraries and the company training director, have just been announced by Modern Marketing Programs, a division of Modern Talking Picture Service, Inc.

Both films were noteworthy award-winners in stiff industrial film competition held abroad. The first, titled *Visual Aids*, is a 27-minute sound and color film that offers an imaginative and effective presentation of the role of visual tools in industrial training. It shows managers and supervisors *how* to teach through the medium of vision . . . how to supplement sound with sight . . . the verbal with the graphic.

In describing both *right* and *wrong* ways to apply visual aids during the training session, the film reviews the full range of equipment available to trainers: chalk, flannel and magnetic boards; charts, diagrams and models. There's proper emphasis on films and on "the real thing" . . . working machines, etc.

*Visual Aids* was a premier award winner at the 1966 British Industrial Film competition; then won a first prize in its category at the 1966 International Industrial Film Festival in Venice. Now you can share its effective content.

The second film, *A Class of Your Own*, is a 25-minute sound, color picture that spotlights the critical difference between *telling* and *teaching*. It shows managers and supervisors how to conduct an effective classroom or on-the-job training session through planning, preparation and development — as well as the proper use of teaching aids, asking the right questions and properly summarizing the lesson.

Either film is now available for outright print purchase at \$225.00. Order prints direct or arrange for preview through Modern Marketing Programs, 1212 Avenue of the Americas, New York, N. Y. 10036.

## NEW PICTURES ON TRAFFIC SAFETY

### When Skill Takes the Wheel

Strong Emphasis on Driver Hazards  
in New Film from American Motors

**L**EADING U.S. AUTO MAKERS, frequent sponsors of traffic safety films in past years, have stepped up the pace of their public education programs to help fight the growing tide of death on the highway.

A dramatic new entry in current title lists is *Skill Takes the Wheel*, only 13-minutes in length, but with strong visual emphasis on driving hazard situations. Sponsored by American Motors Corporation and produced by Fred A. Niles Communications Centers, Inc., this picture was narrated by Les Viland, engineer and test driver for American Motors and it also features Viland on-screen as he graphically portrays potential hazards and shows the driver-viewer how to handle them.

#### Intercut Crash Scenes in Black & White

Good use is made of black and white "action" sequences intercut into the largely color film. These monochrome subliminal "cuts" are used to preface each danger situation introduced by Viland — showing viewers what happens when the driver makes a mistake or handles his car incorrectly at a moment of decision. Collisions, skids, etc. come up starkly in black-and-white scenes accompanied by on-the-spot documentary sound effects.

The film's "situation" show what to do when a blowout occurs, how to handle a road problem with a "tailgater" too close behind, how to turn left in heavy traffic, how to drive on snow, what to do when an oncoming car pulls into your lane while passing another vehicle, and how to enter and exit expressways. . .

#### The Cameras Follow the Driving Seasons

All kinds of weather conditions were taken into account. Niles' staff director, Ted Bokhoff logged nearly a month of location time moving from a week's shooting of winter driving scenes at Burlington, Wisconsin to another two weeks of film work at Miami Springs, Florida. A final three days were spent on sequences filmed at American Motors' test track in Detroit.

As veterans of this kind of action will agree,



Camera truck used for rolling scenes in the new American Motors' film, equipped with two rigs.



Niles' cameraman John Elsenback gets ready a fast pan shot for film "Skill Takes the Wheel."

Bokhoff's biggest problem was lensing the accident scenes with utter realism (especially one head-on collision) and without serious jury to crew or cast members. Credit Niles cinematographer John Elsenbach and his assistant, Pete Blinn, for some good 16mm Easman Color shooting and editor Jim Miller for a tight, fast-moving 13 minutes of believable and informative picture.

#### Employees Are Helping Arrange Showings

*Skill Takes the Wheel* showings are being implemented by volunteer efforts of American Motors at all of the company's 23 factory branches. They're helping set up local group showings in these communities. Public service television release is also planned for this timely, useful new aid to public safety education.

### Two New Ford Motor Films Feature Safety Research and Car Check-Up

**T**WO NEW FORD MOTOR COMPANY motion pictures interpret important phases of auto production and car care which relate to current interest in reducing highway accidents. The 23-minute color film, *No Accident*, takes up the vital role of safety research in producing cars and trucks; a 17-minute color film, *Dramatic Diagnosis*, dramatizes the need for family car check-ups to help reduce the chance of a car failure which can lead to an accident.

Interpreting the film, *No Accident*, Rob-



The second rig was mounted on the front of the camera truck for low-angle road action sequence.

Dunn, Ford motion picture manager, said: "Our goal was to produce a film that would capture the present concern for automotive safety and document the engineering progress made by our company during the last 50 years."

Scientifically-instrumented tests in the film include cars crashing into barriers, car-to-car collision and cars rolling over. During these

tests, engineers learn what happens to car occupants in collisions. Viewers also explore the newest of Ford research facilities — the Automotive Safety Center in Dearborn, Mich. — a first for the auto industry. Research conducted at the center covers vision, biomechanics, vehicle systems and electronics, impact dynamics, human performance and anthropometry. (Continued on page seventy-three)



**Jim:** remind Jim to remove his fingers before secretary closes a file drawer! Poor Jim, he was victim of door that slammed on his other hand...



**Glassy-eyed stare?** Bill Peters reacts after that sweet young office girl slams a door in his face in a gripping scene from "You and Office Safety."

## Laugh-Getter With a Message on "You and Office Safety"

THE "SLEEPER" CAME ALIVE in May when the National Committee on Films for safety selected *You and Office Safety* for one of its bronze plaque awards, symbolic of the year's best in its field.

Then the word came through that a New York jury, selecting entries for overseas film festivals, had given high marks to this eight-minute color film sponsored by the Xerox Corporation and produced by Holland-Wegman Productions, Inc. Reviewers called it "one of the funniest but also one of the most memorable pictures in a long, long time."

### There's a Message Beneath the Chuckles

Picking up honors wherever it shows, *You and Office Safety* merits this closer editorial look. Office accidents isn't the kind of subject matter that would ordinarily get laughs. But this brief collage wins kudos by taking the right side of a rough topic — and it gets the message through.

Charles R. McHenry, Xerox' manager of Environmental Health and Safety, says:

"The film is doing an outstanding job of educating our people to the risks inherent in office work. Office accidents cost major industries like ours a large number of minor-to-severe personal injuries each year. Prevention of such avoidable calamities can result in substantial financial savings and, just as important, in a lot less pain and loss to the injured as well."

But how do you tackle a film project like this?

How do you make office people aware of slipping hazards, lifting and handling perils, sharp objects that escape attention until the damage is done? How do you alert people to the changing environmental conditions under which they work?

Xerox told Holland-Wegman's people that

they wanted "the strong underlying theme to be a person's responsibility to himself and to his office neighbors." Executive producer Sheldon Holland, using professional local talent, has turned out a slapstick-type picture that uses its first six minutes of screen time for a "how-not-to-do-it" approach and then closes with an appeal to the intellect for alertness to safety.

### Minimal Xerox Identification in Film

The film draws guffaws from every conceivable type of viewer — from top executives to maintenance men. The only corporate identification is one visual shot of a Xerox safety brochure and, naturally, the closing credit. The sponsor has responded to nationwide interest in the picture by making prints available at \$100 each for a single film (up to 10 prints), with substantial discounts on larger print quantities. Write Charles McHenry at the Xerox Corporation, 800 Phillips Road, Webster, New York 14580. Tell him we said "it's great!"



**Open drawer polioes?** Not for Bill Peters as he thumps his head on a carelessly-opened file drawer in this scene from Xerox office safety film.



**Storm warning!** Round-the-clock repair crews receive careful briefing to insure continuous flow of communications in sequence for Bell System film "Without Fail" produced by Audio Prods.

## Communications Vital Role in the Life of This Nation

### Bell System Serves Public "Without Fail"

THE SIGNIFICANCE of modern communications in our national life is the key theme of a new documentary motion picture now being presented to country-wide public audiences by the American Telephone and Telegraph Company.

The specific communications message conveyed in *Without Fail*, according to a Bell System spokesman, is that "communications today occupies not just an important, but an essential role, affecting the entire pattern of our social fabric."

### Must Have a "Without Fail" Capability

"Episodes drawing from actual experiences are recorded to show that business and industry, our news and entertainment media and family life, depend upon communications to perform their ordinary daily services and carry out their normal functions. As a result, today's communications must have a "Without Fail" capability," the spokesman said.

The 27½-minute color film was produced by Audio Productions. Sequences were photographed at Republic Steel Corporation and The New York Central Railroad in New York and Cleveland; at the Seattle Times and Associated Press in New York; in Brooklyn at NBC's Studio II; at the Tennessee Gas Pipeline Company in Texas and Massachusetts; at NASA installations in Maryland, Cape Kennedy and Houston and other locations.

### Prints Distributed by Bell and Sterling

*Without Fail* is being offered to general public groups through local Bell System offices and to television audiences through libraries of Sterling Movies, Inc.

Complex communications center of Tennessee Gas Pipeline Company instantly translates information and orders into action in this scene from the new Bell Telephone System picture



## complaint department



The "complaint department" doesn't seem to be reacting with enthusiasm as Jeanne Bates registers her opinion in this scene from "The Extra Step".

## A Film Helps Motivate Government Workers to Improve Communications With the Public

AT&T Picture Encourages Employees to Take "The Extra Step"

THE AMERICAN PEOPLE will appreciate and salute a broad Federal government campaign which currently seeks to improve all communications: face-to-face and written as well as on the telephone. President Johnson has given all Federal employees his view of the objectives (see the quotation on this page) and these words provide the opening sequence for a new 32-minute motion picture, *The Extra Step*.

Sponsored by the American Telephone & Telegraph Company, in cooperation with the United States Civil Service Commission, the film was created to motivate government employees in the three basic areas of communication—but its specific instruction concentrates on communications by telephone. Produced by Parthenon Pictures with the guidance of the Interagency Advisory Group of the Civil Service Commission, the new film has already met with widespread enthusiasm, resulting in the purchase of hundreds of additional prints by government agencies and bureaus.

### Chairman Macy Lauds Picture

Civil Service Commission Chairman John W. Macy, Jr., in thanking AT&T for making the film possible, said:

"*The Extra Step* will be shown widely throughout the Government, both in this country and overseas. It is my hope that every Federal employee will have an opportunity to see it and that new employees will view it as a part of their orientation to the Federal service. In my judgment, it admir-

ably expresses the concept of service to the public which we hope that each Federal employee will have in his daily dealings with our citizens."

### These Are Key Objectives

Briefly re-stated, the film's objectives in getting government people to take "the extra step" in servicing callers include basic instruction in the fundamental psychology of handling people as well as specific pointers on telephone techniques. An important facet of motivation lies in the "photoplay" treatment given this picture by Parthenon. That phase, however, followed a considerable amount of research: the picture-makers had to find out what government people were doing *wrong* before they could begin to show them how to do it right.

Basic research began with "anonymous" random phone calls, asking typical questions of people in principal agencies—the kind of

Jackie Russell does convincing job in her role as a "pleased secretary" in this scene from AT&T's new film.



"The task of government is to serve the public. It has been my deep and continuous concern to assure that each American receives from his Government the fastest, most efficient and courteous service."  
— The President of the United States

questions John Q. Public asks, "What about unemployment benefits, Medicare, veteran's compensation, tax problems, etc.?" the researchers asked. Faults in telephone handling were categorized and potentially-useful dialogue was transcribed verbatim for the film writer.

In-person interviews with employees in the offices of "key" agencies were held, especially in



Mr. J. P. Mason reacts to an unpleasant experience on the phone in a scene from "The Extra Step."

agencies where recently broadened-benefit legislation has now brought a surge of contacts with types of people not easy to deal with, particularly over the telephone: elderly people, the handicapped, semi-literate, foreign-accented and even the mentally-disturbed.

### Callers and Their "Problems"

The "ingredients" of *The Extra Step* emerged: caller-types categorized by "problems" . . . major faults on the part of government workers . . . attitudes and practices of clerks and secretaries and their bosses, with reference to telephone handling. On the positive side, ideas for specific good practices in handling governmental telephone communications came up strongly.

In Parthenon's concept, the story is carried along by an on-screen narrator, "supervisory-type" Ed Keller; whose clerk and secretary (Doris Larson and Gale Swanson) are on hand for demonstrations. They work in a realistic office setting. But when "Ed" brings in his examples and illustrations of "good and bad" attitudes and techniques, these are brought out in trick-visual for-

malts. The result of this change-of-pace is to pop them into the narrator's flow as a kind of visual parenthesis, interpolated illustrations rather than a change of sto location.

### Adds to Film's Visual Appeal

As a considerable bonus, the approach endows what might have been a "flat" picture visually with indigenous freshness. "Ed Keller" serves in a three-way characterization created for this picture's special problem: functionally, he is sort of Master of Ceremonies, but during the "illustrations" he does a voice-over commentary; in technique demonstrations, he works as an actor.

This picture would seem to have broad application in business but draws its obvious strength, as proven by Government enthusiasts and print acquisitions, by being uniquely "government". Action is predominantly in Federal agencies, both in the "big" Washington environment and in smaller field offices around the nation. The film has a useful future, as well, in the telephone training of state and municipal employees. At the outset, *The Extra Step* was to hold maximum interest at clerical and secretarial levels but it soon won the hearts of supervisors and executives.

### No Specific Agency Identified

It should be noted that scenes and conversations in *The Extra Step* do not pin down the action to any particular agency. While all conversations have the necessary authentic ring, content is "generic" so that (1) all employees of all agencies can identify with the action, and (2) the focus of attention is not on the factual content of the call, but on the attitude, psychology and technique of handling the caller.

### Production Credits Are Noted

Directed and produced by Parthenon's David Bowen, *The Extra Step* was written by that company's executive producer, Charles Palmer. For AT&T, direct supervision of the project, under Willis H. Pratt, Jr., was given to film project and planning supervisor George Couch. Technical advisor during production was Miss Terry Johnson, instructor in the Traffic Department of the Chesapeake and Potomac Telephone Company, in Washington.



**T**HE ANNUAL MEETING of the Industrial Audio-Visual Association, professional society of leading corporate audiovisual managers, took place in Kansas City on April 25-27. We supplement news of that event which appeared in our preceding issue, with these pictorial highlights. William H. Buch, Lederle Laboratories, was re-elected president of IAVA for the coming year.

The well-filled meeting agenda was highlighted by the talk of Dr. Carl Madden, chief economist, U.S. Chamber of Commerce, on "Understanding Economics Through Audio-Visuals." Hank Stram, head coach of the Kansas City Chiefs professional football club, demonstrated the value of films for football training.



IAVA members and wives gathered on Sound Stage "A" of Calm Productions' headquarters building in Kansas City for brief welcome from Larry Kaufman, director of marketing, before beginning a tour of the laboratory.



Don Glassell, Montgomery Ward (left) comments on Bill Herman's talk in support of "single concept" films. Herman (at right) heads the Eli Lilly & Company photographic and motion picture program.

☆ A special editorial acknowledgement is due IAVA's spring meeting program chairman, Gerald L. Johnson, of the Panhandle Eastern Pipe Line Company, for his excellent program arrangements at Kansas City.

## IAVA Annual Meeting Highlights



New members who joined the Industrial Audio-Visual Association at this spring meeting in Kansas City learn the obligations of membership from past-president Bob McCaslin (extreme right). Inductees are (from left to right): R. F. Risser, Kaiser Industries, Larry Filby, Aroport-General Corporation, Earl Auld, General Electric Company, Richard Staton, Rudistan, Inc. and J. P. Turney, of the Standard Oil Company of New Jersey.



Dr. Carl H. Madden, Chief Economist, Chamber of Commerce of the United States, delivered keynote address on "Understanding Economics Through Audio-Visuals". He noted that many young Americans are growing up without ever having been exposed to economics during their years in school classrooms.

IAVA's fall meeting is scheduled to be held in Cleveland, Ohio, and Lee Coyle, Ohio Bell Telephone Co., is program chairman.

IAVA members enjoy a Bill Buch "production" introducing a coffee break. Pictured (left to right): Richard Lichtenwalder, Pennsylvania Power & Light Co., Bob Dunn, Ford Motor Co., Ira Thatcher, United Air Lines, Larry Filby, Aroport-General, and Don Glassell, Montgomery Ward & Co.

Pictured at a "quiz session" during the IAVA spring meeting in Kansas City are (left to right): Harry Panoy, Arthur Anderson & Co., Bill Pratt, American Telephone & Telegraph Co. (with hand raised), John Lord, General Motors Corp. and O. H. Peterson, American Oil Company.





Waterway homes glimpsed from air in Edgewater section of Port Charlotte.

## A Community Developer Turns to the Screen

**General Development Corporation Has Three New Color Films to Keep Purchasers Informed About Its Florida Communities**

**M**IAAMI-BASED General Development Corporation, one of the nation's largest community developers, is using motion pictures to keep its property purchasers up to date on latest developments within the communities it is building on both Florida coasts.

Early this year, General Development completed three new films, each 24 minutes long and featuring singing star Gordon MacRae. The films highlight progress at the company's three major communities, Port Charlotte, on the state's southwest Gulf Coast; Port Malabar, the large residential community near the nation's moon port at Cape Kennedy; and further south, Port St. Lucie, on the famed

Treasure Coast, midway between Stuart and Fort Pierce.

The films present the latest developments and progress to prospective and existing homesite purchasers. Personal interviews with some of the nearly 22,000 residents who live in General Development's communities, along with shots of yacht clubs, schools and churches, playgrounds and shopping centers, all point up the advantages of living in these carefully pre-planned new cities.

### Earlier Use of Film Medium

This is not the first time General Development has turned to the film medium to tell its dramatic story of growth. In the past, Arthur Godfrey and John Came-

ron Swayze have each narrated GDC film productions, that served to document earlier progress.

But, GDC executives explain, the new pictures hosted by MacRae, present the most up to date report on the three communities. They show dramatically what has been done in the first steps of General Development's \$70 million land improvement and development program scheduled for the next 10 years.

### Showings at "Florida Parties"

An effective method of bringing these films to the public is through "Florida Parties" which are hosted by representatives of GDC throughout the country.

Fifteen to thirty couples, many of whom are current purchasers, are invited to a dinner, following which they are shown one of the three films.

The films quickly establish the feeling of communities on the go. MacRae appeals to retirees and



Filmex' crew and "host" beside company plane (l to r) Clifford Poland, cameraman; host and narrator Gordon MacRae; director Frank Bibas and Filmex' producer of the picture, Brud Talbot. . .

other wise investors with, "Before anyone buys land as an investment — here or anywhere else — he ought to know the basic, proven principles behind all successful investment — the principles which help you answer one key question — Where should you buy land?"

### Why People Buy Real Estate

The films underscore the three fundamental, unchanging economic principles that motivate people to invest in real estate — buy where the population is growing, where capital income is increasing and where the land is scarce.

MacRae then documents that Port Malabar, for example, is in such an area. It is situated in Brevard County, near Cape Kennedy, which has the highest per capita income in the state and is



Aerial cameraman Jack McGowan is using same Tyler Camera mount on General Development sequence as used for "Thunderball" feature.

the fastest growing county in the country.

Produced by Filmex, Inc. through Spire Advertising of Miami, the films feature especially fine photography, particularly in the aerial sequences of the waterways, shorelines, industrial parks and shopping areas in the General Development communities.

According to Walter Berdahl, director of marketing and sales promotion, the films provide the most accurate information of any the company has ever done. So far they are providing remarkably effective, as indicated by the company's sales, which have risen sharply since more than 150 copies of each film have been put into circulation.

\* \* \*

### Significance of Urban Complex Interpreted in "City by Design"

The 180-acre urban complex in West Los Angeles which comprises Century City includes office buildings, apartments, a shopping center and a luxury hotel, the Century Plaza. It took two and one-half years to build — that phase takes just 20 seconds of a new 27-minute motion picture describing the area, titled *City by Design*.

Narrated by Douglas Fairbanks, Jr. and sponsored by Alcoa Properties, Inc., color film interprets the significance of Century City in relation to the evolution and design of urban life throughout history. Its scenes throughout the complex are described by people who live and work there and by some of the architects responsible for its design.

The film was produced by Lee Chaney and Al Teeter of Filmagic, Hollywood. It is being released to t.v. stations and group audiences for public showing. Century City, Inc. is one of the 10 major urban developments of Alcoa Properties.

On location at Port Malabar Country Club for General Development film (l to r): Harry Walsh, Jr., asst. cameraman; Frank Bibas, Filmex director; Harry Walsh, #2 cameraman; John Sottile, asst. producer; and soundman.



**T**HE FILM AND TELEVISION COMMUNICATIONS DEPARTMENT of the Douglas Aircraft Company occupied the attractive and highly-functional new Audio-Visual Center at Santa Monica, California late last year. The facility is the fulfillment of one man's dream. It was O. B. "Ben" Marble, Douglas' vice-president for marketing communications, who realized the impact of audiovisual communications early in 1953. With a nucleus staff of three men, he began the task of providing the company with films as marketing and public information tools.

How has it gone? During the past fiscal year, Film and Television Communications staffers at Douglas completed 44 motion pictures of major concern and turned out another 350 sound and silent films, including 26 television news clips; 135 "engineering assist"



Scene from one of Douglas' award-winning films: "The Arm and the Spear."

subjects, 60 "public relations assist" films, some 13 monthly "contractual input" subjects; 22 airline support pictures and 94 films which Douglas terms "OPOP" internal-use subjects.

**A Record of Performance**

☆ Within that year, the 44 "major" Douglas sound films totaled 740 minutes of screen time; contractual footage exposed totaled 100,360 feet; non-contractual stock accounted for another 188,000 feet of film. A viewing audience which totaled 42,390,955 persons was reached by Douglas Aircraft motion pictures, new and current. And the department counted a total of 13 awards received in 1966.

Broad-based in its service capacity, Douglas also was active in closed-circuit television and produced a considerable number of complete video tape programs. Oriented to sales and marketing promotion, the Department strongly emphasizes its still photographic facilities and skills in that field made a continuing and notable contribution to print advertising, customer brochures and publica-



Donald W. Douglas, Jr. (right), president of Douglas Aircraft Company, with O. B. Marble, vice-president, Douglas' marketing communications, pictured in front of the company's Audio-Visual Center building in Santa Monica.

# Audio-Visuals Are Working Tools at the Douglas Aircraft Company

## STORY OF FILM & TELEVISION COMMUNICATIONS AT WORK

tions and to other important end-uses for color and black-and-white still photographs in both the airline and missile and space systems areas it serves.

**Serve Two Key Divisions**

Time has matured and certainly changed the course of Douglas Aircraft Company's manufacturing facility. Civilian and military aircraft production and sales ac-

count for a major segment of audiovisual activity; missile and space systems production has been growing apace and the special needs of that business are met by the company's Film and Television Communications Department.

Today, Douglas is a component of the McDonnell Douglas Corporation, formed with the merger of these two pioneer aerospace firms.

effective April 28, 1967. The Audio-Visual Center at Santa Monica is responsible for the film and promotional photographic requirements of the Douglas Company.

Under Ben Marble's leadership, W. J. "Bill" Gibson, as director of customer relations, Film and Television Communications, is well aware of role of this audiovisual service activity; serving as

Functional design which expresses its purpose is exemplified in front facade view of the Audio-Visual Center.





**Jackson McGowen, Group Vice President — Aircraft:** "I doubt that any other company makes fuller use of films to dramatize its products and to communicate with its customers. The production and operation of aircraft lend themselves naturally to motion picture coverage — and our film unit does an admirable job of capitalizing on the pictorial qualities of this subject. We not only use films for sales promotion of our products — but also to report to our customers on the status of the aircraft they have purchased. This has brought more effective communication between the company and the customer."



Test firing of missile at White Sands Missile Range is "covered" by personnel from Film and Television Communications. Sync sound recording was used for "quick look" film which was rushed to completion overnight to report on the success of test.



(CONTINUED FROM PAGE 45) a consultant, providing services as a vendor, and, in every way possible, serving the company with care, discernment and devotion.

"But," says Gibson, "there is one more element that must be present if our Department is to play a strong role in serving the company. Top management — and I mean those at the very top

level — must be aware of the value of audio-visual communication and must have confidence in its own film organization.

"Here at Douglas we are most fortunate that management at the top does believe in what we are capable of doing for the company and its divisions. I am speaking of men like Donald Douglas, Jr., president of the company; Wel-



**Wellwood Beall, Executive Vice-President — Operations:** "Audio-visual aids have become a most important tool in management communication. Our corporate chart room makes use of the finest projection equipment and carefully-prepared materials so that presentations and quarterly review capitalize on a maximum flow of information to the company's management."



**Charles R. Able, Group Vice President — Missiles & Space Systems:** "Visual communication plays a major role in the many presentations that are a part of our operation. Our marketing effort invariably is enhanced by use of films and slide materials to illustrate launch vehicle, missile and spacecraft programs."

1967

1968

1970

1971

TRAINING FILMS

TRAINING (CONTRACTUAL)

TRAINING FILMS

TELE COMMUNICATIONS

TELE TRAINING



"The development of new ideas — is a never-ending task." Bill Gibson, in foreground, ponders over translucent panel charting future programs during meeting with his staff in theater of Audio-Visual Center. Don Adams (left, center), Jack Gabrielson and Vern Barry are other Film and Television Communications executives in picture.

ood Beall, executive-vice-president—operations; and Ben Marble. These men have taken a hard look at what we are doing and have given us the all-important go-ahead."

**The Aircraft Division**

The Aircraft Division's Douglas DC-8 flies the air lanes of a whole world and the luxurious passenger services offered by the airlines who fly Douglas aircraft have been extremely well-dramatized through Douglas-originated travel promotion films. The company has developed a cooperative plan with its commercial customers which has brought to the screen some noteworthy, widely-popular films. *The Wind of Change* pictured the emerging freedoms of Africa and showed how air transportation has brought them closer to the lands beyond. *Tabuhay*, narrated by Glenn Ford, presented the sights, sounds, customs and tourist attractions of the Philippines. *Venezuelan Adventure* accompanies General Jimmy Doolittle on a fishing and hunting expedition to the land served by VIASA, the Venezuelan airline.

But for spectacular customer relations, there's little in the audiovisual field that exceeds the "quick-look" films produced to herald the first flight of each of the new Douglas aircraft. The re-

cent maiden flight of the DC-8 Super 63 is a dramatic case in point.

At 11:00 A.M. on April 10, the world's largest commercial jet transport now flying, lifted from the runway at Long Beach, Cali-

fornia. Audio-Visual Center cameramen covered the event from many angles. Their film was immediately rushed to Hollywood Film Enterprises, some 30 miles away, for processing and printing. Meanwhile, staffer Dewey

Smith was shooting air-to-air footage of the first maneuvers of the huge airplane. Upon Dewey's return to the ground, an hour after lift-off, his footage was also rushed to HFE in Hollywood.

Within 12 hours after lift-off,

A boom is a very useful tool for production. Shooting a promotional film on the DC-8 are Douglas' Bill Gibson (at left, pointing) while Wally Tufts handles the camera chores in this recent glimpse of location production work in field.

General Jimmy Doolittle sits in a DC-8 mockup on sound stage of the Audio-Visual Center at Douglas. General Doolittle appeared in and narrated the film "Venezuelan Adventure" which Douglas produced for Viasa Airlines, Venezuela.





Sales promotion film featuring J. L. Jones, Vice President and General Manager of Douglas' Aircraft Division is being lensed by Walt Tufts on sound stage. Dick Schwartz is using TelePrompTer and blimped Mitchell for these sequences.



Company promotion: Douglas customer relations films often feature interior shots of DC-8's and DC-9's to promote the service provided by the airline. Still photos are taken at same time to provide customer promotional aids.

#### HOW AUDIO-VISUALS SERVE DOUGLAS AIRCRAFT:

(CONTINUED FROM PAGE 47)

the answer print and a first release print were aboard a midnight flight bound for St. Louis. At 9:00 A.M. the next morning (still within the first 24 hours), the "quick look" was screened in the executive offices of McDonnell Company by Ben Marble. Back at HFE, 12 more prints were being completed and these, too, were rushed to the Los Angeles International Airport for shipment to the airlines around the world which had already purchased the

Super 63. By the middle of the afternoon, one day after the maiden flight, each print was on its way to the airline for which it was made.

These "quick-look" films have inspired a counterpart which illustrates the Audio-Visual Center's service capacity. Still photographs are normally made of the highlights of each "first flight" for news and advertising purposes. It became apparent that these still photos could be useful in another promotional way. Thus was born

the plan to expedite to each airline customer a highly-select group of "first flight" pictures.

These "quick-look" still photographs, 8 x 10 color prints as well as black & white, are processed and printed overnight. Careful planning, judicious use of overtime and an overwhelming desire to provide top quality are the prime ingredients. The result: an attractive folder containing a selection of fine pictures and a personal letter from the president of Douglas — all arriving at the headquarters of the customer airline within hours of a "first flight."

#### Missile & Space Systems

The Missile and Space System Division doesn't use films to "sell" a product but emphasizes, on screen, concepts and ideas which represent the thrust of the thinking and planning of the Division. These films often take the viewer into laboratories where research and development efforts lead to new space-age applications.

Invariably, these "marketing" films run under 20 minutes in length; often are as brief as 10 minutes. They are deliberately designed for short running time as portions of a total "package" —

Here's a "wide-angle" look at the sound stage of the new Douglas Audio-Visual Center — and some of the people who staff the company's Film and Television Communications Department. In the foreground (from left to right) are: Don

Adams, Vern Barry, Bill Gibson and Jack Gabrielson. Note the M-45 mount in right foreground which is frequently used for missile, airplane tracking shots. Other active staff personnel are pictured in background of this unusual view.





Clean, modern lines keynote the design of Douglas' Audio-Visual Center. The wall in background of this lobby scene features display of a few of the many awards won by Douglas' motion pictures. Over 66 trophies and certificates have been given to films produced by the Department up to the first quarter of 1967.

audiovisual aids to a presentation which must be made in depth.

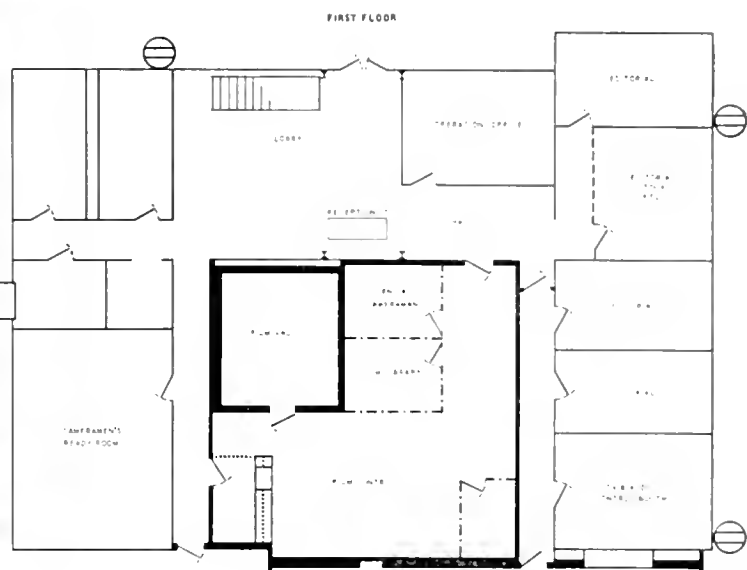
In the field these films are most often screened in 8mm format on a Fairchild 400 or Mark IV projector. Marketing personnel have indicated real enthusiasm for this form of presentation. They usually visit several offices in a short time period; at each of these, the men speak to small but select audiences.

Longer, more "dramatic" public information films are also given strong support by the Missile and Space Systems Division. These "soft-sell" image builders get national and international circulation. On occasion, as with the film *Live Via Early Bird*, showings are made through the U.S. Information Agency. Here, for example, the U.S.I.A. purchased 225 prints of the film in six languages for circulation abroad.

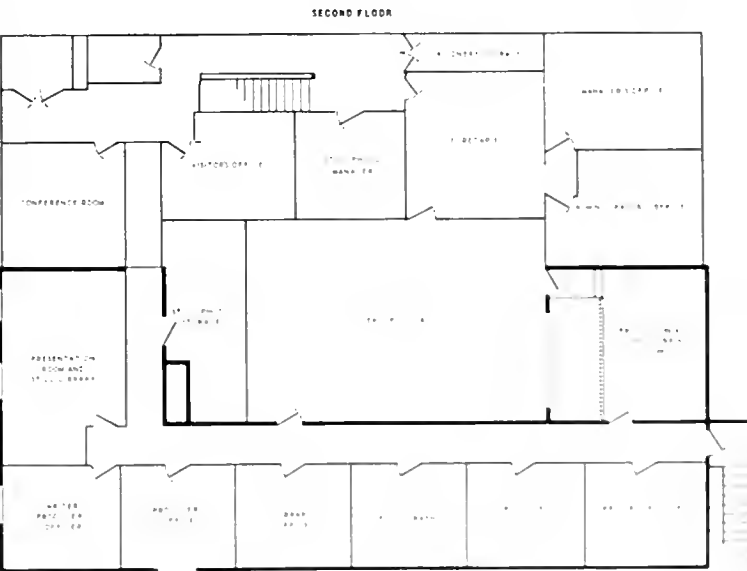
**The Audio-Visual Center**

☆ With a sound rationale established for its output, a visit to the physical plant of the Audio-Visual Center at Santa Monica is an illuminating experience. Within this functional, modern two-story structure of some 11,000 square feet, some 35 employees are housed. In the departmental organization chart, Jack Gabrielson serves as manager of Film and Television Communications. Reporting to him are Vern Barry, administrator for Film and TV activities and Don Adams, administrator of Still Photo Communications. Donn Bates supervises Film and Television Communications.

A sound stage, 35 by 45-feet has an 18-foot ceiling and is supplied with 2,000 amps of power. A TV and audio-control and re-



**FLOOR PLANS... DOUGLAS AUDIO-VISUAL CENTER**



Audio-Visual Center facilities in layout above include 35 x 45 sound stage film control, editing rooms; theater, library and offices are on second floor

Film control offices in Audio-Visual Center. Here new pictures are made ready for laboratory. Work orders and shippers are prepared and the business files of the department are maintained. The circulating release print library occupies the area in the background. Working with Sterling-Movies, Inc., Douglas films reached nearly 40 million viewers throughout the U. S. during the past year.



Selecting pictures from the Still Photographic Library are Don Adams (at left) with staff photographer Ken McVey and librarian Peggy Pugh.

#### HOW AUDIO-VISUALS SERVE DOUGLAS AIRCRAFT:

(CONTINUED FROM PAGE 49) cording room, completely sound-proofed, overlooks the stage. One standing set and four full-scale sections of the famed Douglas DC-8 Jetliner are on hand for use by airline customers as well as nearby film studios. Mole-Richardson lighting, Houston-Fearless dollies and other top line equipment is apparent "on stage."

There are four completely-equipped editorial rooms within the center. Through its Film Control and Library facilities pass all company films — from raw stock to exposed film and release prints sent to customers. A film vault houses both originals, raw stock and release prints. This 12 by 16-foot area is air-conditioned with humidity control and was built to U. S. government agency security specifications.

The Center's 16 by 30-foot the-Film and Television Communications' equipment truck barely squeezes into a C-124. The truck has spanned the U. S. many times in support of location photography by this department's active camera crewmen.

ater, recently completely, has 16 permanent seats and is served by a well-equipped 16 35mm projection booth. Equipment on hand provides for interlock projection through a six-channel playback with a Magnasync mixing console and dual turntables, as well as Siemens interlock projection. Complete close-circuit TV facilities connect the stage to the theater.

#### Still Photographic Services

The Still Photographic Department maintains a catalogued file of all Douglas programs as well as airline material which totals some 7,500 proof prints. The Center's complete slide presentation system (Spindler & Sauppe-equipped) is supplied by over 5,000 slides. These also detail Douglas' programs as well as airline customer support service.

Douglas' Audio-Visual Center

employees — producers, directors, writers, photographers, film cutters, narrators and secretaries — frequently "double in brass" as needs arise. For example, all cameramen are qualified to operate the closed-circuit TV vidicons as well as the Arriflex, Auricon, Eclair and Mitchell cameras which are the basic tools of their craft.

#### An Active Film Library

☆ Finally, the Center has its own Film Library. Bookings by this facility totaled 4,237 in the past



Tom Williams (left) edited television news clip on first flight of DC-8 Sup 63 airplane. Douglas public relation representative Bob Fowler logged the actual time of production and distribution from 11:00 a.m. take-off to delivery of first 16 color clips by Hollywood Film Enterprises at 4:30 p.m. same day. Within hour later, an additional 24 prints of color clips and black & white prints were on way to Los Angeles International Airport going to customers and by air to TV stations in Australia, New Zealand, Japan and into Europe.



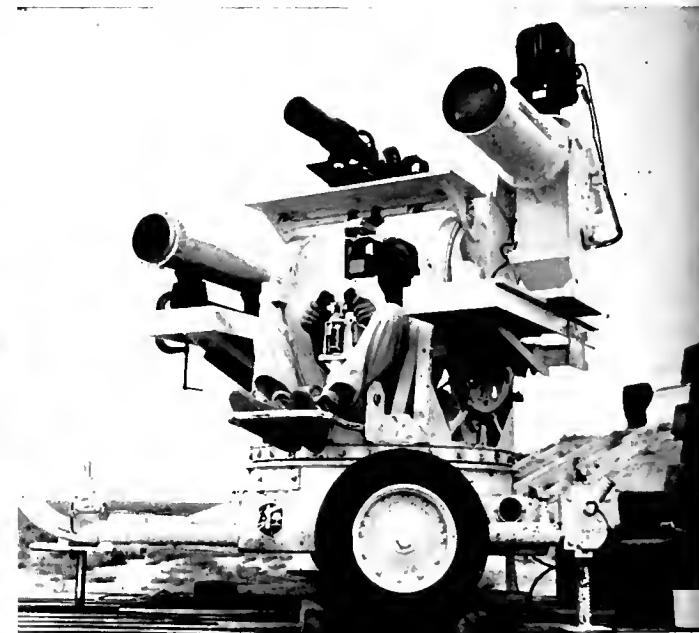
Planning photographic coverage of a first take-off of latest version Douglas DC-8 are Dewey Smith (in background), photo coordinator for Aircraft Division, and staff producer Frank Roh, seated in the foreground.

year. Distribution to television stations and public groups is supplemented by the services of Sterling Movies Inc. which last year handled 285 prints of Douglas' films. The total reported audience was over 42 million viewers.

#### Films Win Many Honors

☆ During the past eight years Douglas motion pictures have received 66 honor awards, including certificates of merit and honorab mentions in film competition throughout the U. S. and abroad. Leading award winner is *Eclipse of the Quiet Sun*, a science subject lensed by Bill Gibson from a DC-8. (CONTINUED ON NEXT PAGE)

An M-45 mount provides stability and smooth tracking of missile firings at aircraft flight. The mount was used at the Paris International Air Show this year to capture highlights of the flying events at this world gathering.





# Douglas Aircraft goes hunting

*...and with our cameras!*

Producing "Venezuelan Adventure", travel film for the Venezuelan International Airlines, Douglas Aircraft's Bill Gibson (right) uses Arriflex "16", sync sound equipment and power supply . . . supplied by Gordon Enterprises' Rental Department. General James Doolittle, who narrated the film, is at the extreme left.

Douglas Aircraft shoots a lot of pictures, in many parts of the world, for greatly interested audiences. Their audiovisual staff is made up of true professionals, ready and equipped to tackle any job, anywhere. Gordon Enterprises is proud of their association with Douglas Aircraft for more than 15 years. Our Rental Department has been called upon to supply a great diversity of standard as well as highly-specialized optical and

electronic equipment for motion picture production, closed-circuit TV, still photography and instrumentation. Our staff, professionals too, welcomes every challenge, whether it be an Arriflex for a day, or a missile tracking system for a year. Professionals like Douglas' Ben Marble, Bill Gibson, Vern Barry and Dick Schwartz know they can count on Gordon Enterprises' trained, experienced and equipped staff.



The Audio-Visual Center's sound stage at Douglas boasts sophisticated sound equipment. Specialized and "fill-in" equipment, required for a short time, is readily available from Gordon Enterprises . . . for a day, a week, a month or longer . . .

Gordon Enterprises can supply complete video systems, a TV camera, or a recorder. Here, test pilot H. H. Knickerbocker, Jr. and Douglas' TV Department head, Don Bates, view a video tape record of a test flight just completed



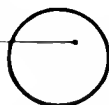
Bill Gibson, Douglas' Director of Marketing Communications, is using equipment supplied by Gordon Enterprises for the filming of the award-winning documentary, "Eclipse of the Quiet Sun"

Tracking missile test firings on Johnson Island with the M-45 tracking mount. Gordon Enterprises modified the tracking mount, supplied cameras, lenses and tracking finders . . . rented for this highly-specialized application.



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<b>B. DELIVERY</b>			
1. Delivery per Job Schedule	X		
2. Delivery per Commitment	X		
3. Expediting of Special Items	X		
4. Follows Routing Instructions	X		
5. Prompt Reaction to Requests	X		
<b>C. PRICE</b>			
1. Competitive Pricing	X		
2. Prompt Reaction to Requests	X		
<b>D. SERVICE</b>			
1. Sales Dept. Response	X		
2. Engineering Service	X		
3. Production Service	X		
4. Reproduction Service	X		
5. Delivery Service	X		
6. Technical Field Support	X		
7. Financial Rating	X		
8. Prompt Reaction	X		
9. Business Practices	X		
<b>AVIATION RECORD: FAVORABLE</b>			
<b>PREPARED BY: Albert J. Amestun</b>			

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### DOUGLAS AND AUDIO-VISUALS:

(CONTINUED FROM THE PRECEDING PAGE 50) flying 42,000 feet over Northern Canada. Films like *To Catch a Dream* (another notable award-winner) and *The Priceless Laboratory* have set a very high standard indeed among business-sponsored films.

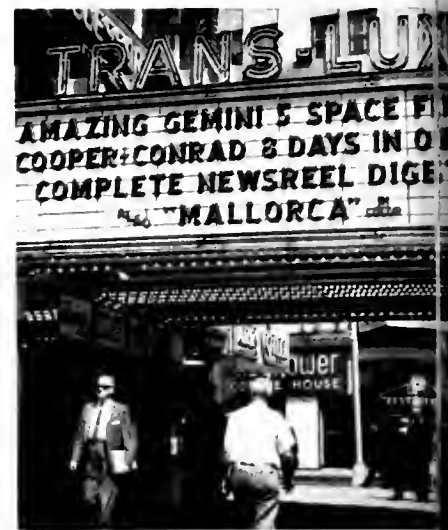
There's a special fascination, shared by millions of viewers, in the travel and tourism motion pictures which Douglas produces for its airline customers, users of the great DC-8 and of newly-developed passenger craft. During the past year alone, the record shows customer "support" films completed for S/A/S (Scandinavian Air Line), VIASA (of Venezuela), Air Canada, Air Afrique and UTA (French Air Line). Films in production (some since completed) build tourism business for Garuda (of Indonesia), IBERIA, the Spanish air line; KLM (Dutch) and for Eastern Air Lines.



"Selamat Datang" was another recent film produced by Douglas (for Garuda, Indonesian Air Line). The picture included these colorful Balinese dancers.

☆ If these "support" pictures take their cue for excellence from *The Wind of Change*, lensed by Douglas for Air Afrique in 1965, they will attain a very high standard. This picture gained five awards in the year of its release but, even more important, it was a superb exposition on the emerging free nations of Africa and of the importance to them of air transportation in their battle for economic survival.

Theater in the Audio-Visual Center provides comfortable accommodations for 16, with space provided for additional seating when the need arises.



"Mallorca", which Douglas produced in association with Iberia Airlines (of Spain) got marquee billing when shown at Trans-Lux Theater in New York.

The picture had to carry tourism overtones (and did) but it came very close to being one of the finest expositions on modern Africa ever hit the screen. A German language version translated by the Foreign Language Service Co. last year, further widened the audience.

Foreign versions of Douglas motion pictures are growing apace: done with consummate skill by the Foreign Language Service specialists, they included a French version of another 1966 "support" film, *Islands of the Trade Winds* (UTA) and a Spanish-language version of Iberia's *Mallorca*, recently in work. Not only "support" films but also military aircraft and missile pictures have gone into overseas versions as the small world grows smaller with Douglas planes and space system equipment move to customers all over the globe.

Speaking of a "small world" draws attention to the global activity of Douglas film makers. Walt Tufts and Donn Bates, for example, were in Indonesia on a recent assignment for the Garuda Air Line film, *Selamat Datang*. Among this film's most appealing sequences are those featuring colorful Balinese temple dances.

(CONTINUED ON THE FOLLOWING PAGE 51)



Ed Lyon (left) discusses advantages of Fairchild Mark IV cartridge projector with Jim Mann, Douglas service engineer, in the presentation room.

# How HFE Flies the DC-8's . . .

Hollywood Film Enterprises has thousands of hours of DC-8 "flying time." It's like this: Douglas Aircraft's Audio-Visual Department supports the Douglas-buying airlines with travel-promoting motion pictures. For many years, HFE has been privileged not only to process the original film material, but also the many release prints which "sell the sizzle" —the end result of DC-8 travel.

These scenes at HFE, photographed by Douglas, show some of the control steps which insure the quality of the Douglas image on screens around the world. So, HFE flies the DC-8's . . .



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**DOUGLAS AND AUDIO-VISUALS:**

(CONTINUED FROM THE PRECEDING PAGE 52)

The Philippine Air Lines have found their Douglas-produced film, *Mabuhay*, an excellent promotional aid in promoting island travel.

The sportsman-traveler was not forgotten. General Doolittle and his party took this potent group of prospective airline travelers on a hunting and fishing trip to VIASA-land in the film, *Venezuelan Adventure*, produced on behalf of that country's leading air line.

**Technical and Scientific Films**

☆ But Douglas film production can also be a very serious business indeed when lenses switch to technical and scientific film subjects. *Live Via Early Bird*, produced in cooperation



Control booth at Audio-Visual Center overlooks the sound stage beyond. Sound recording, closed-circuit television equipment is being installed.

with the Communications Satellite Corporation, contained superb color animation sequences. Delta and Saturn "report films" were another important part of the Film and Television Communications program in 1966 and in this year. An 18-minute *Report to the Stockholders* was also completed last year.

Sales films completed last year included such subjects as *Aerospace Biotechnology*, overseas versions of *For the Short Haul* (including a Japanese translation) and (in production earlier this year) films on the DC-9 and a revised version of *The Forward Look*.

Corporate film productions to be noted were *Adventures in Space Age Photography: Eclipse 1966* (both sound and silent versions), another co-production with Comsat and Douglas Missile & Space Systems Division, Comsat-Apollo and the MSSD film on *Delta-Workhorse in Space*.

Add the training films produced for Douglas customers (there were 30 versions alone of *Meet the DC-9* turned out for various airlines in 1966) to the *Douglas Aircraft Company Newsreels* (four in 1966) for employee communication and you get some ideas of a really active film workshop that exemplifies Douglas' Film and Television Communications unit.

**Douglas Looks to the Future**

☆ What does the future hold? Development in closed-circuit television, for one thing. Work-



Helicopter mount designed for Douglas film will be used by Dewey Smith as he lenses aerial views of high-speed taxi tests of new aircraft. On a modest scale at present, the Douglas film group feels there is a rightful role in the future for this medium.

As for the training film, Douglas personnel consider this "a mother-lode whose surface has barely been scratched." Says Jim Gibson, "We intend to get in there and do more scratching. With the world's airlines required by their governments to provide continuous refresher training for their personnel, the natural advantages of film are bound to be more usefully exploited."

One thing is certain. If there is any phase of a film/tv. program that can be developed to the advantage of its company, the Douglas Audio-Visual Center will be pushing for its development and its application.

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It's easy to lose sight of the people behind the success of a film when they're always behind the scenes. But Kodak is, after all, nothing more than talented people using their company's

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*has what it takes!*

**RUGGED RELIABILITY** It takes more than fancifully fabricated metal and glass to give a camera the rugged reliability that's a must for the professional cameraman. That's why the Arriflex 16BL was designed from the start for heavy-duty location filming—with ruggedness and reliability built-in.

Arriflex 16BL's sure reliability is centered on the famous Arri mirror-shutter/registration-movement—famous for proven performance in millions upon millions of film footage. Another major contributor to the 16BL's reputation for dependability is the Arri Quick-Change magazine system—the system that masters the toughest location assignments because its design makes no compromise with reliability. It places the entire film gate—rear pressure pad and all—protectively in the camera head. There it serves to locate the film precisely and unfailingly in the focal plane—safe from bumps, nicks, scratches and deformation. Arriflex 16BL's has-what-it-takes features include an fps tachometer and digital footage counter for verified visual proof of camera speed and expended film footage—indications that can mean the difference between film in the "can" or film in the trash box.

**VERSATILITY** And it takes more than a "Johnny-One-Note" filming tool to assure the hardworking filmmaker of a full and profitable return on his investment. It takes a truly versatile camera to handle a broad scope of assignments. That's why the Arriflex 16BL was designed with its classical configuration—the right configuration for every filming technique—traditional or verité.

The 16BL's versatility extends to its sound system in full measure—DOUBLE SYSTEM or SINGLE SYSTEM, either or both—it's sound convertible on the spot by simply adding or removing the Arri Recording Module. The Arriflex 16BL is the choice of professional filmmakers because it is the most rugged, reliable and versatile sync-sound location camera in the industry.

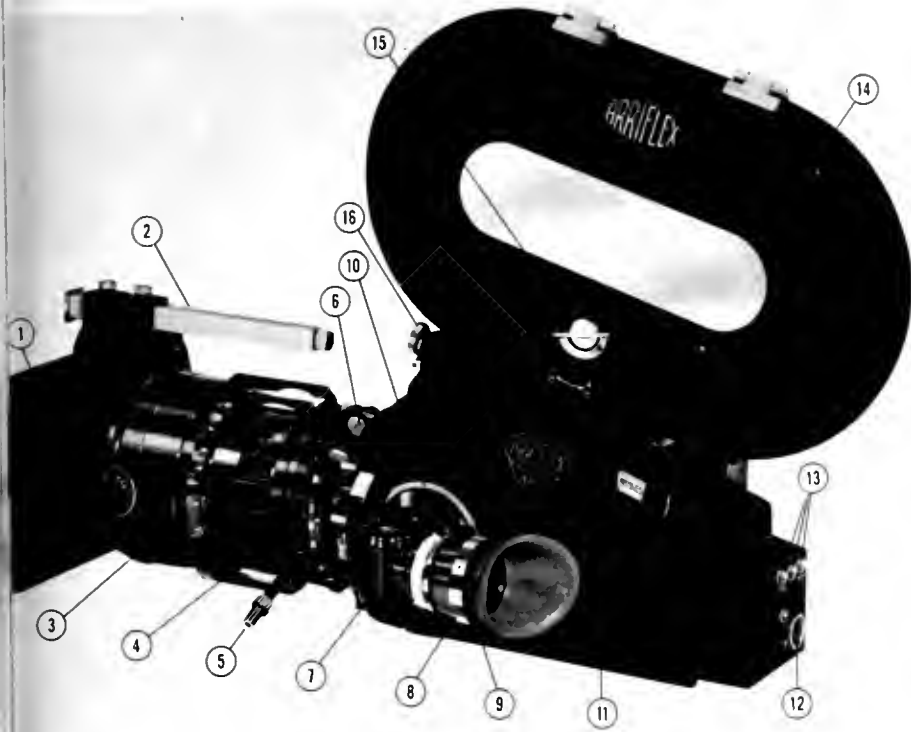


Illustrated:  
Arri 16BL with single  
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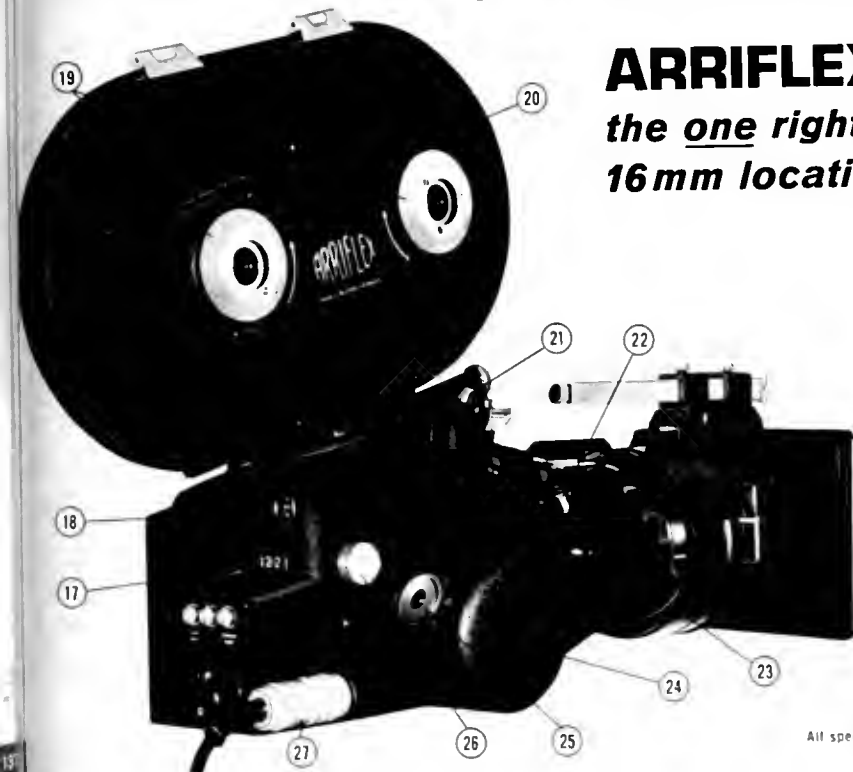


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AN UNUSUAL FILM SCORES AT EXPO

## Saga of "Man in Ethiopia"

Smithsonian Scientist's "Film Poem"

Featured in the Ethiopian Pavilion

A FILM MADE BY an American "amateur" film maker is one of the featured attractions at the Ethiopian Pavilion at Expo 67, and is causing considerable favorable comment.

It should be quickly explained that the word "amateur" in this respect has no connotation of inexperience for the film is thoroughly "professional" in every facet. Its title is *Man in Ethiopia* and it was made by Robert Citron, manager of the Astrophysical Observing Station for the Smithsonian Institution at Addis Ababa.

### A Scientist and Film Maker Since Youth

Citron, who has been making first 8mm, and later 16mm, films since he was 15 years old, has been a scientist for almost as many years. He became actively involved in satellite tracking on an amateur basis almost at the birth of the space age — with such success that the Smithsonian Institution offered him a job with their professional network of optical satellite tracking stations, and he has been engaged in this work ever since.

But everywhere the Institution has sent him, his camera has been busy, too, and several of his films have been purchased for showing on television in this country and abroad.

### Traces Background of Ethiopian Culture

*Man in Ethiopia* is a film poem, tracing the background and culture of the Ethiopian people to their earliest beginnings as the children of Solomon, of the Old Testament, and their monarch, the Queen of Sheba. It explains the devotion of the people to religion — they have been Christians since the 4th Century — and to the land. Despite attempts from every quarter to seize the country over the centuries, Ethiopians have never given up their cherished land for very long. Pre-historical indications trace Ethiopian civilization back half a million years.

The film is *not* a travel film in the ordinary sense. It is narrated by Alexander Scourby and concentrates on the Ethiopian people as they meet in such rites as the Epiphany celebration, the anniversary of the finding of the True Cross, and in harvest fetes and dancing. Only at the conclusion are there a few scenes showing modern aspects of the country — the architecture of Addis Ababa, art and industry. It was edited and finished, but with entirely Citron's footage, much of his live taped track, and script by Cindy Citron, by Allegro Productions, of New York. It is an impressive document.

\* \* \*

### Bob and Cindy Citron: Film Making Team

It is perhaps much more proper to speak of the producers of the film as "The" Citrons rather than as just Bob Citron. Bob and his wife Cindy met at UCLA where she was an English major and he was in the Theater Arts department. Married in 1953, they graduated from the University of the Philippines, where



His Imperial Majesty Haile Selassie I visits the Astrophysical Observing Station for a personal demonstration by Bob Citron (pictured at right).

Bob was stationed during his military service and Cindy worked as Assistant Historian to the Thirteenth Air Force.

Returning to Los Angeles, Bob enrolled at Northrop Institute of Technology, receiving his B.Sc. in Aeronautical Engineering in 1955. It was during these years that his interest in satellite tracking came to fruition with the Smithsonian Institution position.

After short assignments in Spain and Florida, the Citrons and their young son, Kim, were sent to Johannesburg, South Africa, in 1961. Three daughters were born there in 4 years, and in the same period of time the Citrons traveled the length of Africa 14 times.

Usually accompanied by their children, Bob has a 16mm Bolex H-16 Rex, tape recorder, tripod still camera, a suitcase full of film and another full of diapers, they have traveled (at least) in 63 countries. They have traveled to Egypt up the Nile to Aswan with two babies under 17 months and have driven from Oslo, Tel Aviv through Eastern Europe and the Middle East with three kids and a Volkswagen.

### Prize Film Merged Sculpture and Poetry

During these years, Bob served as consultant to the Uttar Pradesh State Observatory in India and the University of Oslo in Norway. His film, *Vigeland on Life*, which he made in Oslo, combines the sculpture of Gustav Vigeland with the poetry of Kahlil Gibran and has won two international prizes.

In 1965, when their youngest daughter was seven weeks old, the family left South Africa by ship, traveling through England, America, Finland, Russia, Iran and Lebanon before settling in Addis Ababa, Ethiopia, where Bob was assigned to build and manage a new Astrophysical Observing Station for the Smithsonian.

Cindy joined the Ethiopian Tourist Organization as Executive Secretary to the Administrator, Hapte Selassie Taffesse, and under his aegis they traveled throughout Ethiopia shooting film. When the Administrator became the Commissioner-General for the Ethiopian Pavilion at Expo 67, Cindy became his Administrative Assistant and Bob's film became the official film for the Ethiopian Pavilion.

### Professional Skills Add Polish to Film

After the Observing Station was formally opened by His Imperial Majesty Haile Selassie I and had become a highly successful link in the Smithsonian network, Bob concentrated on his film, *Man in Ethiopia*, flying to New York

(CONTINUED ON THE FOLLOWING PAGE 73)



## WE'VE GROWN ACCUSTOMED TO HER FACE...

No color process is capable of reproducing all colors accurately. So we must have a guide—a familiar color that we are 'accustomed to' and can remember. The answer—skin tones of the face. We sometimes hear "Go for the color of the product and sacrifice the girl's face." This is a grave mistake. Any audience will object to our girl's face on the green side, but slight variations in the color of the product are rarely noticed (except by the client).

Seeing color is an educated sense, so let's study some basic facts. Color theory of light is quite different than pigments. White light is composed of three primary colors: red, green and blue. The secondary colors are cyan, magenta and yellow. Primary red has as its complement secondary cyan, which is a mixture of the other two primaries, green and blue. The complement of green is magenta, a mixture of red and blue. The complement of blue is yellow, a mixture of red and green. Changing any color affects all colors. If we add red to a scene, we would be taking out cyan, which makes the scene less blue and green. If we make the scene less red, we would increase the cyan and the scene would be bluer and greener.

There are two methods of printing color—subtractive and additive. In subtractive, white light is passed through gelatin filters to achieve the desired color balance. Gelatin filters pass wide bands of the spectrum, therefore cause contamination of colors. They vary in color and density from hatch to batch, and are susceptible to fading because of the light and heat to which they are subjected.

The additive method, which our experience has proven best, is accomplished by dividing the white light into three beams. A dichroic filter in each light beam filters out everything except one primary color. We now have three color beams—pure red, green and blue. If all three color beams are mixed, we again

have white light. A variable light vane in the path of each color beam offers a choice of 50 steps of intensity of each color. By varying the vanes of all three colors, we have a possible 125,000 color combinations! Choosing the right combination is 'color timing' or 'color balancing'. Color timers must often compromise the balance of one scene to make it compatible with the other scenes in the same sequence.

The color timer must know what light source will be used for projection—incandescent, arc or Xenon. A print that is pleasing in the laboratory screening room may not be so when projected under poor conditions. The color of the screen, the amount and color of the projector illumination, the darkness of the room, are all factors. Now, should we make a bad print to show under bad conditions? I don't think so. I think the best possible print should be made to show under the best possible conditions.

Unfortunately, film does not see color as the eye sees it. Some camera films do not make good prints. Kodachrome II is made for direct projection only, and not for duplication. So the compatibility of the original film with the printing stock must be taken into consideration.

Now, do our customers see color as we see it? All our timers, quality-control men and inspectors periodically pass visual color tests. If our customer sees a color as we do, does he use the right term to describe it?

Timers know the terms and the colors. They know how much of each color to mix together to get the best result.

To sum up—shoot your film on the nose, not a  $\frac{1}{4}$  stop over or under. Consult your lab for the best films to use. Trust the timer. Check your projection facilities. Think in six colors—the primaries and secondaries—and use the right terms to describe your likes and dislikes. Go for the flesh tones and, if necessary, compromise the product (for when it's on the TV screen, the client won't recognize it anyway).

*Byron*

byron



According to Byron L. Carter, assistant vice-president of NCR's Retail Systems Division, time and motion study films enable retailers to visualize how increased productivity can help increase their store profits. "As a result," he says, "NCR sold several million dollars worth of automated cash register equipment that otherwise might not have been sold."

## NCR Time & Motion Study Films Are Helping to Sell Retailers on Check-Out Automation

**H**OW CAN A RETAILER'S INVESTMENT in more automatic check-out operations be economically justified?

This is the sales problem which faced The National Cash Register Company. As part of its continuing systems development effort, the Dayton data processing firm had introduced "Pushbutton Automation," the name given a number of mechanized cash register features, including automatic change and trading stamp computation and dispensing, automatic tax and bottle-refund calculation; and automatic error control.

Astute retailers, of course, recognize that competition for the consumers' dollar increasingly centers around fast service at the check-out counter. Today's affluent consumer will not stand in long lines even for lower prices. But, like buyers everywhere, retail managers had to be shown.

### Increased Productivity Shown

The solution? Time and motion study films or actual in-store check-out operations. "The motion pictures made it possible to establish the check-out productivity resulting from more automated cash register operations," explains Byron L. Carter, assistant vice-president of the NCR Retail Systems Division.

"For the first time, our retailer customers were able really to look at their check-out operations and see how increased check-out productivity would help increase store profitability," he says. "As a re-

sult, we sold several million dollars of equipment that otherwise might not have been sold."

The time and motion study films were a logical outgrowth of The NCR Company's continuing effort to permit retail store customers to spend more time shopping by reducing what is called TPT (Time Per Transaction) at the check-out counter.

NCR industrial engineers had previously conducted actual, in-store time and motion studies at the check-out counter. But it was found that check-out operations were too varied and interrupted to permit accurate time recording of split-second operational elements.

"We could have used conven-

Time and motion study films of actual retail checkout operations in supermarkets were lensed by this NCR group (l to r): G. K. Hall, audio-visual manager; Tom Jackson; and cinematographer Guy Phillips.



tional time and motion study procedures to clock 'ring up' time, for example," points out Paul Hittinger of NCR's Product Planning Department. "But we also wanted to know how many items were involved. What else does a checker do in terms of customer service or bagging merchandise, and so forth?"

### Films Provide Study-in-Depth

"The main reason we used motion pictures was to enable us to study all elements in a check-out transaction," Hittinger adds. "With films we got all sequences. There's no other way to study an operation such as check-out."

Films were shot by an NCR camera crew under the direction of chief cinematographer Guy Phillips. Check-out operations in



By means of mathematical models, NCR uses motion picture analyses in "Pushbutton Automation" study of supermarket checkouts. Here, Paul Hittinger (standing), Product Planning, and Thomas L. Healy, Operations Evaluation, discuss results of the filmed analyses.

six supermarkets were chosen for the time and motion study. A 16mm motion picture camera with a 1200-foot magazine was mounted in the ceiling of each of these stores directly above a check-out counter.

Camera position provided a complete overhead view of check-out operations. Check-out clerks saw the camera installed but, since it was operated by remote control, they did not know when it was filming and soon forgot about it in the press of doing business.

Approximately 65,000 feet of film were shot in the six supermarkets. The great bulk of this footage was shot on Eastman Tri-X Reversal, Type No. 7278, 16mm motion picture film. A small percentage was shot on Eastman MS (Daylight Type), Type No. 7256, 16mm film. In one of the six stores, filming was done

"before" and "after" installation of NCR "Pushbutton automatic cash register equipment.

A functional analysis was then conducted of exposed and processed film footage. Analysis revealed 50 to 60 individual functional elements. Times were recorded for each one of these elements by studying film footages frame-by-frame. Statistical analysis of this data determined average times for check-out elements at each store location. Comparison before and after installation of NCR's "pushbutton" equipment were then developed.

### Time Reductions Are Identified

"The results of our detailed statistical analyses identified the time reductions that can be achieved through the use of Pushbutton Automation," states Thomas Healy, Operations Evaluation. "By means of mathematical models, we were able to show the effect of 'Pushbutton Automation' on customer queues in supermarket checkout operations."

Because of the concentration imposed by motion picture viewing, retailers who were shown the time and motion study films began to see problems at the check-out counter which previously had appeared insignificant under actual store conditions. New insights were derived into functional elements of the check-out procedure, and, in many stores, changes were made to develop more optimum check-out configurations.

### Many Other Uses for Footage

Consequently, although originally conceived as a sophisticated scientific improvement of conventional time and motion study technique, film footage has since been put to many other uses.

For instance, a half-hour composite version with a sound narration was prepared for a supermarket convention meeting attended by supermarket managers from all over the country. Another adaptation of the original footage was made to produce a half-hour film presentation for internal sales training purposes at a national NCR sales convention.

Finally, at the request of the NCR sales force, a 22-minute sound film version entitled *Pushbutton Automation* was produced. Three hundred prints of this production were made and distributed to NCR's nationwide sales offices.

"We conclusively proved that 'Pushbutton Automation' is economically justified in supermarkets," sums up Byron Carter. "We now intend to use the motion picture technique in other fields."

# Now you can get any slide you want back on the screen in less than 3½ seconds

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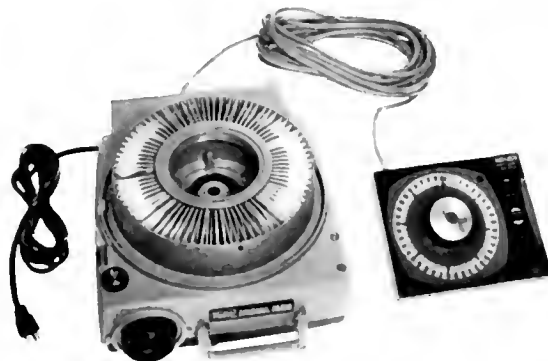
With the new KODAK CAROUSEL Projector, Model AV-950, you simply dial the number of the wanted slide and push a button. The tray automatically indexes to that number. This lets you project your slides in sequence, or change that sequence at will.

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high-low switch; a selection of lenses—including zoom—to suit any screen-to-projector distance. There's even a motion adapter for showing special slides that simulate the action of moving parts, or such things as movement of gas or liquid through a system.

For complete information, see your Kodak Audiovisual Dealer. If you'd like a copy of our informative booklet, "Audiovisuals in Business and Industry," please write: Motion Picture and Education Markets Division, Eastman Kodak Company, Rochester, N.Y. 14650.



**Kodak**  
TRADEMARK



Through familiar sidewalk profit-and-loss transactions like this, teachers can illustrate principles of economics. Scene in "Economic Education: A Part of the Main," produced by the Centron Corporation.

### Value of Economic Education at all Grade Levels Shown Teachers

A new motion picture concerned with the importance of including economics in the student's learning experience at all grade levels has been produced for the Joint Council on Economic Education with a grant from the Sears-Roebuck Foundation by Centron Corp., Lawrence, Kansas.

Called *Economic Education: A Part of the Main*, the 28-minute color film illustrates, in a series of striking episodes, how economic illiteracy can be a dangerous indulgence for a democratic society, and how some schools are bringing economic understanding into their programs.

The film shows how students learn economic concepts in their social studies, history, geography, arithmetic, art, and English classes in the elementary and secondary schools cooperating in the Joint Council's Developmental Economic Education Program.

For many scenes, camera crews went right into the classrooms to record students in unrehearsed discussions involving economic principles.

The film also depicts other important aspects of the Joint Council's program, including its teacher-education activities and its network of more than 45 regional and state councils on Economic Education throughout the country.

Unrehearsed classroom scene from film shows high school students analysing an economics problem.



## The Wide, Wide World of Sponsored Films

The film is not recommended for student showings. Its purpose is to acquaint teachers, administrators, school boards and parents with some of the unique, yet workable ways, that economic education can become part of the child's learning experience.

Distribution is through regional libraries of Association Films.

### Film on "The Cooper's Craft" Made by Colonial Williamsburg

Colonial Williamsburg has announced a new film on the craft of coopering, titled *The Cooper's Craft*. The 39-minute picture is the first of a projected series on crafts practiced in Colonial Williamsburg.

This new subject is available on a \$10 rental charge from the Film Distribution Department, Colonial Williamsburg, Inc., Williamsburg, Va. 23185. Future titles include

an account of the *Colonial Militia*, a popular subject on *Archaeology*, another craft film, *The Silver-smith*; and a photographic essay on the *Five Moods of Williamsburg*.

### Condor Completes Vision Film; a First for Technicolor Sound-8

One of the earliest films to be especially produced for use on the new Technicolor Super-8 sound projector has been completed by Condor Productions, Inc., of St. Louis. Titled *From Cataracts to Contacts*, the subject is the first of a series of films on sight and sight correction by Condor. The series will be distributed by SETCO, also of St. Louis.

This first subject shows how contact lenses restore vision to "aphakics" which is deemed impossible with regular cataract spectacles. It was produced under

the technical supervision of R. Koetting, AOA, a nationally known optometrist. The film shows how contact lenses are made and fitted.

### "Red Light Return", Prize Safety Film, Available for Group Show

*Red Light Return*, a 13-minute color motion picture that details the efforts being made to prevent serious injuries during automobile accidents is now available for free loan use to interested community and school audiences through Association Films, Inc. Sponsored by the American Seat Belt Council, the Charles Cahill production reveals how cars actually can be made safer — and many lives can be saved and injuries can be less severe with the proper use of seat belts.

The term "red light return" refers to those situations when an ambulance — speeding from scene of crash, siren wailing, light flashing — rushes its precious cargo of human life to nearest hospital. Those who see the film *Red Light Return* immediately recognize many preventive measures which can be taken, and should be taken, to reduce "red light returns."

Research now being done at the University of California and elsewhere includes a variety of safety and crash experiments being conducted and evaluated by experts in the automotive field — purpose staged collisions not the least among them. Drivers and passengers are urged to stay alert, keep doors locked, and keep seat belts properly and securely fastened. There is definite proof through research that by following simple safety rules, many lives can be saved.

### Films on Football Fundamentals Offered Schools, Youth Groups

Three football instruction films will be available to schools and youth groups on a free-loan basis after August 1, according to Arthur Mokin Productions, Inc. producers and distributors of the films.

Made with the cooperation of the New York Jets and sponsored by Planters Peanuts, the films are in color and run 15 minutes each. Titles are *The Offensive Line*, *Defensive Football*, and *The Offensive Backfield*.

Prints are available from the Planters Peanuts Film Library c/o Arthur Mokin Productions, 17 West 60th Street, N.Y. 10022



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vice allows smooth and accurate follow-focus from the outside. ■ The Blimp is battery-operated only; and the camera off-on switches, power input, sync outlet and control lamp are conveniently mounted on a rear control panel.

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# SECOND ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

A Report on Audiovisual Media Produced During 1966

This second Business Screen Index to the Active Sponsors of Motion Pictures, Slidfilms and Audiovisual Presentations covers only titles produced in 1966. Survey research began with the most authoritative single reference source covering the field of audiovisual communication: our own 17th Annual Production Review. Direct contact with the listed sponsors is currently updating and validating this data. Verified listings will continue in the next issue, together with a summary.

— A —

Abbotts Dairies (1)  
Abbott Laboratories (2) (1-sf)  
Abex Corporation (1)  
Acme Supermarket (1 AvP)  
The Adler Company (1)  
Advanced Safety Devices, Inc. (1)  
Advertising Assn. of the West (1)  
Aerogel-General (5)  
Aerolog-Grumman Aircraft Co. (1)  
Aeronaves de Mexico (1)  
Aeroprojects, Inc. (1-sf)  
Aeroquip Corporation (1)  
Aetna Life & Casualty Co. (4)  
Agrico Chemical Co. (2)  
Airborne Industries (1)  
Alcan Aluminum Corporation (1)  
Alcon Laboratories (1)  
Alco Products Inc. (2-sf)  
Alden Self-Transit Co. (1)  
Allen Business Machines (1)  
Allen Colloids (1)  
Allen Fruit Co. (1 AvP)  
Allen Manufacturing Co. (1)  
Allen Products Co. (1)  
Allied Chemical Company (1) (6-sf)  
Allis-Chalmers Mfg. Co. (5) (1 AvP)  
All-State Insurance Co. (8)  
Aloha Airlines (1)  
Altamil Corporation (1)  
Aluminum Company of America (5)  
American Airlines (3) (2-sf)  
American Assn. of Advertising Agencies (1)  
American Assn. of Motor Vehicle Admin. (1)  
American Assn. of Nurserymen (1)  
AAA Foundation for Traffic Safety (1)  
American Bankers Association (1)

## KEYS TO DATA SYMBOLS

Numbers which follow each sponsor's name indicate motion pictures (3); followed by sound slidfilms (filmstrips) as (3-sf); and concluded in a growing number of reports by the total of audiovisual presentations used by these sponsors (5-AvP). Data on AvP includes slide, overhead and combined motion picture and film-strip presentations.

American Bible Society (2)  
American Bottlers of Carbonated Beverages (1)  
American Broadcasting Company (3) (4 AvP)  
American Cancer Society (9) (1-sf)  
American Can Co. (2) (1-sf)  
American Craftsmen's Council (2-sf)  
American Cyanamid Co. (1) (1-sf)  
American Dairy Association (1)  
Amer. Dairy Assn. of California (2)  
American Diabetes Association (5)  
American Dietetic Association (1)  
American Enka Corporation (1) (1-sf)  
American Express Co. (2)  
American Forest Products Ind.. (1)  
American Foundation Inst. of Corrections (1)  
American Gas Association (5) (1 AvP)  
American Heart Association (2)  
American Home Magazine (1)  
American Home Foods (1-sf)  
American Hotel & Motel Assn. (1)  
American Inst. of Aeronautics (1)  
American Inst. of Banking (1-sf)  
American Institute of CPA (1)  
American Int'l Travel Service (2-sf)  
American Iron & Steel Inst. (3)  
American League (1)  
American Machine & Foundry Co. (1)  
American Management Association (5)  
American Marine, Inc. (2)  
American Medical Association (1)  
American Motors Corporation (5) (2-sf)  
American National Bank (1)  
American National Red Cross (1)  
American Nurses Association (4)  
American Oil Company (4) (2-sf)  
American Optical Company (1)  
Amer. Orthotics & Prosthetics Assn. (1)  
American Pipe & Construction (1)  
American Podiatry Association (2)

American Potash & Chemical Corp. (2)  
American Realty Service (1)  
Amer. Research & Merchandising Inst. (1-sf)  
American Seating Co. (1)  
American Sign and Indicator Co. (1)  
Amer. Society of Anesthesiologist. (1)  
American Standard Co. (5) (1-sf)  
American Supply & Machinery Mfg. Assn. (1)  
American Telephone & Telegraph Co. (12) (7-sf)  
American Tobacco Co. (1-AvP)  
American Uniform Co. (1)  
American Waterways Corp. (1)  
American Welding Society (1)  
American Yearbook (1)  
American Youth Hotels, Inc. (2)  
Amexco (1) (1-sf)  
A M P, Inc. (4)  
Ampex Corporation (1)  
Amprobe Instruments Corp. (2-sf)  
Anchor Steel Conveyor Co. (1)  
Anheuser Busch Inc. (5)  
A.O.P.A. Foundation, Inc. (2)  
A P Parts Corporation (5)  
Arbor Acres Farms, Inc. (2-sf)  
Archer Daniels Midland Co. (1)  
Arden Sales Corporation (1-sf)  
Aramco (1)  
Ariens, Inc. (1-sf)  
Armco Steel Corporation (5)  
Armour and Company (2) (1-sf) (35 AvP)  
Armstrong Cork Co. (4) (1-sf)  
Armstrong Rubber Corp. (1)  
Arrow Development (1)  
Arrow International (1)  
Ashland Oil & Refining Co. (1)  
Associated British Industries (2)  
Associated Bulb Growers of Holland (1)  
Associated In-Group Donors (1-sf)  
Association of American Railroads (1) (1-AvP)  
Assn. Local Transport Airlines (1)  
Assn. of Oil Well Servicing Contractors (1)  
Astra Pharmaceutical Prods. (1)  
Atchison, Topeka, and Santa Fe Railway Co. (1)  
Atlantic Microfilm (1-ssf)  
Atlantic Richfield Co. (1) (4-sf)  
Atlas Chemical Industries, Inc. (1)  
Atlas Homes (1-sf)  
Audiscan, Inc. (1-sf) (1-AvP)  
Austenal Co. (1)  
Automation Industries, Inc. (2)  
Automation Inst. of America (1)  
Automobile Mfg. Association (1)  
Automotive Service Industry Assn. (2-sf)  
Avco Corporation (1)  
Avon Products, Inc. (1)  
Ayerst Laboratories (1)

— B —

Bache & Co. Inc. (1 AvP)  
Badger Meter Mfg. Co. (1)  
Baker-Johnson-Dickinson Ad Agency (1-sf)  
Baldwin-Lima-Hamilton Corp. (1)  
Bali Co. (1)  
Baltimore Bullets (1)  
Bank of America (3) (1-sf)  
Bank of the Southwest (1)  
Barber-Coleman Co. (1)  
Barrickman-Selders Agency (1)  
E. T. Barwick Mills Inc. (1)  
Bassist School for Fashion (1)  
Bates Fabrics, Inc (1)  
Baumritter Corporation (1)  
Bausch & Lomb, Inc. (1)  
Bay State Abrasive Products (1)  
James B. Beam Distilling Co. (1)  
Becton, Dickinson & Co. (2)  
Beeline Fashions, Inc. (1)  
Bell Telephone Laboratories (2-sf)  
Bell Telephone Co. of Penna. (1-sf)  
Beloit Eastern Corporation (5)  
Bemis Company, Inc. (8) (1 AvP) (28 8mm films)  
Bendix Corporation (1)  
Bermuda Travel Development Board (1)  
Best Foods (1 AvP)  
Best Mobile Homes Sales, Inc. (1-sf)  
Bethlehem Steel Corporation (35 AvP)  
Bethany Hospital, Ill. (1)  
Bethany Theological Seminary (1)  
Beverly Estates (1)  
Bell Helicopter (1)  
Bird & Son, Inc. (1)  
Bishop Estate (1)  
Bissett-Berman Manufacturing (1)  
Black & Decker Mfg. Co. (1)  
Black, Sivalls & Bryson, Inc. (3-sf)  
Blair Fashions, Inc. (1-sf)  
Blissway (-sf)  
B'Nai Brith (1)  
Boating Industry Association (1)  
Boeing Company (15) (4 AvP)  
Borden Chemical Co. (1)  
Borden Farm Products (1)  
Borg-Warner Corporation (1 AvP)  
Borough of So. Plainfield (1-sf)  
Boston Globe (1-sf)  
Boston Police Department (1)  
Boy Scouts of America (2-sf)  
Paul Bradley, Inc. (1-sf)  
Braniff International (2)  
Breaux Bridge Fine Foods Co. (1)  
Bresnick (1)  
Britain's Gas Council (2)  
British Industries Corp. (2)  
British Overseas Airways Corp. (2)  
British Petroleum Co., Ltd. (1)  
British West Indian Airways (2-sf)

(PLEASE TURN TO PAGE 66)

# Presenting ... the perfect open and shut case for film splicing



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# PERMACEL

## TAPES



## SECOND ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

(CONTINUED FROM PAGE 64)

Brocker Mfg. Supply Co. (1)  
Brookhaven National Laboratories (1)  
Bobbie Brooks Company (1-sf)  
Broken Hill Smelters, Ltd. (1)  
E. C. Brown Trust (1)  
Browne-Vintners Co. (1-sf)  
Chas. Bruning Co. (1)  
Brunswick MacGregor (1)  
Bryant Manufacturing Co. (1) (1-sf)  
Bucyrus Erie Co. (1)  
Builders Exchange of Rochester (1)  
Bureau of Indian Affairs (1-AvP)  
Burger Chef Systems, Inc. (1)  
Burlington Hosiery Co. (1)  
Butterick Co., Inc. (1)  
Buzza Cardozo (1)  
R. M. Byerly (1 AvP)  
A. M. Byers Co. (1)

— C —

Cabot & Company (1)  
Caldwell-Davis Co. (1)  
California-Arizona Citrus League (1)  
California Computer Corporation (1)  
California Grape Growers (1)  
California Highway Patrol (1)  
California Honey Advisory Board (1)  
California Hospital Association (1-sf)  
California Real Estate Assn. (1)  
Calvin Bullock, Ltd. (1-sf)  
Calvert Distillers Corp. (1)  
Cambro, Inc. (1-sf)  
Campbell Soup Co. (1-sf)  
Campbell-Taggart Assoc. Bakeries (2-AvP)  
Campfire Girls (1-sf)  
Canada Dry Corp. (1)  
Canadian Pulp & Paper Co. (1)  
Canteen Corporation (1)  
Carborundum Corporation (1) (1-sf)  
Carefree Development Corp. (1)  
Care, Inc. (1)  
Cargill, Inc. (2)  
Carnation Company (1)  
Carreras Overseas, Ltd. (1)  
Carrier Air Conditioning Co. (1) (2-sf)  
Carter's Ink Co. (1-sf)  
J.I. Case Co. (2) (1-sf)  
Casjo, Inc. (3)  
Caterpillar Tractor Co. (2)  
Catholic Diocese of Oklahoma (1)  
Catholic Diocese of Tucson (1)  
Catholic Extension Society (1-sf)  
Celanese Corporation of America (1-AvP)

Central and So. Florida Flood Control District (1)  
Cessna Aircraft Co. (1) (4-sf)  
CF&I Steel Corporation (1)  
Chamber of Commerce of the U.S. (1)  
Champion Laboratories (1-sf)  
Champion Papers Inc. (1)  
Chatham Mills (1)  
Charles of the Ritz Co. (1)  
Chemstrand Company (2)  
Cherry Electric Co. (1)  
Chesapeake & Potomac Tel. Co. (1-sf)  
Chesebrough-Ponds (1-sf)  
Chevron Asphalt Co. (1)  
Chevron Chemical Co. (2)  
Chicago Board of Education (1)  
Chicago Bridge & Iron Co. (1)  
Chicago Museum of Science and Industry (1 AvP)  
Chicago Rawhide Mfg. Co. (1)  
Chicago Title & Trust Co. (3-sf)  
Chicago Tribune (1)  
Chicken Unlimited, Inc. (1)  
Children's Blood Foundation (1)  
Children's Memorial Hospital (1)  
Christian Brothers, (1)  
Christian and Missionary Alliance (1)  
Christian Science Monitor (1-sf)  
Chronicle-Rives Dyke Advtg. (1)  
Chrysler Corporation (4)  
Chrysler Corporation, Dodge Division (3)  
Chrysler Corporation, Plymouth Div. (2)  
Chrysler International, U.S.A. (1)  
Chrysler Corp. Marine Products Div. (1)  
Chrysler Leasing Corporation (1-sf)  
The Chunky Corporation (1 AvP)  
Ciba Pharmaceutical Co. (1)  
Cincinnati Historical Society (1-sf)  
Cincinnati Lathe & Tools Co. (1)  
Cincinnati United Appeal (1)  
Cinderella Roof Co. (1)  
Citizens Forum (1)  
Citizens for Progress, Akron (1)  
City of Holland, Michigan (1)  
City of Honolulu (2)  
City of San Jose, California (1)  
Civil Defense of Massachusetts (1)  
Clairol, Inc. (5) (6-sf)  
Clark Equipment Co. (2)  
Cleveland Board of Education (1)  
Cleveland Public Library (1)  
Clifton Bible Classics (1)  
Clipper Craft (1-sf)  
Coats and Clark Sales Corp. (1-sf)  
Coats, Ltd. (1)  
Coleman-Meyer (1)  
Coca-Cola Company (8) (4-sf)

Colonial Penna. Life Ins. Co. (1-sf)  
Collins Radio Co. (1)  
Colorado Dept. of Game, Fish & Parks (1)  
Columbia Yacht Corporation (1)  
Combined Insurance Co. of America (1) (2-sf)  
Combustion Engineering, Inc. (1)  
Commac, Inc. (1)  
Comm. on Educational Media (1)  
Commonwealth of Kentucky (5)  
Commonwealth of Puerto Rico (1)  
Community Bank of Bloomington (1)  
Community Development Council (1)  
Community Fund of Chicago (1)  
Concord Hotel (1)  
Concrete Industries Bd. of Texas (1)  
Congoleum-Nairn Co. (1-sf) (1-AvP)  
Connecticut General Life Ins. Co. (3)  
Conni Gordon Publishing Co. (1)  
Consumers Mkt. Research Serv. (1-sf)  
Consumers Power Co. (1)  
Continental Can Co. (3) (1-sf)  
Continental Casualty Co. (1-sf)  
Continental Motors (1)  
Continental Oil Co. (1)  
Control Data Corporation (2)  
Converse Rubber Co. (1)  
Conway Research (1)  
Cooperative League of the USA (1) (1-sf)  
Copper Development Association (2-sf)  
Cornell Aeronautical Lab., Inc.  
Corn Indus. Research Foundation (1)  
Thos. Costain Ltd. (1)  
Coty, Inc. (1)  
Council on Home Ownership (1)  
Council on International Affairs (1)  
Cowles Communication (1)  
Crane Company (2-sf)  
Creative Marketing, Inc. (1)  
Credit Bureau of Cincinnati (1-sf)  
Creditors Service, Inc. (1)  
Credit Union National Assn. (1) (1-sf)  
Crouse-Hinds Co. (1-sf)  
Crush International (1-sf)  
Custom Component Switches, Inc. (1)  
Cutter Laboratories (1)

— D —

Dairy Council of California (2)  
Dallas Comm. for Truth in Advtg. (1-sf)  
Dallas Independent School District (1)  
Dallas Power & Light Co. (1)  
Dana Corporation (1)  
Danfoods Co. (1-sf)  
D'Arbonne Lake Commission (1)

D'Arcy (1)  
Dartnell Corporation (1)  
Dashaveyor Corporation (1)  
Data Processing Management Assn. (1)  
Defense Supply Agency (1)  
Daytona International Speedway (1)  
John Deere and Co. (5)  
De Laval Separator Co. (2-sf)  
Deluxe Check Printers (1-sf)  
Denson, Frey & Affiliates (1)  
Dennison Mfg. Co. (1-sf)  
Designed Facilities Corp. (1)  
Detroit News (1) (1-sf)  
Detroit United Foundation (1)  
Diapulse Corporation (1)  
A. B. Dick Co. (4) (2-sf) (1-AvP)  
Diplomat Hotel (1)  
Disabled American Veterans (1)  
DoAll Co. (1)  
Dodge, F. W., Co. (1-sf)  
Donnelly Co., Reuben H. (1-sf)  
Douglas Aircraft Company (44 plus 350 news, pr. films, etc.)  
Dow Badische (1 AvP)  
Dow Chemical Company (4) (1-sf)  
Dow Corning Corp. (1)  
Dravo Corporation (1)  
Dresser Industries (1)  
Theo. Dritzler Co. (1-sf)  
Du Barry Div. (1)  
Dublier Gryco Corporation (1)  
Du Bois Chemicals, Inc. (3-sf)  
Duke Tire Co. (1)  
DuPont, E. I. de Nemours and Company (4) (3-sf) (1 AvP)  
DuPont of Canada Ltd. (1)  
Dyson & Sons, Co. (1)

— E —

Eagle Pencil Co. (1)  
East Bay Muni. Utility District (1)  
East Jordan Iron Works (1)  
Eastern Penn. Psychiatric Institute (1)  
Eastern Airlines (1-sf)  
Eastman Chemical Products (3)  
Eastman Kodak Co. (14) (1-sf) (1-AvP)  
Easton Aluminum (1)  
Eaton Laboratories (12)  
Peter Eckrich & Sons (2)  
Educational Media, Inc. (1-sf)  
EEGE Associates (1)  
Ekco Housewares Co. (1-sf)  
Elba Corporation (2) (1-sf)  
Elanco Product Co. (1-sf)  
Elektron Airmotive Techniques (1)  
Emerson Electric Co. (1)  
Emerson Radio Corporation (1)  
Environmental Science Service (1)  
Epilepsy Foundation (1)  
Episcopal Church, Executive Council (2)

(PLEASE TURN TO PAGE 68)



THE CITY NATIONAL CITY



IONE MINOQUE  
City Clerk

December 20, 1966

Mr. Howard Matson  
Copley Productions  
7776 Ivanhoe  
La Jolla, California

Dear Mr. Matson:

On Sunday, December 18th, the Sister City  
City gave a Christmas Party for the children  
seven miles from Tecate. One of the highlights  
the showing of two Copley Productions films.  
There is no electricity at the school, so we  
with us. The fifty-two children, most of whom  
movie, were thrilled.

In planning the entertainment for the  
showing movies and someone else had the  
that there were some available through the  
Starting with this...  
Chula Vista



and we were created  
ide.

of the Tank School a

Sincerely,

Ione Minoque  
City Clerk

# Take a letter...

"... One of the highlights of the party was the showing of two Copley Productions films with Spanish narration. There was no electricity at the school, so we brought a generator with us. The fifty-two children, most of whom, had never seen a movie, were thrilled."

All Copley Productions motion pictures are 16mm, and may be used without charge by interested groups. Many of these films also are available in Spanish. In addition, educational filmstrips may be purchased. Please direct inquiries to the nearest Copley Productions distribution center—7776 Ivanhoe Avenue, La Jolla, California, or 434 West Downer Place, Aurora, Illinois. Or if you prefer, ask about the films at any of the Copley Newspapers.

**Copley Productions**  
A DIVISION OF THE COPLEY NEWSPAPERS

(CONTINUED FROM PAGE 66)

Equitable Life Assurance Co. (1)  
 Eutectic Castolin Welding Alloys Corp. (1)  
 Eugene Register Guard (1)  
 Ex-Cell-O Corporation (4)  
 Executone Corporation (1)

— F —

Factory Magazine (1-sf)  
 Factory Mutual System (1)  
 Fairchild Aerospace Corp. (1)  
 Fairchild-Hiller Corporation (1)  
 Falk Corporation (1)  
 Falstaff Brewing Co. (1)  
 Farmers & Mechanics Savings Bank of Minneapolis (1)  
 Farmers Insurance Group (1-sf)  
 Farm Journal Magazine (1-sf)  
 Farwest Surveys (1)  
 Faultless Castor Co. (1-sf)  
 Federal Boiler Co. (5-sf)  
 Federal Compress & Warehouse Co. (1)  
 Federal Cooperative Housing Co. (1)  
 Federation of Jewish Philanthropies (1)  
 Fenwal, Inc. (1)  
 Field Enterprises Educational Corp. (1-sf)  
 Fiji Visitors Bureau (1)  
 Filon Corporation (1-sf)  
 Finn Industries (2)  
 Finnish National Tourist Office (1)  
 Firestone Tire & Rubber Co. (2)  
 First Methodist Church, Nebraska (1)  
 First National Bank of Minnesota (2)  
 First National Bank of St. Paul (1)  
 First National City Bank of New York (1-sf)  
 First Wisconsin National Bank (1)  
 Fisher, H.L. Mfg. Co. (1)  
 Fitzpatrick Bros. Inc. (1)  
 Fleischman Hillard, Inc. (1)  
 Flint Laboratory (1)  
 Florida Citrus Commission (1)  
 Florida Development Commission (2)  
 Florida Sugar Growers Cooperative (1)  
 Flying Scotsman, Inc. (1)  
 FMC Corporation (1)  
 Foods from France (1)  
 Foote Mineral Co. (1)  
 Ford Foundation (1)  
 Ford Motor Company (15) (2-sf)  
 Foremost Dairies Inc. (1)  
 Fortune Magazine (1)  
 Foster Company (1)  
 Stephen Foster Memorial Comm. (1)

Foster Parents Plan (1)  
 Foundation for Commercial Banks (1)  
 Freemasonry (1)  
 Freeport Sulphur Co. (1)  
 Friends of the Rockefeller Team (1)  
 Frigiking Co. (1-sf) (5-AvP)  
 Fram Corporation (1-sf)  
 Franklin Life Insurance Co. (2-sf)  
 Frito-Lay, Inc. (2)  
 Frontier Airlines Inc. (1)  
 The Fyr Fyter Company (1)

— G —

Garrett-Air Research (1)  
 Garrett Corporation (1)  
 Gas Consumers Service Co. (1)  
 Gates Rubber Co. (4)  
 Gator Bowl Assn. (1)  
 General Acceptance Corporation (2) (1-sf)  
 General Aniline & Film Corp. (2)  
 General Appliance Corporation (1-sf)  
 General Development Corporation (3)  
 General Electric Co. (57) (9-sf)  
 General Foods Co. (8) (4-sf)  
 Birdseye Division (20-AvP)  
 General Instrument Corp. (1)  
 General Mills Inc. (1)  
 General Motors Corp. (155) (118-sf)  
 General Motors Corporation  
 Buick Division (2)  
 General Motors Corporation  
 Cadillac Division (5-sf)  
 General Motors Corporation  
 Chevrolet Division (4) (5-sf)  
 General Motors Corporation  
 Diesel Division (3) (1-AvP)  
 General Motors Corporation  
 Frigidaire Division (4)  
 General Motors Corporation  
 Oldsmobile Division (1)  
 General Motors Corporation  
 Pontiac Division (1-sf)  
 General Motors Corporation  
 Truck Division (1) (5-sf)  
 General Shale Products (1-sf)  
 General Telephone & Electronics Corporation (1-sf)  
 Georgia Pacific Corporation (1)  
 Gerber Products Co. (3)  
 A. C. Gilbert Co. (1-sf)  
 Girl Scouts of the U.S.A. (2)  
 Ginn & Co. (2-sf)  
 Glass Container Mfg. Inst. (1)  
 Gisholt Machine Co. (1)  
 Glassware Institute (1)  
 Globe Union Inc. (1)  
 Cold Seal Vineyards (1)  
 Goodrich Chemical Co. (1)  
 B.F. Goodrich Co. (4)  
 Goodyear Tire & Rubber Co. (1)  
 Gordon Johnson Co. (1 AvP)  
 W.R. Grace & Co. (1 AvP)

Grand Blanc Public Schools (1)  
 Grand Lodge B.P.O. Elks (1)  
 W.R. Grant & Co. (2-sf)  
 Greek Gov't Tourist Organization (1)  
 Greer Hydraulics Inc. (5-sf)  
 Grey Advertising (1)  
 Greyhound Corporation (1)  
 Gripstop Corporation (2)  
 Gulf Oil Corporation (1-sf)  
 Gulfstream Park (1)  
 Gyrodyne Corporation (1)

— H —

Hamilton Beach Co. (1)  
 Hamilton Standard (1)  
 Hamilton Watch Co. (2)  
 Hammermill Paper Co. (1-sf)  
 Hancock Management (2)  
 John Hancock Mutual Life Ins. Co. (3) (2-sf) (35 AvP)  
 Harlem Globe Trotters (1)  
 Harry and David (2-sf)  
 Hartman Manufacturing Co. (1)  
 Hassenfeld Brothers Inc. (1)  
 Hawaii Visitors Bureau (1)  
 Head Ski Company (1)  
 Health Insurance Institute (1)  
 Heart of America United Campaign (2)  
 Hebrew Home for the Aged (1)  
 Helms Athletic Foundation (1)  
 Helms Bakeries (1-sf)  
 Hennepin County Gen. Hospital (1)  
 Hercules, Inc. (5)  
 Herman Ruhnau (1-sf)  
 Hess Oil & Chemical Corp. (1 AvP)  
 Heublin, Inc. (1-sf)  
 Hialeah Racing Course (1)  
 Highland Church of Christ (2)  
 Hilton International (1)  
 Hires Company (1-sf)  
 Holiday Magazine (1-sf)  
 Hollywood Vasserette (1)  
 Homemakers, Inc. (2)  
 Homestead Corporation (1-sf)  
 Honeywell, Inc. (45) (76-AvP)  
 Hong Kong Tourist Office (1)  
 Hossfeld Mfg. Co. (1)  
 Hotpoint Co. (4) (1-sf)  
 Houghton Mifflin Co. (2) (1-sf)  
 House Beautiful Magazine (1-sf)  
 Household Finance Corporation (2-sf)  
 The Howmet Corporation (5)  
 Huck Manufacturing Co. (1)  
 Huet, Becht, & Henrich (1)  
 Hughes Aircraft Co. (2)  
 Hughes Treidler Mfg. Corp. (1)  
 Humble Oil & Refining Co. (5)  
 Hunter-Hayes Elevator Co. (1-sf)  
 Hurst-Campbell (1)  
 Hut Enterprises (1)  
 Hyatt Company (1)  
 Hyster Company (1)

— I —

Iberia Airlines (1)  
 IGA Food Stores (4) (1-sf)  
 Illinois State Chamber of Commerce (1)  
 Illinois Tool Works (1-sf)

Imagination, Inc. (1)  
 Immanuel, Inc. (1)  
 Import Motors Volkswagen (1)  
 Indiana Public Service (1)  
 Industrial Blowpipe Co. (1)  
 Industrial Distribution (1-sf)  
 Industrial Opportunities, Inc. (1)  
 Infoplan (2)  
 Insulation Board Institute (1)  
 Institute of Computer Management (1)  
 Institute of Electronics (1)  
 Institute for Dermatological Communication & Education (1)  
 Insurance Co. of North America (1)  
 Inter-American Corporation (1)  
 Inter-Continental Hotel Corporation (1)  
 International Assn. of Police Chiefs (12-sf)  
 International Basic Economy Corp. (1-sf)  
 International Business Machines (15) (2-sf)  
 International Harvester Co. (1-sf)  
 International Minerals & Chemical Corp. (6)  
 International Salespower Institute (8-sf)  
 Investment Exchange (1)  
 Israel Fashion Institute (1)  
 Israel Government Tourist Organization (1)  
 Italian Lines (2)  
 International Telephone & Telegraph Corp. (4)  
 ITT Cannon Electric Div. (1)

— J —

Jackson Vibrators Inc. (1)  
 Janco Corporation (1-sf)  
 Japan Air Lines (1) (1-sf)  
 Japan Trade Center (1)  
 Jasper Blackburn Corp. (1)  
 John Jay (2)  
 Jennison-Wright Corp. (1-sf)  
 Jerrold Electronics Corp. (1-sf)  
 Jet Propulsion Laboratory (1)  
 Jewel Tea Co. (1)  
 Jewish Chautaugua Society (1)  
 Jewish Home for the Aged (1)  
 Jewish United Appeal (1)  
 JFD Electronics Corporation (1)  
 Johnson Bros. (1)  
 S. C. Johnson & Son (4) (1-sf)  
 Johnson Motors (4) (1-sf)  
 Johnson & Johnson (9)  
 Joy Manufacturing Co. (3)  
 Junior Achievement (1)

☆ This survey data is being included in the following issue with further verification of listings published, plus a statistical summary of total 1966 production activity covered by this Business Screen survey.



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QQ QQ QQ QQ

## News Along the Film/Tape Production Line

### Filmex Expands N.Y. Facilities; New Filmexperimentale Division

Filmex, Inc., has expanded its office space to encompass another complete floor, re-designed its present offices and set up Filmexperimentale, an experimental film division.

"These new developments signify the growth of the company's divisions and emphasize the need and value of experimental TV commercials and business films," President Robert I. Bergmann announced.

The re-designed offices provide increased efficiency for a growing staff. In addition to completely re-designed individual offices, the editorial, conference, screening and reception rooms have been enlarged and re-decorated. In all offices is the newest type of decorative ceiling lighting, as well as individually-controlled air conditioning and heating units.

Directed by Slavko Vorkapich

Slavko Vorkapich, the well-known Hollywood montage expert, will head up the Filmexperimentale. He has been lecturing each week to the Filmex staff on techniques of filmmaking, the same series of lectures that he presented at the Museum of Modern Art and at Princeton University. On his staff are Lars Swanberg, Bob Downey, Robert Klane and Wally Fax.

Lars Swanberg, Swedish producer and consultant, studied under Ingmar Bergman and founded the Stockholm School of Photography. Bob Downey is the writer, director and producer of the current hit of the Underground.



Thomas Vietor, head of Filmex Business Film Division, calls on Experimental group to help set up research for upcoming film.

**Chafed Elbows.** It is currently playing at the Bleeker Street Theatre. Robert Klane, director and writer, helped create the present *Think Drink* campaign for the International Coffee Industries. Wally Fax, an artist, is the graphics consultant on answer prints and stills.

An R & D "Lab" for Production

Speaking of the new department, Mr. Bergmann said: "With the presence of these experts in filmmaking, Filmexperimentale is the equivalent of research and development in the film industry. We are studying and evaluating new lenses, lighting, techniques, grip and dolly equipment and other innovations that keep pace with the industry. Several experimental commercials have been produced and have been shown to agencies. Reaction has been so encouraging that it was time to start a formal division."

Ed: a report on a recent Filmex production appears in this issue.

During a quiet moment over coffee, Filmex president Bob Bergmann (left) discusses Filmexperimentale Division with Slavko Vorkapich.



### Holland-Wegman to Begin Color Film Processing by Mid-Summer

☆ The first phase of a \$200,000 equipment program that will enable Holland-Wegman Productions, Inc. of Buffalo, New York to process color motion picture film has begun. Initial equipment is being installed at 207 Delaware Ave. and should be ready to process motion picture film by mid-July, according to H/W executive vice-president Sheldon C. Holland.

Three of the company's technical people have just returned from special training in color film processing at the Pako Corp., Minneapolis, manufacturers of lab equipment. Holland-Wegman has maintained black and white processing facilities for 12 years. It now will offer the first color processing plant in Western New York state, servicing only professionally-produced motion picture and TV color news films.

The company's building was recently purchased by Niagara Frontier Services, Inc., parent corporation of Holland-Wegman. The structure is being remodeled into a modern office building and H/W will expand to utilize about 25,000 square feet of space.

\* \* \*

### Color Answer Prints in 6 Hours at Manhattan Color Lab in N.Y.

☆ A six-hour answer print service on color negatives has been announced by Manhattan Color Laboratory, Inc. Clients whose color negatives are received by 8 a.m. or the previous evening will have answer prints by no later than 2 p.m. the same day at the lab. The record service was made possible by installation of a new 6008 processing machine to handle its specialty: color filmstrips and slides.

"We have dramatically improved both speed and quality," says Manhattan president Chas. Robbins. "Overall color quality has improved substantially as a result of this new equipment."

\* \* \*

### 10 Hours of New Film Music is Added to DeWolfe Mood Library

☆ Corelli-Jacobs Film Music (West 45th Street, New York) has added ten hours of new recordings to their DeWolfe mood music library.

These selections available on disc or tape for radio, film or videotape use, have been recorded with an emphasis on the late young, modern sounds of today. Catalog available on request.

**Efficient New 35mm Developing Machine at DeLuxe Western Lab**  
 A new 35mm developing machine with a special "turbine drive" that is said to provide greater reliability than previous equipment of this type has been unveiled by the West Coast Division of DeLuxe Laboratories, Inc. The unit uses a company-developed Hanson Turbine Drive and is capable of processing color positive film at 200 "plus" feet per minute and color negative at 10 fpm with a number of built-in quality safeguards.

The machine is also used to process 35/32mm (double 16mm) films.

Among advantages noted by the company are its initial low cost of construction, minimum



Technician adjusts sound track apparatus section controls of the Hanson Turbine Drive developing machine now serving DeLuxe Laboratories for 35mm film processing.

maintenance, a new "perf tear detector" which warns of film breaks; an "electric film brake" on the put-on end used for splicing reels continuously; a "no loss" safety feature on the take-off end which minimizes damage resulting from the loss of the end of a roll and a low and high pressure air and water rinse operated by "disconnects" which eliminate the need for dangling hoses when in the raised position.

The developing machine has a 11-roller span and is four feet wide, six feet deep and 54 feet long. When full, it is capable of holding 6,500 feet of film. The turbine drive was designed by Everett Hanson, plant engineer at General Film. The new machine using the drive was designed by the DeLuxe engineering staff, headed by Al Ford, assisted by Lew Taylor, machine shop foreman and his staff.

**Acme Perfects New Process for Color Film Transfers Off Tape**

☆ A new electronic process for making high-quality color film transfers from color videotape, with delivery guaranteed in 48 hours, has been announced by Mel Sawelson, president of Acme Film and Videotape Laboratories, Inc.

The process, known as Acme-Chroma Color Film Transfers, has been extensively tested by stations, networks, agencies and producers throughout the U.S., following four years of research and an expenditure of \$250,000. The process is described by Sawelson as providing users with:

"An electronic breakthrough, in which the three color elements are electronically synergized. This process meets the most exacting requirements of the industry in terms of speed and quality at reasonable cost."

\* \* \*

**Craven Filming for Volkswagen and Abroad on MGM Promotion**

☆ Peter Powell, of Craven Films, New York, is on location in Morristown, N.J. filming a 30-minute Volkswagen training film, *The Driving Scene*, using a cinema verite technique.

Tom Craven, president of the company, is in Europe where he will produce and direct a half-hour documentary for MGM on the big uncoming feature, *Dark of the Sun*, due for early release.

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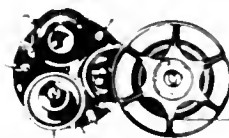
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Boston 02116.

## • NEW YORK •

**Buchan Pictures**, 122 W. Chippewa  
St., Buffalo 2, N. Y.

**The Jam Handy Organization**, 1775  
Broadway, New York 10019.  
Phone 212/JUdson 2-4060.

**Training Films, Inc.**, 150 West 54th  
St., New York 10019. CO 5-3520.

**Visual Sciences**, 599BS Suffern.

## • PENNSYLVANIA •

**Appel Visual Service, Inc.**, 12  
Eighth St., Pittsburgh 15222.

**Oscar H. Hirt, Inc.** 41 N. 11th St.  
Philadelphia, 19107. Phone: 215/  
923-0650.

**J. P. Lilley & Son, Inc.**, Box 3035,  
928 N. Third St., Harrisburg  
17105, (717) 238-8123.

**The Jam Handy Organization**, Pitts-  
burgh. Phone: ZENith 0143.

## • GEORGIA •

**Colonial Films**, 71 Walton St., N.  
W., JA 5-5378, Atlanta.

## • LOUISIANA •

**Delta Visual Service, Inc.**, 715 Girod  
St., New Orleans 70130. Phone:  
504/525-9061.

## • ILLINOIS •

### CHICAGO AREA

**Robt. H. Redfield, Inc.**, 831 So.  
Wabash Ave., Chicago 60605.

**The Jam Handy Organization**, 230  
North Michigan Avenue, Chicago  
60601. State 2-6757.

**Midwest Visual Equipment Co., Inc.**  
6500 N. Hamlin, Chicago 60645.  
Phone: (312) IR 8-9820, and  
Two equipment rental locations:  
571 W. Randolph — AN 3-5076.  
O'Hareland: 6600 Mannheim Rd.  
at O'Hare Inn — Phone 296-1037.

## • MICHIGAN •

**The Jam Handy Organization**, 2821  
E. Grand Blvd., Detroit 48211.  
Phone: 313/TR 5-2450.

## • MISSOURI •

**Swank Motion Pictures, Inc.**, 201 S.  
Jefferson Ave., St. Louis, Mo.  
63103. (314) JE 1-5100.

## • OHIO •

**Academy Film Service, Inc.**, 2110  
Payne Ave., Cleveland 44114.

**Films Unlimited Productions**, 564  
Park Avenue, Mansfield.

**Fryan Film Service**, 2929 Prospect  
Ave., Cleveland 44115.

**Sunray Films, Inc.**, 2005 Chester  
Ave., Cleveland 44114.

**Twyman Films, Inc.**, 329 Salem  
Ave., Dayton 45401.

**M. H. Martin Company**, 1118 Lin-  
collo Way E., Massillon.

## • WESTERN STATES •

## • CALIFORNIA •

### LOS ANGELES AREA

**Coast Visual Education Co.**, 5620  
Hollywood Blvd., Hollywood 28  
HO 6-1651.

**The Jam Handy Organization**, 305  
Taft Building, 1680 N. Vine St.,  
Hollywood 90028. HO. 3-2321.

**Photo & Sound Company**, 5515  
Sunset Blvd., Hollywood 90028.  
Phone: 213/HOLLYWOOD 6-7681.

**Ralke Company, Inc. A-V Center**,  
641 North Highland Ave., Los  
Angeles 36, 933-7111 (A/C 213).

### SAN FRANCISCO AREA

**Photo & Sound Company**, 116 Na-  
toma St., San Francisco 94105.  
Phone: 415/GARfield 1-0410.

## • COLORADO •

**Cromars' Audio-Visual Center**, 922  
Bannock, Denver 80204.

## • OREGON •

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wood, Calif.

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one of the lens mounts on the  
standard Mitchell "16" turret. The



Mitchell "16" with lens modification.

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touched and accept conventional  
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retains full reflex viewing and  
rack-over capability. Gordon re-  
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lens for the modification. They  
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and center cross.

In both cases, the camera aper-  
ture appears as a bright field,  
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anticipate action entering the film-  
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corner markings to indicate stand-  
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lebrity Avenue in Hollywood.



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—Bright Color Image, Low Cost  
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ver Dart" model announced this  
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closed-end caps; center band for  
extra strength; smooth-wind-  
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lenticular screen surface is said to  
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## TWO NEW FILMS FROM FORD:

(CONTINUED FROM THE PRECEDING PAGE 41)

The film is recommended for high-school driver education class showings and for technical schools and youth and adult groups concerned with auto safety.

*Dynamic Diagnosis* shows the safety and convenience advantages of "space age" electronic equipment used in a growing number of diagnostic centers across the country. Participating in an experiment which tests the thoroughness of a San Diego, Calif. diagnostic center is David T. Donaldson, supervising inspector of the California Highway Patrol.

In this sequence, a used car selected at random from a dealer's lot, is secretly "bugged" by deliberately maladjusting 12 parts of the car. Diagnosticians are successful in finding the 12 faults — plus a 13th (a worn wiper blade) which wasn't "planted." The film describes more than 100 tests given a car during a complete diagnosis.

Both films are available on a free-loan basis from the Ford Motor Company's film libraries in Oakland, Calif., New York City and at Dearborn, Mich.

## SAGA OF MAN IN ETHIOPIA:

(CONTINUED FROM THE PRECEDING PAGE 58)

for final production work with Allegro's Jerry Forman, and to engage Alexander Scourby to narrate the script that Cindy had written for the film. Cindy soon joined him on her way to Montreal, where they were both actively engaged in the exciting project of setting up the audio-visual facilities of the Ethiopian Pavilion and preparing for the State Visit of His Imperial Majesty in early May.

The Citrons are now back in Ethiopia mulling over several prospective projects, in filming



Robert Citron, the producer of "Man in Ethiopia."

and in science. Two of their travel-adventure films of various trips with the children to archaeological sites in the Middle East, the capitals of Eastern Europe and wildlife reserves in Africa are still in syndication on television in the United States. *Man in Ethiopia* was recently shown in Washington at a special preview arranged by the Smithsonian Institution.

## 1967 Buyer's Guide to A V Equipment

The next issue of **BUSINESS SCREENS** will feature the Audiovisual Equipment Tradetair, a Buyer's Guide to the latest in projection equipment of all types, including related accessories and a Directory of Equipment Manufacturers. Your best reference source!

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# the screen executive

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

## Association Films' Board Names Siler, Liebich as Vice-Presidents

☆ The board of directors of Association Films, Inc., has named Winston O. Siler and Joseph R. Liebich, both active in the sponsored film distribution field for over 20 years, as vice presidents. Mr. Siler, in addition to his duties as manager of the company's Hayward, California, film exchange, will be in charge of sales, West Coast area.

Mr. Liebich heads the company's sales activity in the Midwest area. His office is in Chicago's Wrigley Building.

## Tetard Joins Arriflex Corp. as Midwest Technical Representative

☆ The appointment of John Claude Tetard as Midwest Technical Representative for the Arriflex Corporation of America has been confirmed by Victor James, Arri vice-president.

Tetard has long experience in film production and equipment. He studied film production at the Sorbonne in Paris and in Argentina and is a graduate of the Special School of Cinematography in Paris. He trained and served as a cameraman and assistant, working with such outstanding director-producers as Rene Clair, Henri Clouzot and Lucien Thirard.

In his new post, he will back up the Arriflex field sales staff and the company's franchised dealers, working out of New York headquarters.

## Manhattan Color Lab Appoints O'Malley National Sales Manager

☆ Martin O'Malley is the new national sales manager for the Manhattan Color Laboratory, Inc. A 25-year veteran in the audio-visual field, both as a client and



Martin O'Malley: directs sales

producer, he will be available to Manhattan's clients for counsel on their problems and to help expedite service on quality filmstrips and color slides.

Manhattan Color is located at 210 W. 65th St., New York. A new laboratory now nearing completion will open this summer on East 44th Street in that city.

## Carl Carbone Joins Craven Film Corp. as a Producer-Director

☆ Carl A. Carbone has joined the Thomas Craven Film Corporation, New York, as a producer-director.

Formerly president of his own company, and more recently with

VPI, Carbone has produced and directed well over 700 commercial and industrial films.

## Harold Hinkle Named Operations V.P. at Pathe Labs in New York

☆ Harold Hinkle has been appointed vice-president for operations of the New York division of Pathe Laboratories, Inc. He was formerly plant manager of the New York laboratory.

Mr. Hinkle has been associated with Pathe for 22 years in various capacities such as printing supervision to production and laboratory manager.

## Lawrence, Townsend and Priestly Join Filmex, Inc. as Directors

☆ Three film directors have joined Filmex, Inc., TV commercial and business film production firm.

Bert Lawrence, formerly head of his own production company, and recently with VPI; Bud Townsend, formerly with Filmways and Leo Burnett Co.; and Jack Priestly, director of photography on a number of television series, have all joined the company in the past two months.

All have won awards for their work in the television field: Lawrence with CLIOs in 1961 and 1962, Townsend with a CLIO in 1966, and Priestly with an Emmy for the CBS special *The Ages of Man* with Sir John Gielgud, on which he directed photography.

## Terry Colasacco Now a Producer in Filmex Business Film Division

☆ Terry Colasacco has joined Filmex, Inc., New York, as a film producer in that company's Business Film Division. Her appoint-



Terry Colasacco: Filmex producer

ment was announced by vice-president and division head Thomas Vietor. She was previously production manager at Animatec Productions, Inc. and has been associated with Henry Strauss & Co. and the National Broadcasting Corporation.

## B&H Audio-Visual Division Adds to Staff; Sets New Sales Regions

☆ Important staff additions and the creation of two new regional sales territories for Bell & Howell Audio-Visual Products Division have been announced by Charles A. Musson, division sales manager.

Edward Hochhauser, Jr. has been named institutional sales manager. He will be responsible for development and implementation of all a-v sales programs of the educational and religious markets. He is the former director of marketing and marketing services for Encyclopaedia Britannica Films and was a vice-president of that company's home study division.

Frank W. Johnson and William A. Manaker are managers of newly-created regional sales territories. Johnson's region embraces southeastern and west central states with headquarters in St. Louis. Manaker heads the new region covering Indiana, Kentucky, Michigan and Tennessee, with headquarters in Detroit.

Donn L. Walling has been appointed an audio-visual sales representative, in the division's Chicago staff, where he will assist in marketing programs, dealer and consumer communications, and field selling assistance to regional sales managers. He has been administrator of overseas liaison.

## New O'Hareland Rental Branch for Midwest Visual Equipment

☆ The opening of a new audio-visual equipment rental facility at the nation's airline crossroads near the O'Hare International Airport of Chicago, has been announced by the Midwest Visual Equipment Company. Kermit Tyree, general manager of the west's Rental Equipment Division reports that an O'Hareland Branch has now been opened at the O'Hare Inn, 6600 N. Mannheim Road, in suburban Des Plaines.

From this location the firm will supply all types of film, film and slide projection equipment and screens, sound systems, recorders, easels and other business and convention meeting requirements. Richard Aschom has been named manager of the new branch.

The firm is headquartered in Chicago's North Side and maintains a branch in the downtown Chicago "Loop" area at 120 Randolph Street where it maintains his quarters.

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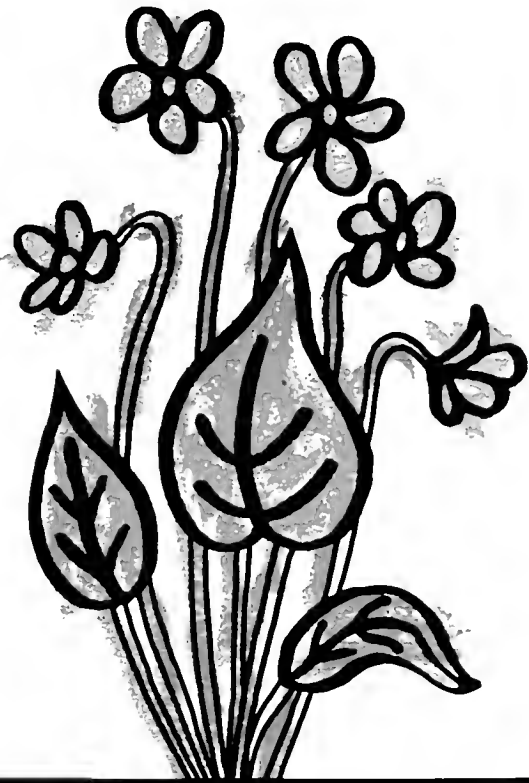
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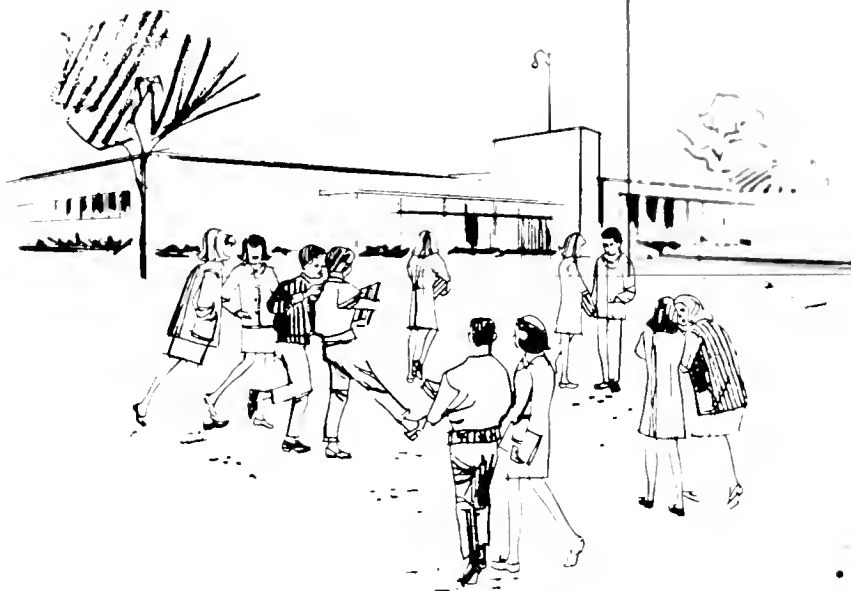
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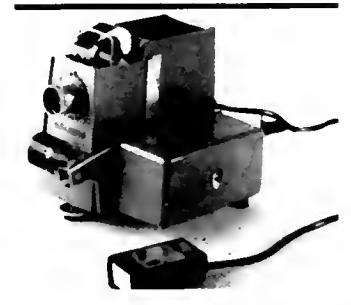
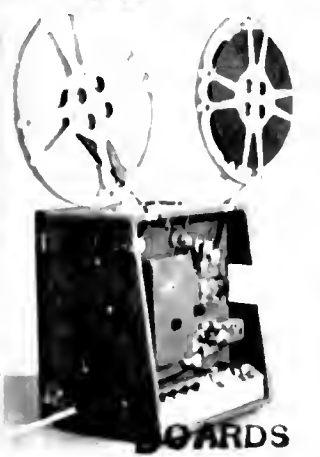
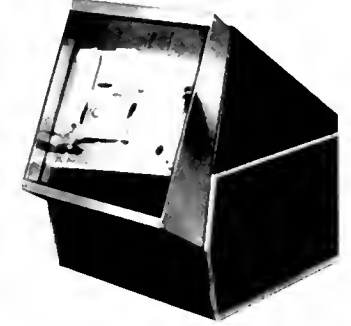
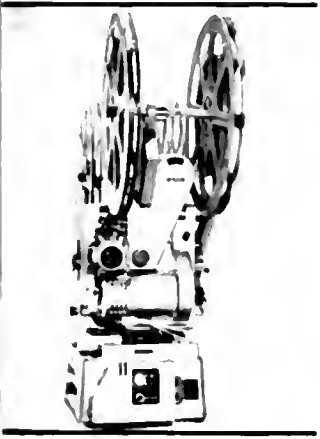
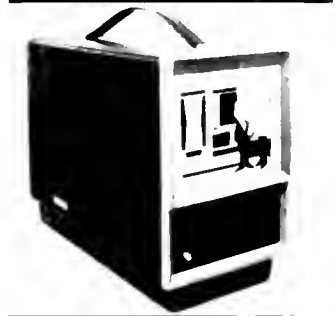
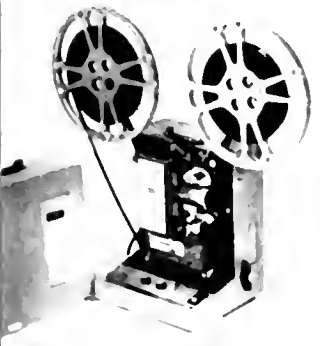
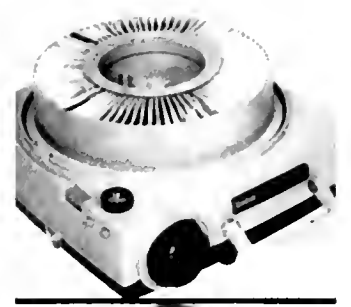


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### AudioVisual Equipment Trade Fair & Buyers Guide

-PAGE 58



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## BUSINESS SCREEN

*The Magazine of the Audiovisual Executive*  
*The Audiovisual Executive's Magazine*

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On This Month's Cover: a salute to the manufacturers of audiovisual projection equipment. The four pictorial columns bring representative models of (a) 16mm sound projectors; (b) 8mm sound projectors; (c) sound slidefilm projectors; and (d) the latest in filmstrip and slide equipment. See pages 58 to 66 for this useful buyer's guide.

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To build our “sample case” for use when the new projectors are ready, we will take on two assignments now, each involving three good slidefilms — and we will price them at our net cash costs, without overhead or profit. And obviously, with samples in prospect and awards to be won, the boys and I will knock ourselves out.

If you should be interested in looking further into this proposal, let me know and we'll get together.

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# Camera Eye

THE EDITORIAL VIEWPOINT

## SIGHT & SOUND AT THE CROSSROAD

**I**MPORTANT FORCES ARE AT WORK, influencing the course of sight/sound communication for the immediate future and perhaps for years ahead. The financial journals abound with prophecy on swiftly-advancing "communication" trends, stemming from electronic technology, satellite transmission and micro-circuitry. LIFE magazine (July 14) heralds the imagery at EXPO 67 as "A Film Revolution to Blitz Man's Mind" to suggest that "through images that assault the senses and expand the mind, explodes the world into a revolution in communications." NEWSWEEK (July 17) also covers EXPO with a feature section "The Point is Pictures," and tells other millions of readers that "Films are the stars of the Montreal fair and those at the most popular pavilions are light-years ahead of anything being shown anywhere else in the world."

How true is LIFE's accompanying essay (by Frank Kappler) which concludes that "all this blitizing of the mind is basically a softening-up operation which can become a basic part of the educative process. The mind blitzed is a mind burst open . . . If these kaleidoscopic images

and stereo sound tracks jar the young out of their posture of non-involvement — and they do — then we are more than halfway home."

The "fall-out" of sight/sound techniques used at EXPO 67 (nearly all of which were also used at the New York World's Fair, and Seattle, and Brussels) will depend on sober considerations of cost, of the necessity of fixed-installations visited by millionfold audiences. Few are likely to emulate the more than \$4 million expended to install and present another Labyrinth, for example, except at another exposition site. But multi-media techniques are already at work in university and high school auditorium installations, in government information centers and to an ever-increasing degree in the conference rooms of industry and advertising agencies.

An immediate point of reference is the recent gathering of those who sell audiovisual equipment to schools and industry: the dealers who comprise the basic membership of the National Audio-Visual Association. At the 28th annual convention and trade show of these manufacturer representatives, the theme of "The Challenge to Communicate" was keynoted by a most articulate spokesman of educational film production, Maurice Mitchell. Now the recently-appointed Chancellor of the University of Denver, he has headed both the film and publishing activities of Encyclopedia Britannica, Inc.

His eloquent challenges to much-needed work on soft-ware aspects of the teaching process is echoed in his recent comment in FORBES

magazine, terming the recent National C Register Company development of the mic-book process a most significant forward step. Within a two-inch square the entire Holy Bible can be capsulized for read-out on NCR equipment. Does the future lie in the Bell System Picturephone or with closed-circuit video? What are the implications of RCA, Westinghouse or Xerox innovations?

The answer at this point is resolved in a phrase: *the here is now. We are miles ahead hardware; miles behind in software.* Miniturization of sight/sound in the 8mm dimension will have meaning when sound film prints are available to use these on lighter, less-costly, flexible cartridge-loading tools. If the standard of 8mm prints for mass usage is not Super-8 by the time (or very, very soon) some very large makers of projector and many film laboratories will be greatly surprised.

Does the clue lie in this July report out of Europe — which reads as follows:

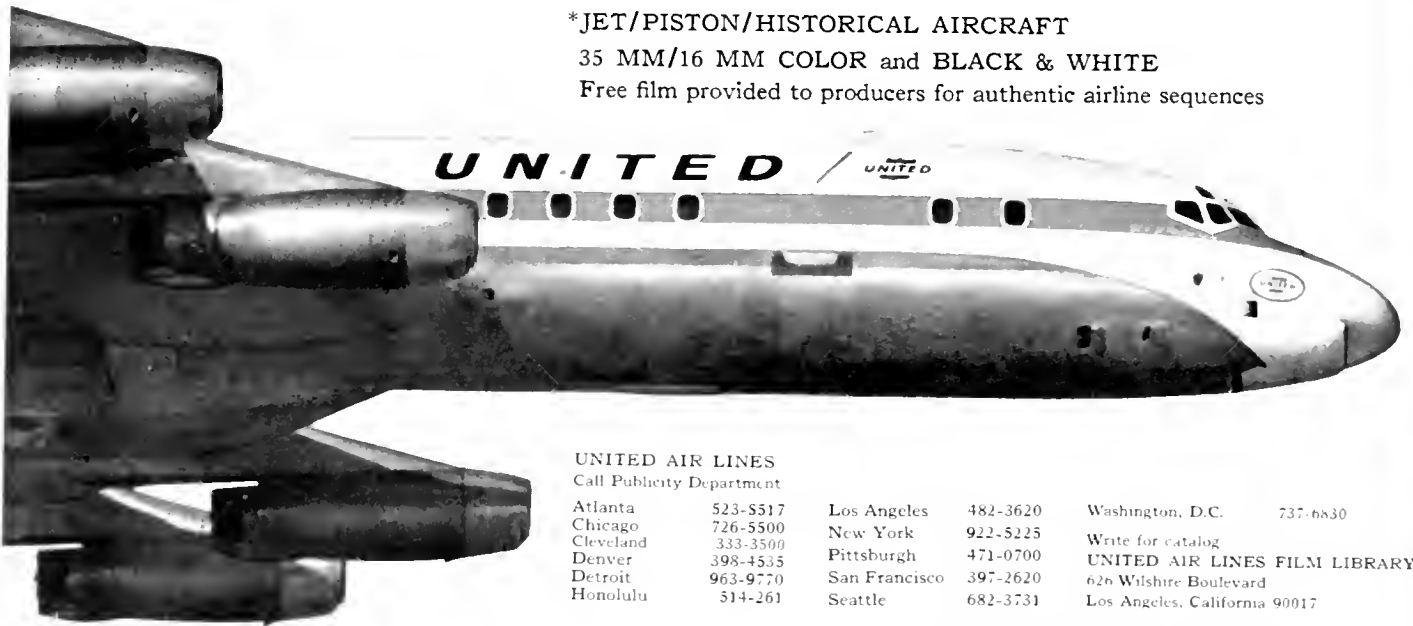
"A standard projection cartridge for audio-visual applications of Super-8 motion picture films has been developed in Europe by a committee of representatives from Agfa-Gevaert, Kino-Bauer, Leitz, and Zeiss-Ikon of West Germany; Bolex of Switzerland and Eumig of Austria. The results of this collaboration will be incorporated in projection standardization proposals which will be offered at a German standards meeting in Berlin and later at the International Standardization Organization conference in Moscow. Widespread adoption of Super-8 (CONTINUED ON THE FOLLOWING PAGE SIX)

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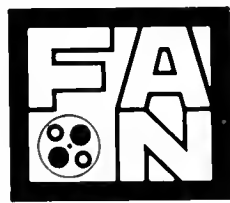
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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE FOR)  
*film as an education tool in Europe is expected to result from this enterprise."*

There was a second important address at the NAVA Convention to which we direct serious attention. Communications facilities consumed by Hubert Wilkie discussed and illustrated the trend toward ever-closer relationships between electronics technology and traditional sight and sound media.

The man who has helped design and install many of the largest *multi-media* auditoriums, meeting rooms and presentation centers for schools, industry and advertising, was an important prophet at this moment of decision. *What is happening at EXPO has already been put to work in many important places through Hubert Wilkie's collaboration with architects and other planners. New buildings are rising with his pre-planning suggestions already involved.*

But NAVA was not without a degree of imperfection and this highlights the key problem of the era: *basically a hardware exposition. NAVA presented too few ideas in software trends.* There were no important films exhibited to spur the imagination, either for education or for industry. NAVA dealer members need to bone up on that vital segment: nobody buys a projector or a videotape recorder to admire their mechanical innovations. *The picture's the thing!*

And if the temptation gets strong to *cheapen the image* to match the savings in print costs and projector economies, the opportunities for much wider dissemination of information will be greatly diminished. Creativity must not be "narrow-gauge" in concept; today's cinematographic equipment, color processes and film design and content concepts must be employed with even greater skill!

The *here is now*. There remain all the standard 16mm sound motion picture projectors, using brighter lamps (Marc-300) and their number still increases. There remain literally tens of thousands of 16mm sound prints in educational, industrial, government and religious film libraries, now moving out faster, cleaner and more efficiently thanks to electronic film inspection and automated methods of audience accounting and print control.

The *here is now*. There remain practically all of the nation's "hard-top" and drive-in cinemas accepting the *acceptable*, thoroughly professional and interesting sponsored short subjects.

The *here is now*. Commercial and educational television stations borrow and show the most interesting and colorful of these sponsored, factual films. The common denominator of acceptance is their *content* and *pictorial value*.

The *here is now*. The world of factual film production, both for education and industry, has a commonality of world relationship; a role to play in improving the lot of mankind through sight/sound training of the untrained and underdeveloped throughout the Earth. The spur of superb production techniques in Europe

(CONTINUED ON THE FOLLOWING PAGE 71)



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Or prints can be purchased for your permanent use (price \$100 including can, reel and shipping case) from Dun & Bradstreet, Inc. 99 Church Street, New York, N.Y. 10008

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Boston-Lite Dichroic Filter #5 shown on Colortran LQF-10 (Multi-Beam "1000").

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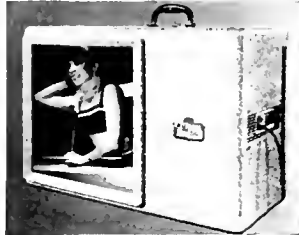


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National Medical Audiovisual Center in U.S. Library of Medicine  
☆ The U. S. Public Health Service has created a consolidated biomedical communications program, helping speed the transfer of research information to medical practitioners by merging the National Medical Audiovisual Center (formerly the Public Health Service Audiovisual Facility) into the National Library of Medicine. The move was effective July 1.

Commenting on the reorganization announced by Surgeon General William H. Stewart, Dr. Philip R. Lee, Assistant Secretary of Health, Education and Welfare for Scientific Affairs, said:

"This action will, in effect, create a national biomedical communications center which will provide a central resource for biomedical information in all forms — audiovisuals as well as traditional print materials. The reorganization resulted from growing concern about a time-lag in information exchange which impeded application of medical knowledge to health care."

Originating in Atlanta in 1942 as part of the Malaria Control in War Areas Program, the Audiovisual Unit later became a branch of the Communicable Disease Center where, in 1962, it was also designated the Public Health Service Audiovisual Facility. With its transfer to NLM on July 1, it was renamed the National Medical Audiovisual Center. It is the Service's focal point for production, acquisition and distribution of biomedical teaching films, television

productions, slide series and of audiovisual media.

Dr. James Lieberman, who continues as Chief of the Audiovisual Center, has been named an Associate Director of the National Library of Medicine by Martin Cummings, M. D., NLM Director. Dr. Lieberman is a career officer in the Public Health Service Commissioned Corps and the recipient of the PHS' Meritorious Service Medal for "leadership in the field of medical communication."

\* \* \*

**Albert Jacoby Elected President of the Visual Presentation Association**

☆ The National Visual Presentation Association, composed of individuals and firms interested in improving the use of audiovisual communication, has elected Albert Jacoby as its 1967-68 president.

Mr. Jacoby is manager of creative services for the Sperry and Hutchinson Company, at its New York City headquarters.

\* \* \*

**Kodak to Participate in 1968 HemisFair Exposition in Texas**

☆ The International Exposition HemisFair, to be held in 1968 in San Antonio, Texas, will have one of its major participants the Eastman Kodak Company, confirming Kodak's participation.

Gerald B. Zornow, the company vice-president for marketing, said: "An international company serving human progress, Eastman Kodak has been part of every world's fair since before the turn of the century. In continuing our tradition, it is a distinct pleasure to join with our many Kodak dealers and employees in Texas. We plan a welcome for the more than 10 million visitors." (CONTINUED ON THE NEXT PAGE)

## The operation was a success...but the patient died

You, too, can lose "patients" through some small detail... such as titles not up to the standard of the rest of your production... Guard against loss of clients by protecting your large investment in time and money by a very small investment in Knight titles.

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## right off the newsreel:

(CONTINUED FROM PAGE 10)  
seven million visitors expected at HemisFair 68."

The exposition will occupy a 92-acre site in a mid-San Antonio location and will be open from April 6 to October 6. After the fair, the 1968 Olympic Games begin in Mexico City on October 12.

### First Film Competition Held by Assn. of Industrial Advertisers

☆ The Association of Industrial Advertisers, meeting in Cleveland, Ohio June 26-28 for its annual convention, included a first "Industrial Film Festival" as part of that program and awarded the Aluminum Company of America's film, *Choices*, a first prize.

Under the auspices of the TF Club of Cleveland, the association gathered some 97 films for this first year of competition and narrowed that original entry list to eight pictures for submission to a "blue ribbon" panel of judges. These included the publisher of BUSINESS SCREEN; the editor of ADVERTISING & SALES PROMO-

TION (Bob Konikow); Peter D. Cranc, special events manager for S. C. Johnson & Son, Inc.; Marvin Gold, of Gerson, Howe & Johnson; Jack Lusk, account supervisor in Chicago for Modern Talking Picture Service, Inc.; and Ken Schwartz, manager of motion pictures and presentations, U. S. Steel Corporation, Pittsburgh.

The other seven honor award winners included *This is Rotomission*, sponsored by the Airborne Accessories Corp. and produced by Ralph Lopatin Productions; *Light for All*, sponsored by the Baltimore (Md.) Sunpapers; *The Use and Care of Twist Drills*, sponsored by the Cleveland Twist Drill Co. and produced by Wilding, Inc.; *Design for Skidding*, sponsored by Deere & Company and produced by Reid H. Ray Film Industries, Inc.; *Urethane Seamless Floor and Wall Coatings*, sponsored by Mobay Chemical Company and produced by Ellis Dungan Productions; *Transit Expressway*, sponsored by Westinghouse Electric Corp. and produced by Mode-Art Pictures, Inc.; and *The Pregnant Forest*, sponsored by the Weyerhaeuser Company and produced by the Communication Films Division of Walter Lando & Associates.

### \$500 Farm Film Professional Award to Wisconsin Film Team

☆ A team entry from the University of Wisconsin won the annual \$500 Professional Improvement Award given by the Farm Film Foundation to recent and outstanding films produced by college, university and extension film service organizations on behalf of American agriculture. The winning picture, *What's Happening to Our Landscape?*, was the work of cameraman Fritz Albert, editor Peter Baenziger, and narrator Keith Stamm.

The award was presented by Edith T. Bennett, executive vice-president of the Foundation at a dinner hosted by that group and the Foundation for American Agriculture during the annual meeting of the American Association of Agricultural College Editors held at the University of Nebraska on July 10.

Honorable mention certificates and checks for \$50 each were presented to Gustav Landen, of Cornell University, and to John Schmidt, of Ohio State.

The winning entries were selected by Dr. Landis Bennett, audiovisual chief at North Carolina State University; James E. Gibson of the National Archives, Wash-

ington, D. C. (former chief of the Motion Picture Service, U.S. Department of Agriculture); and Antony Adolphi, an account executive with the Fuller, Smith & Richardson advertising agency in Chicago. Adolphi formerly headed agricultural public relations at Chas. Pfaff & Co.

### Bell & Howell Announces a New Professional Equipment Division

☆ A new Professional Equipment Division, unifying marketing, product management and manufacturing functions related to Bell & Howell professional motion picture equipment has been announced by Everett F. Wagner, president of that company's Photo Products Group. The current sales structure remains unchanged.

### 11 College Scholarships Awarded by Da-Lite Screen Foundation

☆ The Da-Lite Screen Foundation, Inc., established in 1965 as a memorial to the founders of the 58-year-old projection screen company from which it derives its name, has awarded 11 scholarships to Indiana high school students.

A total of 35 boys and girls have now received college scholarships to schools of their choice.

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BEST OF EUROPE AND OTHER LANDS TO COMPETE FOR WORLD HONORS

## Lisbon Hosts the 8th International Industrial Film Festival

THE EIGHTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL, held under the auspices of the Council of Federations of Industries of Europe (CIFE), takes place in Lisbon, Portugal this year, from September 5-10. The 1967 national host is the Industrial Association of Portugal. In recent months it appeared that this event would be limited to the films of European member countries of CIFE but at presstime, the Editors of BUSINESS SCREEN have been informed that entries from the United States, Canada and Japan will be accepted.

In these pages we present the national entries of Britain, France, West Germany and the United States. They provide excellent perspective on what jurors and other selectors within these countries consider their best for this extremely competitive international event. Entries from the European countries are also the result of annual Industrial Film Competitions and recipients of national awards honors. U. S. entries are selected less formally by a special committee serving the National Association of Manufacturers through this country's Council on International Nontheatrical Events (CINE). It is CINE which clears the vast majority of all U.S. motion pictures submitted for international film festival competition each year.

### National Entry Limited to 15 Pictures

A maximum of 15 films can be submitted by each country and not more than four pictures may be entered in each of the seven festival categories. Films which have already been shown in international events organized under the auspices of CIFE or made two years before the date of each festival are excluded. Only 35mm and 16mm films are accepted and a maximum of 45 minutes of showing time is the preferred length. Each film is projected with the original sound track and accompanied at the Festival screenings by simultaneous translation in French, English and German.

Because 35mm or wider dimensions (70mm) are practically a European "standard" in Festival presentation, the 16mm film print suffers considerably in competition and in audience acceptance. At last year's Industrial Film Festival (in Venice, Italy) the largest theatre on the Lido was used for 35mm and 70mm

*Industrial exhibition halls near center of Lisbon will house the Eighth International Film Festival.*



International Festival entries will be screened in this modern theatre of the F.I.L. at Lisbon; 16mm entries were shown to jurors in less desirable screening rooms. An effort has been made by U.S. selectors and CINE to send prints in the larger dimension this year.

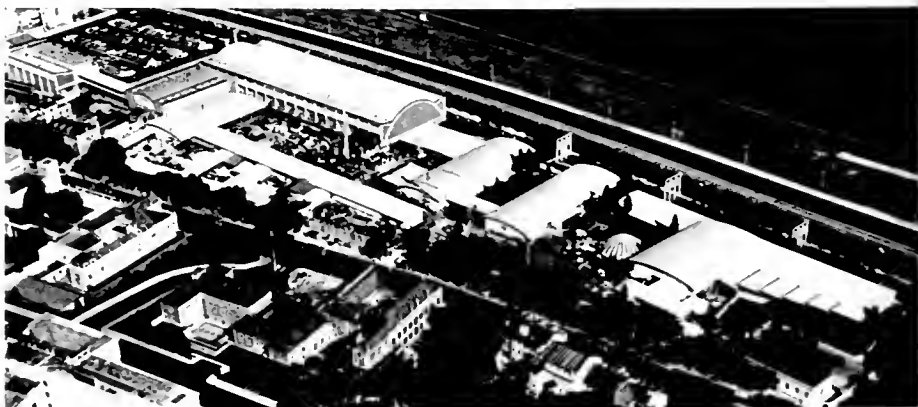
### How the International Jury Is Selected

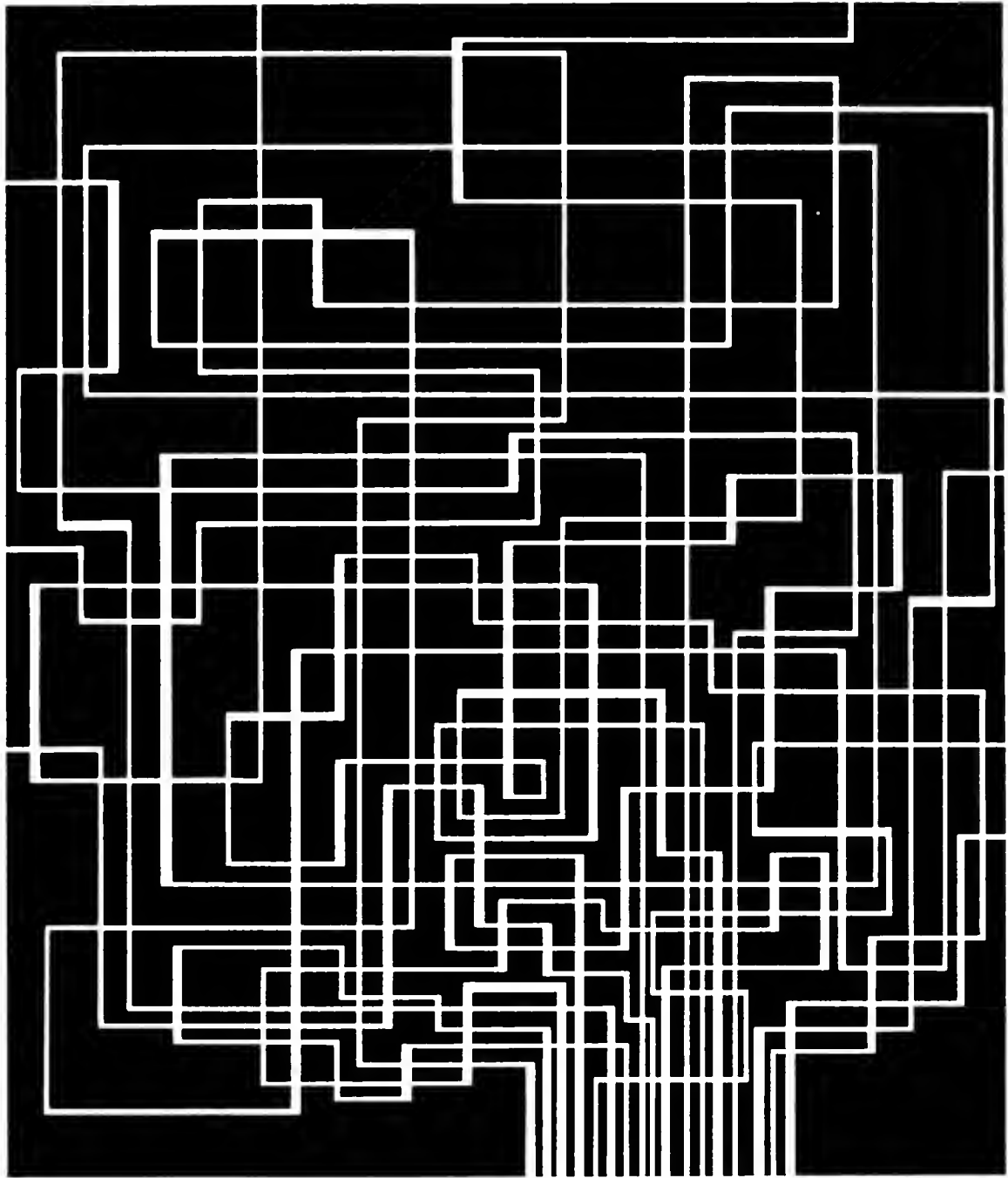
Films are judged by an international jury composed of a president and 28 members. These are organized into four jury groups of seven members each to review the seven festival categories. Each jury group elects its own president and these must represent four different countries. The organizing Federation (Portugal this year) retains the right to nominate five members of the jury and among these, to name the international jury president.

Members of these truly international juries have represented very knowledgeable leadership in industrial film sponsorship and use throughout Europe, including principals of various national industrial federations. Producers or their creative and technical staff members are specifically excluded from jury service. CIFE regulations provide that there will be two jurors from each participating country, one of whom will be qualified to judge technical films in Categories D, E, F, and G, and one substitute juror.

### U. S. Represented at Rouen and Venice

At two preceding international events (in Rouen, France in 1965 and at Venice, Italy in 1966, the publisher of BUSINESS SCREEN shared jury membership with such well-known U. S. representatives as John Flory, advisor on Non-theatrical Films to the Eastman Kodak Company, and Carl Lenz, president of Modern





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# The Eighth International Industrial Film Festival:

(CONTINUED FROM THE PRECEDING PAGE 14) Talking Picture Service, Inc. All are agreed that these events represent a formidable showcase of outstanding industrial motion pictures. There is no other event in the U. S. or abroad to compare with it.

It will be useful to those who contemplate future entry or wish to compare international standards for this kind of competition to once again review the official International Industrial Film Festival entry form details.

Primary questions asked are (a) what is the objective of the film? and (b) what audience is it aimed at?

Here is the way the categories are officially stated:

A. Films on industrial subjects of general interest (economic, social, technical, or scientific) and destined in the first place for the general public.



B. Films about industrial materials, projects, and products of special interest and which were made in the first place for the general public.

C. Films not having the same purpose as those under A and B but which contribute to the prestige of the industry and were originally made for the general public.

D. Films on special industrial materials, projects, or products intended in the first place for a specialized audience.

E. Films on principles and scientific research with industrial applications destined for specialized audiences (teaching institutions, etc.) rather than those belonging to categories A, B, C.

## "Best of Britain" Receive 1967 Industrial Film Awards

THE 1967 BRITISH INDUSTRIAL FILM AWARDS competition has honored 18 motion pictures of outstanding merit and from these 15 titles have been selected to represent Britain at the 8th International Industrial Film Festival in Lisbon, Portugal on September 5-10th.

Silver statuettes symbolic of the highest honor given these sponsored films were voted the winners by a competition jury made of members of the Executive Committee of the British Industrial and Scientific Association. The competition jury also included the chairmen or vice-chairmen of the seven preliminary evaluation juries. Ronnie E. Tritton, British Petroleum Co. Ltd., a vice-president of BISFA, was chairman of the jury.

### Diplomas and Merit Awards to 30 Others

The awards presentation was held in London on June 13-14 following their showing at the Shell Centre Theatre. Nine additional pictures were awarded diplomas and 21 other titles in the seven competition categories received awards of merit.

One of the Lisbon entries by Britain, *Algerian Pipeline*, received an additional important honor: the annual Export Award. This oil

"Exploring Chemistry" (see page 68) shows how youngsters can be stimulated to learn sciences.



"Revolutions for All", sponsored by Churchmans, uses humor to alleviate its solid sales content.

pipeline construction film (see description in listing data) was produced by Greenpark Productions (in association with the Film Producers Guild) for Constructors John Brown Limited.

The Short Films Group of Rank Advertising Films Limited, with three top prize winners of silver statuettes (also selected for Lisbon showings), was the "most honored" producer in this year's national competition.

### Industrial Film Correspondents' Awards

The Industrial Film Correspondents' Group, again making a contribution to the 1967 awards program, honored one individual and a sponsor organization. Miss Sarah Erulka was cited "as the director of the film which most imaginatively communicates its message." The film: *Something Nice to Eat*, sponsored by The Gas Council, was one of two top award winners for that sponsor.

The Correspondents also cited Pirelli Limited (Great Britain) "as the sponsor who has shown the greatest enterprise and imagination in achieving the planned distribution of *The Tortoise and the Hare*. The picture was a first prize winner in its category at the 7th Inter-

national Industrial Film Festival, held in Venice last year.

Here are the details on the British Industrial Film selections for Lisbon and on two additional statuette award winners in this year's competition:

### Category A: Business & Industrial Subjects

**The Rise of Parnassus Needy.** Sponsor: Barclay Bank Limited. Producer: Dick Taylor Cartoon Films Ltd. in association with Charles Barker & Sons Ltd.

A light-hearted cartoon "look" at the most important function of a banker — the lending of money. With a bank manager acting as commentator, we follow the unlikely career of Parnassus Needy. Purpose: to explain the basis on which banks lend money. Audience: general public.

\* \* \*

**The River Must Live.** Sponsor: Shell International Petroleum Co. Ltd. Producer: Shell Film Unit

A widely-useful study of river pollution in Europe (reviewed in BUSINESS SCREEN, #7, 1966 and how it can be overcome by the treatment of urban and industrial wastes. Makes good use of microphotography to show how minute organisms in a healthy river absorb waste and preserve balance of life. Purpose: to create an awareness of the problem of water pollution, which transcends national boundaries. Audience: government and other local officials concerned with water pollution and the general public.

\* \* \*

### Category B: Industrial Product Films

**Algerian Pipeline.** Sponsor: Constructors John Brown Limited. Producer: Greenpark Productions Ltd. in association with the Film Producers Guild Ltd.

The ever-increasing output of Algeria's Saharan oilfields demanded a new pipeline outlet to the Mediterranean. This film describes how CJB carried out this 500-mile project from the Sahara across the Atlas Mountains to the sea and all of the other installations (pump stations, terminals submarine loading lines and other ancillary works). It was the largest contract of its kind yet to be undertaken by a British contractor and of immense economic importance to Algeria. Purpose: to reflect the special experience of the contractor, not only in construction but in arranging finance and credit essential to a major turnkey project. Audience: all organisations concerned with engineering construction projects of this kind, including foreign governments. Also for other company representation and public audiences.

\* \* \*

### Category C: Industrial "Image" Films

**Something Nice to Eat.** Sponsor: The Gas Council. Production Consultants: Anthony Gilkison Assoc. Ltd.

The art of cookery has spread from France to many lands. In this film the practice of this art by both geniuses and the amateurs of the 20th century is presented in an imaginative setting. Purpose: to present luxurious cooking by experts so that ordinary people can realize that "The Art of Good Cookery" is by no means beyond them, with the infinite flexibility of the gas flame. Audience: general public, especially housewives.

\* \* \*

**The Engineers.** Sponsor: The Hawker Siddeley Group Limited. Producer: Athos Film Productions Ltd.

Pictures Hawker Siddeley on earth, in water and in the air — from an irrigation project in (CONTINUED ON THE FOLLOWING PAGE 68)



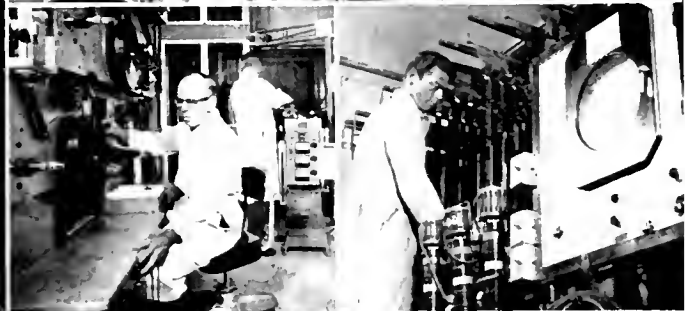
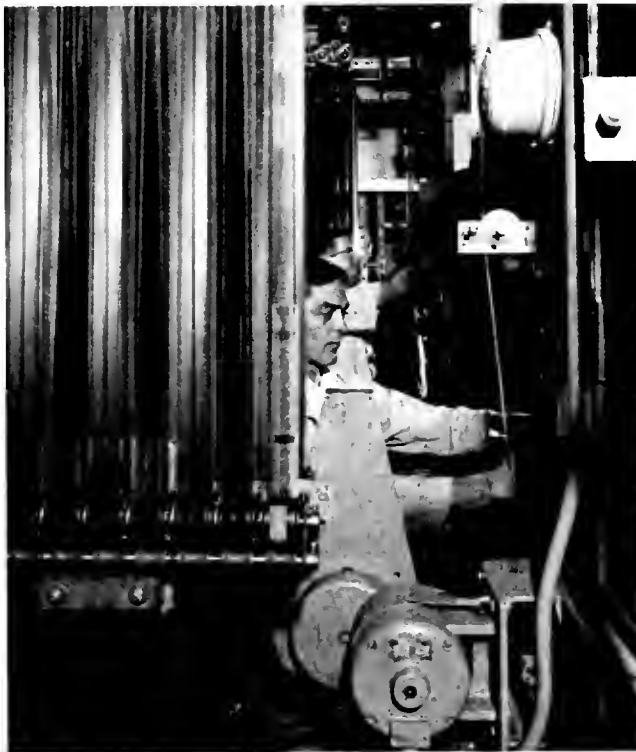
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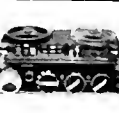
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# RENTALS

## FRANCE Selects Its Best Industrial Films of 1967

HERE ARE THE WINNERS of the French National Industrial Film Awards competition and that nation's entries for the Lisbon Festival which opens on September 5th:

### Category A: Business & Industrial Subjects

**While Waiting for Others** (En Attendant D'Autres). Sponsored and produced by Concorde Europe Films.

**Once Upon a Time** (Il Etait Une Fois). Sponsored and produced by S.N.C.F. (Section Centrale Cinema) and Les Analyses Cinematographiques.

**Nature Rediscovered** (La Nature Retrouvee). Sponsor: Bureau d'Etudes & De Realisations Urbaines. Producer: Films Artistiques & Techniques.

**Island of Steel** (L'île d'Acier). Sponsor: Esso-Standard (Service Information). Producer: Cinetext.

### Category B: Industrial Products

**Architecture of Light** (Architecture de Lumiere). Sponsor: Cie de Saint Gobain. Producer: Les Analyses Cinematographiques.

### Category C: Industrial "Image" Films

**Beghin — Group Dynamics** (Beghin — Dynamique d'n Groupe). Sponsor: Ste Beghin. Producer: Les Analyses Cinematographiques.

"Osiris", a film on atomic energy won the top award in Category D for Films Roger Leenhardt.



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"Il Etait Une Fois" was sponsored and produced by S.N.C.F. and Les Analyses Cinematographiques, of Paris; it won Category A honor.

**Mountain Flights** (Vols en Montagne). Sponsor: Ste Francaise des Petroles BP. Producer: Cinecim.

### Category D: Technical Information Films

**Long Distance Gas** (La Gaz au Long Cours). Sponsor: Gaz de France. Producer: Son Lumiere.

**Osiris** (Egyptian Diety). Sponsor: Commissariat a l'Energie Atomique.

**Route Over the Atlantic** (Une Route Sur L'Atlantique). Sponsor: Enterprise Campenon Bard. Producer: Europimages Sa.

**Overhead Crane Operators** (Les Grutiers de l'Air). Sponsor: Sud Aviation. Producer: Objectifs.

### Category E: Industrial Research Subjects

**In the Heart of Steel** (Au Cœur de L'Acier). Sponsor: Ste Francaise d'Electrophysique. Producer: Guifrance Films.

**Cryogenics** (Cryogenie). Sponsor: Ste L'Industrie Liquide. Producer: Les Films Caravelle.

**A Four-Current Machine** (Une Machine Pour 4 Courants). Sponsored and produced by S.N.C.F. (Section Centrale Cinema). See page

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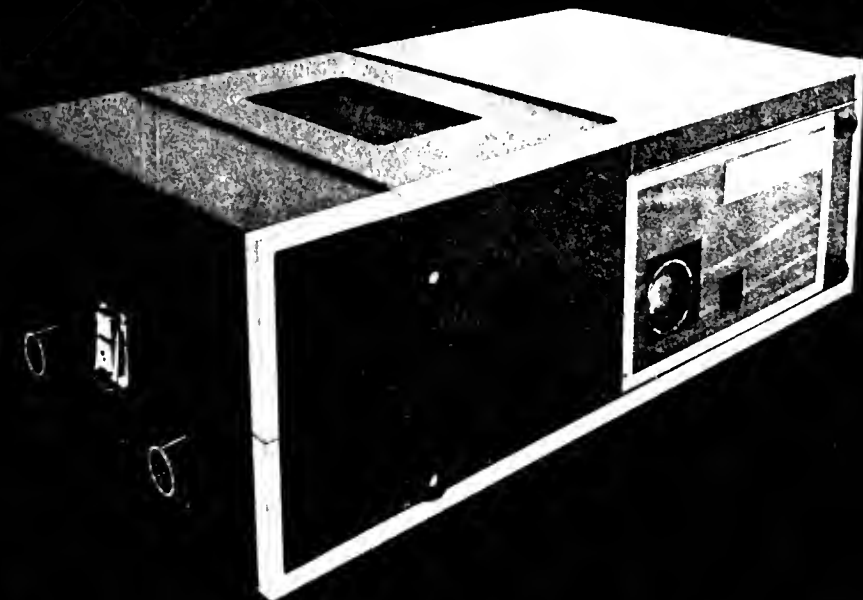
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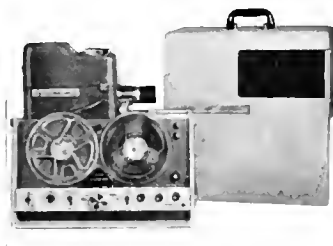
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### BEST FRENCH INDUSTRIAL FILMS:

(CONTINUED FROM THE PRECEDING PAGE 18)

**Radioagronomy (La Radioagronomie).** Sponsor: Commissariat a L'Energie Atomique. Producer: Anafilms.

\* \* \*

**Category F: Manpower Training Films**

**Computer Unit 908 (Unite de Gestion 908).** Sponsor: Regie Francaise de Cinema. Producer: Henri Poland.

\* \* \*

**Category G: Safety Education & Health Films**

**Cancer-Research and Therapeutics in Villajuif (Le Cancer-Recherches et Therapeutiques—Villajuif.** Sponsor: Association Pour le Developpement de la Recherche Sur le Cancer de Villajuif. Producer: Films Artistiques & Techniques.

**No Danger (Pas de Risque).** Sponsor: Commission Audio-Visuelle de Securite des Charbonnages de France. Producer: Son et Lumiere.

**Time Returned (Le Temps Redonne).** Sponsor: Caisse Regionale de Securite Sociale de Paris. Producer: La Grande Ourse SA.

\* \* \*

### ENTRIES FROM WEST GERMANY

**Category A: Business & Industrial Subjects**

**Resonanzen.** Sponsor: AEG-Telefunken. Producer: DIDO-Film.

**Taler, Taler, Du Musst Wandern.** Sponsor: Bundesverband des Privaten Bankgewerbes. Producer: UFA.

**Umwandlung.** Sponsor: Siemens AG. Producer: Hower-Film.

\* \* \*

**Category B: Films on Industrial Products**

**N — Portrait Eines Elements.** Sponsor: Ruhr-Stickstoff. Producer: DIDO-Film.

**Kleben.** Sponsor: Henkel & Cie. Producer: Pahl-Film.

**Stahlfahrt.** Sponsor: Stahlwerke Sudwestfalen. Producer: Ewald-Film.

\* \* \*

**Category C: Industrial "Image" Films**

**Unsichtbare Kohle.** Sponsor: Unternehmensverband Ruhrbergau. Producer: Neue Filmproduktion.

**Erdgas.** Sponsor: Thyssengas AG. Producer: Franck Film.

**Zum Beispiel Frankfurt.** Sponsor: Siemens AG. Producer: GBF.

\* \* \*

**Category D: Technical Information Films**

**Transall C 160.** Sponsor: Vereinigte Flugtechnische Werke. Producer: Porta-Film.

**Von Pfeiler Zu Pfeiler.** Sponsor: Dyckerhoff & Widman. Producer: Arnold & Richter.

\* \* \*

**Category E: Industrial Research**

**Entwicklungsauftrag NR at 113.** Sponsor: Friedrich Uhde GmbH. Producer: DIDO-Film.

**Diabetes.** Sponsor: Farbwerke Hoechst. Producer: LEONARIS-Film, Boeblingen.

**Sicherheit.** Sponsor: Daimler-Benz AG. Producer: Cinecontact-Film.

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**Category F: Manpower Training Films**

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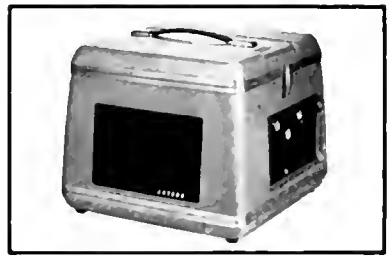


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MOTION PICTURES  
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## Trends in the BUSINESS of Audiovisuals

### 7th Skyport Cinema Opened by Modern at Seattle Air Terminal

☆ The opening of another airport theatre by Modern Talking Picture Service, Inc. has extended the network of these "Skyport Cinema" installations in terminal waiting rooms of large metropolitan cities to seven. Latest of the "free movie" lounges is at the Seattle-Tacoma International Airport. This busy terminal is the take-off site for many Far East air travelers.

Modern's Cincinnati "Skyport Theatre" (first of these installations) has been moved to the front waiting area at the Kenton County Airport, a far more active site. The company recently closed down its Eastern Air Lines' terminal showcase at Kennedy International in the New York area during building alterations.

Sponsored motion pictures most suitable to affluent and active air travelers are projected on special rear-screen installations to comfortable lounge areas. They have not only proven a real boon to waiting passengers but are very well-attended during the day and evening hours of showing. A large percentage of business travelers have been counted among these Skyport Cinema audiences.

### Major Big City TV Stations Showing Sponsored Film Titles

☆ The myth that larger TV stations in the major markets will not use sponsored informational films has been exploded again by a recent report from Sterling Movies, Inc.

In the year ending March 31, 1967, Sterling Movies reports 147 completed telecasts of sponsored informational films on New York City's seven VHF stations, many more on the city's two UHF outlets. There are six million sets in the area.

Typical titles and sponsors appearing on the New York stations were: WOR, *Design for Dreaming* (Celanese Corp.); WNBC, *Sealed in Glass* (Glass Container Manufacturers Institute); WPIX, *Coffee House Rendezvous* (Coffee Information Service); WNBT, *Wind of Change*, (Douglas Aircraft); WNEW, *The Shareowner* (New York Stock Exchange).

Sterling Movies TV Department head, Ophelia Brussaly, attributes the uptrend to "more sophisticated, audience-minded film product from sponsors. If content has

valid audience appeal, big city stations not only schedule films but promote use through local media."

\* \* \*

### Nat'l Confectioners Association Awards Film Scripts to Wilding

☆ The Public Relations Committee of the National Confectioner's Association has approved three five-minute motion pictures. The action was taken during the recent annual meeting of the Association in Chicago and creative script work has been awarded to Wilding, Inc.

The films cover such themes as *How to Lose Weight by Eating Candy*; *How to Drive Safely and Fight Fatigue*; and *How to Relieve Tension With a Candy Break*. They will show in schools, to community groups, etc.

In February, 1966, NCA began distribution of an earlier film, *Wonderful World of Candy*. This 14½-minute sound-film was shown through libraries of Modern Talking Picture Service, Inc. to nearly eight million viewers in slightly more than one year of distribution. The new five-minute films will "back up" the longer picture, according to NCR Public Relations Committee chairman Tico Bonomo, and will be shown concurrently.

Robert L. Richards, president of the Association, told the delegates that "with the phenomenal success of *Wonderful World of Candy* — which we fully expect to continue to serve audiences for many more years — we are convinced that the film medium is one of the best vehicles to tell the positive story of our product to the American public."



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**SIGHT & SOUND**

**SMPTE's 1967 Progress Medal**

**Awarded to Gordon A. Chambers**  
☆ Gordon A. Chambers, director of engineering services at the Eastman Kodak Company, will be the recipient of the 1967 Progress Medal Award presented annually by the Society of Motion Picture and Television Engineers. SMPTE president G. Carleton Hunt will present the gold medal during special ceremonies at the Society's 102nd Semiannual Technical Conference in Chicago, Monday, September 18.

The Progress medal is given in recognition of inventions, research or development which, in the opinion of the Society, "has resulted in a significant advance in the development of motion picture or television technology." Chambers' many contributions cover the period from 1921 when he was first employed as an assistant physicist in the Kodak Research Laboratories, through 1926 when he began fulltime work and assisted in the early development of the science of sensitometry and its application to sound on motion pictures and in quality control of sound motion picture film processing.

In April, 1929, when he was transferred to the West Coast Division of Kodak's Motion Picture Film Department, in Hollywood, Chambers assisted in experimentation and development of special films for sound recording; training of studio engineers in sensitometry, densitometry and processing control. He supervised the installation of Eastman Model II-B sensitometers in each Hollywood motion picture film processing laboratory and a system for calibration of standardized light sources for these then-new instruments. Also, he personally supervised the introduction of the Capstaff densitometer and its use in the motion picture industry.

Long active in affairs of the Society, he was appointed director of engineering services at Kodak's Rochester headquarters on February 1, 1965. He retires from that company's service shortly, after 41 years of continuous and fruitful service to his company. •

**Jack Birns on 10-Week Tour of Far Eastern Producers, Dealers**

Currently touring the Orient and visiting motion picture producers and equipment dealers in Japan, Hong Kong, Formosa, Vietnam, and Australia, Jack

Birns, president of Birns & Sayer, Inc. of Hollywood has returned to familiar lands.

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**OKAY FOR SOUND!** Years ago, all sound recording for motion pictures, on location or in the studio, was made directly on film. Later, magnetic recording came into its own— $\frac{1}{4}$ " tape, 16MM and 35MM magnetic film. Early  $\frac{1}{4}$ " magnetic recorders were a problem because they were always in and out of "sync". Perforated magnetic film was by far the best, but these recorders were expensive, heavy, and bulky. Today, with lightweight equipment and improved synchronization techniques, the  $\frac{1}{4}$ " tape recorder is used extensively and effectively for location recording.

Any recorder that can record two tracks can be modified for sync recording. A small amount of the 60 cycle AC can be fed into the second or B recording channel. (CAUTION—Only a qualified electronic technician should make this modification.) The second head will then record a sync pulse that later will be scanned in the rerecording process. A synchronous camera motor must be used and powered by the AC source.

It is recommended that dialogue be recorded at 15" or 7 $\frac{1}{2}$ " per second. The recorder and camera should run at least five seconds before clap sticks are used. This allows sufficient sync pulse to be recorded enabling the playback unit to "lock in" on the sync signal. It is recommended that 1 $\frac{1}{2}$  mil tape of the "low print" variety be used. The base can be polyester, Mylar, or acetate. If 16MM or 35MM magnetic film is used, it is advantageous to use full coat rather than edit stripe. All tape, new or used, should be bulk erased before recording. Never depend on any erasing mechanism on any recorder. Record and playback heads should be kept clean. Magnetic heads can be easily magnetized, so make sure that you keep screw drivers, pliers, etc. away from the heads. Heads should be demagnetized regularly. You would be surprised at the amount of noise and distortion that can be introduced by a slightly magnetized record head.

Microphone placement is an art in itself. The only suggestion that can be made here is to place the microphone in relationship to the picture on the screen. For example: the microphone in a long-shot must be farther away than in a close-up so the resulting sound is properly related to the picture. Neck microphones, so often used today, will not fulfill this requirement. A microphone on a boom is preferred. Good microphones with a unidirectional or cardioid pattern are recommended for dialogue recording. Always make sure that the microphone is correctly impedance matched to the recorder input. In narration recording or close microphone placement, avoid placement directly in front of the mouth. This tends to increase breathy sounds and sibilants. It is not always possible

to make a perfect recording because of acoustics encountered on location, but careful choice of microphone and position can be a tremendous help.

It is essential that the recording engineer hear all of the sound with the correct frequency response that is being recorded. An average set of earphones is not adequate. They should be the best available. Make sure they also have the correct impedance match to the recorder monitor circuit.

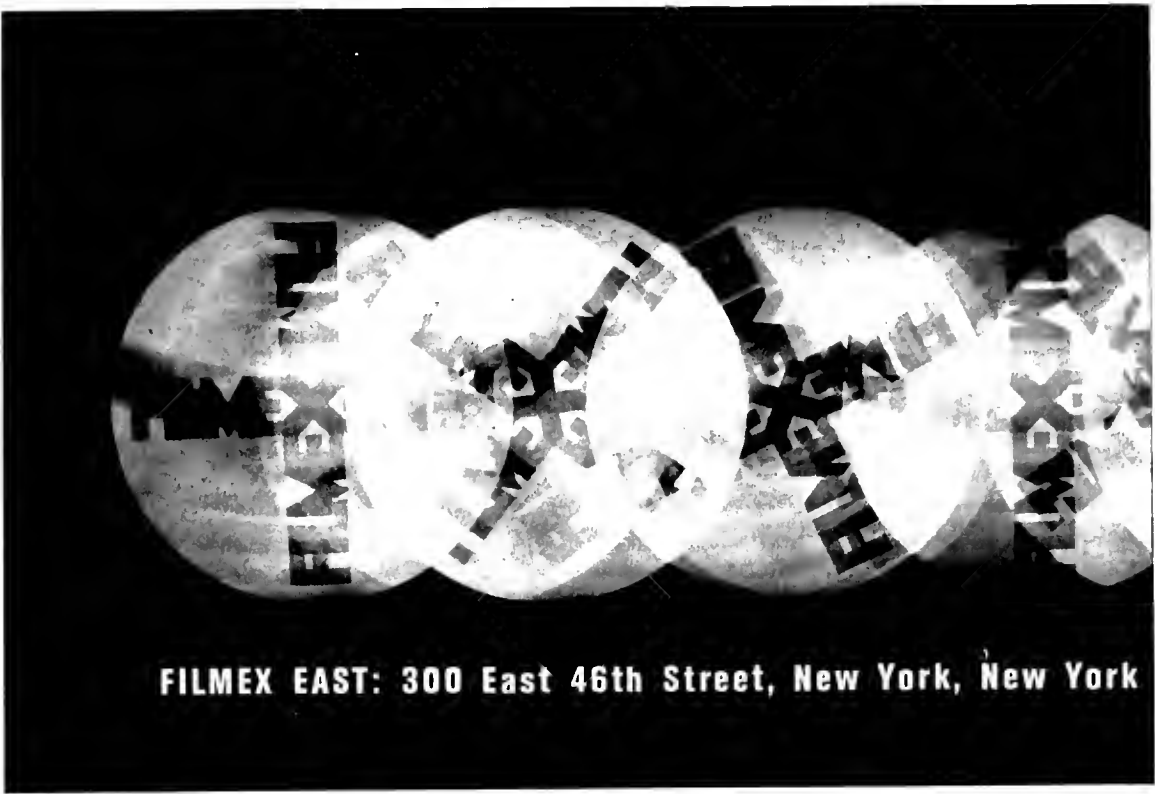
All recorders have volume indicators. The VU meter, often used in radio applications, incorporates a slow acting needle that indicates an average of the sound. A VI meter gives rapid needle indication and is preferred. Neon bulbs or oscilloscopes are instantaneous in action and are extremely accurate, but more difficult to use. The recordist should know what kind of volume indicator he is working with, and he must learn how to evaluate its reactions to continuous tones and short bursts of audio. Continuous tone is often used in the beginning of a take to indicate the maximum level. Unfortunately, many times the program material has no relationship whatever to this reference tone.

After location recording, normal procedure is to have a sound studio rerecord the original sound. Always furnish good logs indicating footage and program material to be rerecorded. The studio rerecording is usually done on 16MM or 35MM magnetic film. These perforated films can be cut in absolute synchronization with the picture film. The original recording is usually put away for protection. If the location recording was made on perforated film, normal procedure would be to edge number both the original and rerecorded film. Now you can cut the rerecorded film as you would a daily, and later match the original by edge numbers that will be used in the "mix". In a good studio there is practically no loss in the rerecording step, so many editors mix from the rerecorded film and file the original for protection. When editing magnetic material, make sure your magnetic reader is operating properly. There have been occasions where defective reader amplifiers have fed a spurious signal back to the pickup head and ruined a beautiful recording. Splices can be made with Mylar splicing tape or on a standard film splicer. If a good splicer is used, and the splicing blades and the scissors used in cutting are demagnetized, it is not necessary to bloop magnetic splices.

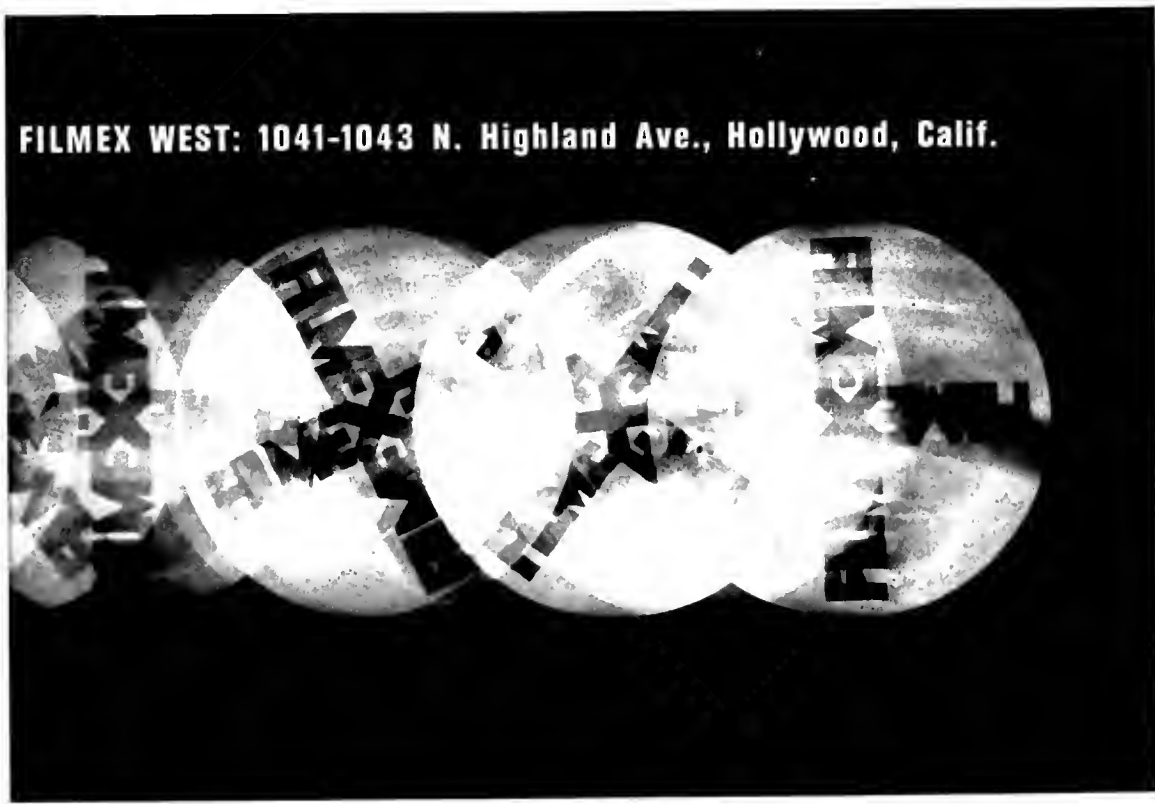
After cutting the dialogue tracks, sound effect tracks, music tracks, we move to the sound studio for a "mix". The mix and the transfer to optical film will be taken up in Article 7 of the Series.

*Byron*

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**SCREEN EXECUTIVE**

**Stewart Wolfe Heads Advertising and PR at DeLuxe/General Labs**

☆ Stewart J. Wolfe has been appointed director of advertising and public relations for DeLuxe Laboratories, Inc. and that company's General Film Laboratories' division. According to Neal Keehn, vice-president sales, who announced the appointment, Wolfe's responsibilities also include promotion.

The new DeLuxe/General executive has broad managerial experience. He has been associated with Parke, Davis & Company and American Motors Corporation in public relations and company publication posts and was, more recently, in the Lincoln-Mercury Division of the Ford Motor Company. He has also served as national recognition, promotion coordinator and marketing manager for the Palace Corporation, a Michigan mobile home manufacturer.

Wolfe is a former editor of *Communication Central*, published by The Jam Handy Organization for Chevrolet Motor Division dealership management. His experience includes radio broadcast programming, service with the United Press and various newspaper posts.

An electrical engineering graduate of Purdue University, the new ad/p.r. exec has been active in many professional organizations.



Stewart Wolfe: joins field.

serving as president of the International Council of Industrial Editors. He is a member of Sigma Delta Chi and the Public Relations Society of America.

\* \* \*

**Audio Elects Nicklos Cancilla and Stephen Rothfeld Vice-President**

☆ Audio Productions, Inc., of New York and Los Angeles, has elected two vice presidents, it has been announced by Peter Mooney, president.

Nicklos J. Cancilla, elected vice-president, joined Audio in 1944. He has been serving as animation supervisor for the firm.

Stephen Rothfeld, also elected a vice-president—TV Administration, joined Audio in 1961. He had been in charge of management of the firm's TV operations.

\* \* \*

**William Self Named Chairman of 8th Int'l Broadcasting Awards**

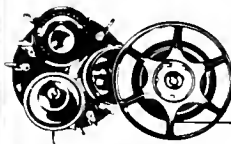
☆ The 8th annual International Broadcasting Awards, sponsored by the Hollywood Radio and Television Society, has a new general chairman. William Self, executive vice-president of 20th Century Fox Television, will hold that post as the Society prepares for its 1967 television and radio commercial competition.

Commercials broadcast during 1967 are eligible; entry lists will close on December 8, 1967. Trophies will be presented in 19 television and radio categories at the traditional awards dinner (March 12, 1968). Herminio Traviesas is president of the Society; he is vice-president and broadcast director of Batten, Barton, Durstine & Osborn ad agency, in Los Angeles. For entry details address: Hollywood Radio and Television Society, 1717 North Highland Avenue, Hollywood, Calif. 90028.

EXECUTIVE NEWS ON PAGE 30



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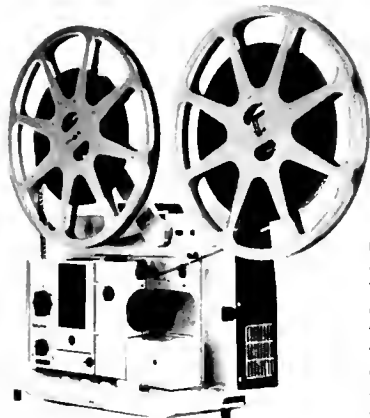
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You get both optical and magnetic sound reproduction, plus magnetic recording (even sound-on-sound). Sepa-

## GREEN EXECUTIVE

### Dennis Knife Now Exec Producer in Wolper Industrial Film Unit

☆ Dennis H. Knife has been appointed executive producer for the Industrial Film Division of Wolper Productions. Mel London, vice-president of the Wolper film unit, announced the appointment last month.

Knife was formerly a producer-director at Wilding, Inc. and previously had been with "Candid Camera" as an editor responsible for the creation of musical specialties. His Wilding credits include *Light*, a GE film; *Ideas*, for Sylvania; *The Auto USA*; *Green On the Land* (Deere & Company); and *Story Behind a Name*, for Sinclair.

\* \* \*

### Filmex Inc. Names Joseph Tinney Exec. Vice-President for Projects

☆ Joseph L. Tinney has joined Filmex, Inc., New York, as executive vice-president/projects. Previously he had been manager of commercial production for five



Filmex exec v.p.: Joseph Tinney years for the Colgate-Palmolive Company.

In disclosing his future plans for the expansion of the company, president Robert Bergmann stated:

"Mr. Tinney's arrival at Filmex is a giant step toward the achievement of our ultimate goals of development. He is responsible for the establishment of new approaches to commercial production as well as the creation of television programming."

\* \* \*

### Directors Group Names King To Head Business Films Unit

☆ Ben Gradus has announced the appointment of Walter King as managing director of his Films for Business, Industry and Government Unit at Directors Group, Inc., New York.

Mr. King was most recently



Ian Latimer, head of the Sho Films Group (within the Advertising Films Division) of the Rank Organization, England, was a recent and welcomed visitor to the United States, enroute to Expo 67 at Montreal where his company' film "Rulers of the Elements" is featured screen attraction of the Canadian Steel Companies Pavilion.

Vice President in charge of the Edward H. Weiss advertising agency's New York branch, and Account Supervisor. He is a veteran executive producer and director, with long experience in films, TV and radio.

\* \* \*

### Gene Carr Now Production V.P. at Calvin-DeFrenes, Philadelphia

☆ Gene A. Carr, well-known to factual film producers and users as the "m.c." and host at the annual Calvin Workshops in Kansas City, has been named vice-president for production of Calvin-DeFrenes Corporation, in Philadelphia. Stephen A. Ciechon, president of the eastern Calvin affiliate concern, confirmed the appointment.

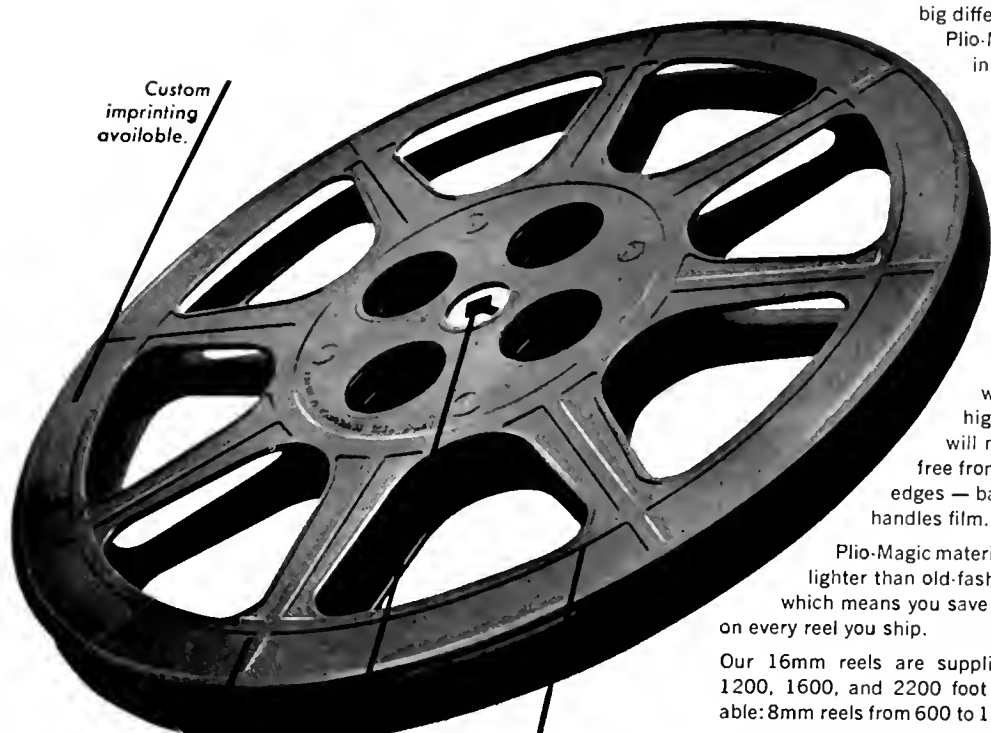
At Kansas City, Carr's actual position was that of a Calvin Senior Producer. His background covers 27 years of experience in communications' media. For the past 15 years he has been exclusively engaged in the planning, writing and direction of factual motion pictures, both as an independent producer and as a Calvin staff member.

\* \* \*

### Warren Hart Joins Jam Handy's Motion Picture Planning Staff

☆ Warren Hart has joined The Jam Handy Organization as a member of that company's motion picture planning staff. His appointment was announced by Everett Schafer, senior vice-president in charge of Jam Handy planning and programming at headquarters.

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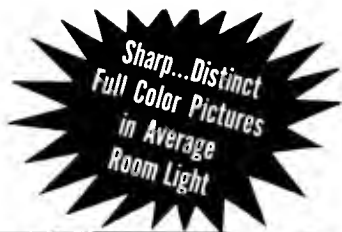
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## Leading Ladies: Stars of Industry Events

American Women in Radio & TV Elect Susan Wayne, Calla Fricke  
☆ Two women active in the sponsored film field were among the officers recently elected by American Women in Radio and Television, a national association with headquarters in New York.

Susan Wayne, president of Gotham Film Productions, Inc., was elected first vice-president of AWRT, and Calla Fricke, director of client service, Modern Talking Picture Service, was re-elected treasurer.

Other officers, elected at the annual meeting, June 19 at the Advertising Club of New York,



New AWRT officers (l to r): Susan Wayne, first vice-president; Barbara Greenberg, president; and Calla Fricke, who was re-elected treasurer.

were: Barbara Greenberg, East Coast representative of TV Guide, president; May M. Dowell, director of special projects, CBS News, second vice-president; Katherine O'Connor, staff assistant—press relations, U.S. Steel Corporation, corresponding secretary; and Marjorie Bassett, manager of Radio and TV, British Travel Association, recording secretary.

\* \* \*

### Los Angeles Advertising Women Honor Feminine Film Producers

☆ The annual "Lulu" awards given by the Los Angeles Advertising Women's group at their 21st annual Achievement Awards cere-

monies in that city on May 10 were shared by several of the film industry's active women producers.

Receiving golden "Lulu" trophies in the Television and Film category of this competition among western ad women were Betty Jane Williams, of the Lockheed-California Company, for her public service motion picture *T. Catch a Shadow*, prepared for the U.S. Navy by that Burbank company; Ann Deming, of Pictures for Business (Los Angeles), for a sound slidefilm sponsored by the Towel Saver Corporation; and Norma Fulcher, Carson/Roberts, Inc. ad agency, for a business film sponsored by Vassarette.

Certificate of Merit winners included Florence H. Fowler, of Vista Productions (San Francisco) for her public service film sponsored by Mills College; Fran Harris Tuchman, of Harris-Tuchman Productions, for a StarKis Tuna sound slidefilm; and Betty Hopkins, United Way, Inc., for a sound slidefilm aimed at volunteer recruitment.

\* \* \*

### Jackie Rivett Becomes Director at the Niles Studio in Chicago

☆ Joining the growing list of women active in leading roles within the factual film industry is Jackie Rivett, recently named a director at the Fred A. Niles Communications Centers, Inc. She joined the Niles' studios three years ago as an assistant director.

According to Fred Niles, president of the firm, Miss Rivett will now become part of the TV creative group at the studio in Chicago, where she will concentrate on television commercial work. "With more than 60 per cent of all commercial television advertising aimed at women, we think it's time to meet that challenge," Niles commented in announcing the appointment.

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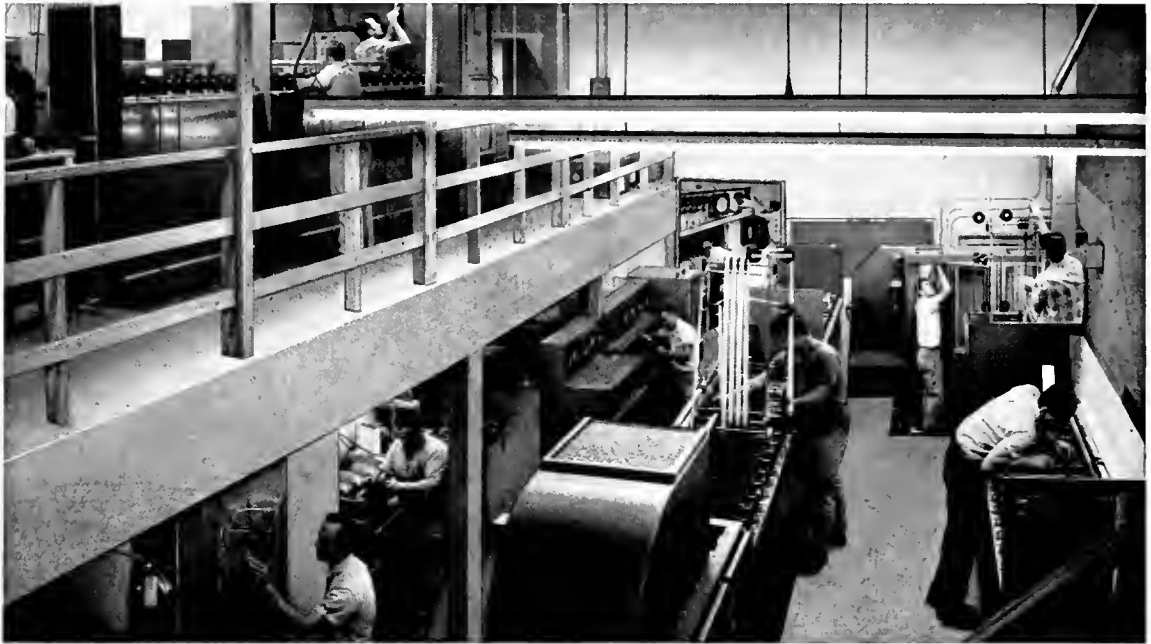


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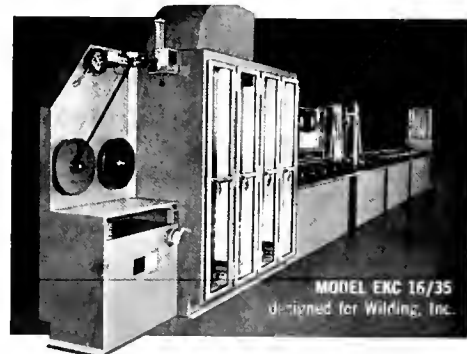
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# 15 U. S. Films to Compete for World Honors at Lisbon Festival

Entries Selected by CINE and the National Association of Manufacturers

**T**HE OFFICIAL UNITED STATES ENTRIES for the Eighth International Industrial Film Festival at Lisbon next month were these 15 outstanding films, selected by a joint committee of the National Association of Manufacturers and the Council on International Nontheatrical Events.

The U. S. will submit films in all seven official festival categories and at least four of these titles will be presented in the preferred 35mm dimension. Here are the pictures which compete for the U.S. at Lisbon:

## Category A: Industrial Films of General Interest (economic, social, technical or scientific)

**Imagination 10.** Sponsor: Champion Papers, Inc. Producer: Morton Goldsholl Design Associates. Pays tribute to railroading in America, presenting a vivid diary of freight and passenger trains; the work and life of people who run them; a panorama of the U.S. scene.

**Small Miracle.** Sponsor: IBM Corporation. Producer: Henry Strauss Productions, Inc. In an imaginative portrait of world around us, the film describes man's unending search for knowledge to help place modern technology in historic and philosophic perspective.

**A Touch of Diamonds.** Sponsor: The Norton Company. Producer: Bay State Film Productions.

The extraction and careful sorting of industrial diamonds taken from the Kimberly Mines in Africa begins the processes of manufacture of grinding wheels at Norton plants where research and technical skills are highlighted.

## Category B: Industrial Materials and Products

**Kids and Cookies.** Sponsor: National Biscuit Company. Producer: Audio Productions, Inc.

Candid and delightful visual studies of the reactions of young children on a tour of this baker's manufacturing lines are accompanied by their spontaneous comments.

**The Growing Edge.** Sponsor: International Minerals & Chemical Corp. Producer: Empire Photosound Incorporated.

The scientist's quest to help create a more bountiful earth is related with startling camera techniques, employing time-lapse photography, lens adaptations and color effects as sequences move from the atom to modern fields and gardens. The growth sciences: at the edge of discovery.

**Custom.** Sponsor: E. T. Barwick Mills, Inc. Producer: Kahana Film Productions.

Manufacture of custom carpeting is pictured, from dye-mix and dyeing, hand-weaving of the individual design by a single craftsman through hand-finishing processes (tacking, glueing, combing, sculpturing and edging).

## Category C: Institutional & Corporate Identity

**Discover America.** Sponsor: United Air Lines. Producer: Reid H. Ray Film Industries, Inc.

The American scene filmed entirely from the helicopter is accompanied by an original music score by Igor Stravinsky. Commentary by Burgess Meredith as the camera covers 25 states and 51 important areas from coast-to-coast and Hawaii.

**My Garden Japan.** Sponsor: International Minerals & Chemical Corporation. Producer: Empire Photosound Incorporated.

The bond of nature so characteristic of the Japanese people is exemplified in their traditional art and culture, especially within the beautiful gardens of Japan. A visual tribute to this esthetic and philosophical approach to life which was selected for showing in the United Nations Pavilion at EXPO 67 this year.

## Category D: Special Industrial Materials

**Atomic Power Today: Service With Safety.** Sponsor: Atomic Industrial Forum and the U.S. Atomic Energy Commission. Producer: Seneca Productions, Inc.

The economical cost, dependability and safety aspects of atomic power are compared with that of water power and from fossil fuels. The building of an atomic power plant is followed by scenes of other utility installations.

**The Designer.** Sponsor: Machine Design Magazine. Producer: Pelican Motion Pictures.

The work of the industrial design engineer is carried from consumer products, heavy machinery to supersonic aircraft. The narrator discusses the problem of the information explosion in modern technology, worldwide, and the steps being taken to help engineers and educational institutions to keep up with developments.

## Category E: Scientific Principles & Research

**The World's Most Modern Plate Mill.** Sponsor: Bethlehem Steel Corporation. Producer: Mode-Art Pictures, Inc.

Following sequences of the construction of a 160-inch plate mill at this steel maker's Burns Harbor Plant, the film pictures operations which "set new standards of excellence."

**Sandia Spinoff.** Sponsor: Sandia Corporation.

This company's laminar cleanroom principle is shown through animation and live action as many industrial and medical applications of company developments are illustrated, such as ion plating; automation of printed circuits.

## Category F: Manpower, Management Training

**Ideas.** Sponsor: Sylvania Electrical Products, Inc. Producer: Wilding, Inc.

Methods of Sylvania design and production of color television and micro-circuitry equipment are explained; complex demands imposed on the engineer in these fields are discussed.

## Category G: Health & Safety Education

**Everything to Lose.** Sponsor: Caterpillar Tractor Company. Producer: Calvin Productions.

The serious consequences of ignoring shop safety rules are shown as the film takes up actual instances of to point out safety rules for people who work around machine tools and material-handling equipment. For worker safety education.

**You and Office Safety.** Sponsor: Xerox Corporation. Producer: Holland-Wegman Productions.

With a light, amusing approach, some very hard facts about common hazards in offices are brought "home" to viewers and constructive corrective measures are presented.

# CALENDAR OF EVENTS

FOR THE AUDIOVISUAL EXECUTIVE

## AUGUST

August 11-15: Fifth International Labor Film Festival, Montreal, Canada.

August 20-24: Biological Photographic Association Annual Meeting, Royal York Hotel, Toronto, Canada.

August 20-26: 21st Annual Conference, University Film Producers Association, Univ. of So. Dakota, Vermillion, South Dakota, is host.

August 20-Sept. 3: 21st International Edinburgh Film Festival, Edinburgh, Scotland.

## SEPTEMBER

September 5-10: Eighth International Industrial Film Festival, sponsored by the Council of Industrial Federations of Europe, Lisbon, Portugal is site of this year's event.

September 17-22: Society of Motion Picture & Television Engineers, Technical Conference & Equipment Exhibit, Edgewater Beach Hotel, Chicago.

September 23: Canadian Film Awards ceremonies, Toronto, Canada.

## OCTOBER

October 6: 15th Annual Columbus Film Festival "Chris" Awards Banquet, Fort Hayes Hotel, Columbus, Ohio.

October 16-19: Industrial Audio-Visual Association, Annual fall meeting (members only), Cleveland, Ohio.

October 16-20: International Management Film Award Competition, Finalist Judging, New York City. Entry lists to close Sept. 15. Write for entry data to: A. G. Toran, Society for Advancement of Management, Inc., 16 W. 40th St., N.Y.C. 10018.

October 19-20: Seventh International Film and TV Festival of New York, New York City. Contact: Industrial Exhibitions, Inc., 17 E. 45th St., New York, N. Y. for entry details.

October 20-29: 11th Annual San Francisco International Film Festival. Primarily theatrical event but includes section judging "Film as Communication." For entry details to that competition write Stewart Macondray, c/o W. A. Palmer Films, 611 Howard St. San Francisco, Calif.

October: National Safety Film Contest Awards Presentation, during National Safety Congress, Chicago, Ill. Date to be announced.

## NOVEMBER

November 1: Freedoms Foundation Film Awards: entry list closes. For entry forms write Freedoms Foundation, Valley Forge, Pa.

November 17: Annual CINE Exhibition and International Film Awards Presentation, NIA Auditorium, Washington, D. C.







## sync sound without a blimp: how to spend the day shooting not setting up.

Why is the camera crew so often called an hour before the cast? The lighting is one reason. Another is the time and effort it takes to set up a blimped camera. The NPR weighs 20 pounds and it needs no blimp.

That's the day's first setup. But what about the others? A crab dolly saves you from having to haul the rig yourself, but the angles you can get with it are limited. Taking one on location is a pain in the neck. The NPR gives you sync sound without a blimp — and it needs no AC power. If you want a *really* high angle, you can climb a tree with it in one hand, like a briefcase.

Changing lenses, setting the stop and focusing are all slowed down by a blimp, even if it's a "self-blimp." Changing magazines is even worse. We all know what a disruption that can be. People leave the set; the lights are killed. When the camera — and blimp — are ready, the director has to establish the mood and continuity all over again, poor chap. The NPR's pre-threaded magazine can be changed in five seconds. If you happen to run out in mid scene, it just means another take. Immediately.

With the NPR you get more shot in a day. You also get precise reflex viewing, registration-pin movement, a rotating two-lens turret, a constant-speed motor with sync-pulse generator and automatic clapper, five-second magazine changes and, of course, you get blimp-free silence. You get more shot; and you don't have to get up an hour before the cast. Why not write to us for the new free NPR brochure?

# eclair

Franchised dealers: east coast: F & B CECO, Camera Mart, Camera Service Center, General Camera Corp.; S. O. S. Photo Cine Optics, Claus Gelotte; middle west: Behrends Inc., Victor Duncan Company; south: Frye Photo; west coast: Brooks Camera, Mark Armistead, Gordon Enterprises. Eclair: 7262 Melrose Ave., Los Angeles 90046

**motion picture cameras since 1909**



Scope and variety of scenes in color film "Imagination 10" are shown. Cinematic tribute to the railroads of America was produced for Champion Papers, a division of U.S. Plywood, by Morton Goldsholl Design Associates.

## Tribute to Railroading: "Imagination 10"

Visual Imagery Helps Introduce a Champion Paper Monograph

**V**IEWERS OF "IMAGINATION 10" a new 17-minute color film, produced for Champion Papers by Morton Goldsholl Design Associates, are going to get an urge to ride a train.

Which is, in a sense, the film's purpose since this vivid cinematic diary of the freights, the passenger trains and the work and life of the people who run them is a visual tribute to railroading in America. It is also a filmed introduction to "Imagination 10", one of a series of distinguished monographs printed on Champion papers. The film has already been selected to represent the U.S. at the 8th International Industrial Film Festival in Lisbon and in other overseas film events this year.

Mort Goldsholl, a gold-medal Art Director of the Year, has created this picture with characteristic discernment and interpretation of beauty found in the commonplace. There is a rich tapestry in the motion and still shots which he and his people captured in 14 states, almost from coast-to-coast. A variety of climates, night and day sequences, desert and forest locales as well as city and wilderness scenes move across the screen.

### Blend of the Old and New

At Green Bay, Wisconsin, Goldsholl photographed the old trains in the National Railway Museum. One vintage steam locomotive was fired up especially for this picture. Switchmen assembling transcontinental freights in an

enormous Chicago rail yard became a study of strength and nimbleness.

Sound plays an important part in *Imagination 10* as the hiss of steam and throb of diesels, the waiter's call to the diner, the conductor's "all aboard" and the click of steel on rail joints come near being treasured hi-fi material for the railroad buff.

Titles and credits for the picture move and sound like trains. Touches of humor, like the red lantern blob that follows the last title across the screen, will warm viewer's hearts. Periodically, throughout the picture, scenes from the printed version of "Imagination 10" are interspersed to show how paper can capture the essence of a subject and retain it.

### Showing to the Customers

Champion Paper distributors and prospective customers are the film's primary audience but it will be popular among club groups, in schools and among art and design groups when the word gets around. Agency for the Goldsholl production was Needham, Harper & Steers, Inc. of Chicago, who also furnished the accompanying commentary.

As Mort Goldsholl says, "The film was meant to be a poetic essay on what the railroad was and is." He adds, "Whether in film or on paper, imagination builds awareness, making the old new, making the unknown, uncovering new ways of seeing things and helping others to see, too." •

## Skeins That Bind EXPO: "A Study in Form"

The Versatile Role of Steel at Canada's World Exhibition

**A** LITTLE SLEEPER of a motion picture that was almost never born is now causing considerable favorable comment from group audiences across the country.

The film is *A Study in Form*, sponsored by the American Iron and Steel Institute. Its genesis was a tentative project to construct a motion picture on the uses of steel at Expo 67. Cinematographer Dick Durrance was dispatched to Montreal last October to record highlights of the building then going on at full force prior to the winter shut-down at the Expo site.

His footage was eye-filling, but the budget originally allocated to the project had been diverted to other uses, so the film — kept just for the record — was put away in a storage vault, un-edited, not much wanted, and almost unseen.

Come early March this year, and AISI officials began to cast about for something to lend a few minutes of added grace to the Institute's important bi-annual *Design in Steel Awards* dinner to be held at the Waldorf-Astoria March 30. At this affair, the audience, itself, of top designers, engineers and architects is the focus of the evening. It was felt that an outside speaker might tend to slow things down too much, just when the program needed a lift.

The award-winning designs — for such items as skyscrapers and coffee pots — would be shown on screen by slides, so it was thought that a motion picture would fit in rather nicely. Especially a film showing the design flexibility of steel in modern construction.

It became quickly apparent that the makings of the exact film

which could do the job properly were stashed away in the vault. So, with 21 days to go, executives at H & K Marketing Service Company, a division of Hill Knowlton, public relations consultant to the Institute, dug out the footage, called in editor Jean Oser and the music services of Roy Gaffney, and went to work.

The resulting film, *A Study in Form* was gracefully worked into an ingredient of the remarks of John P. Roche, president of the Institute, on the evening of the *Design in Steel Awards* with remarkable success and to great acclaim from the distinguished audience.

The film is a composite expression of the skills of the designer, engineer and architect. It depicts the incidents of a few days in the building of four of the major pavilions at Expo 67 — the U.S. dome of geometric steel forms, the West German "tent" supported by steel cables, the Russian swayback steel construction, and Canadian inverted pyramid.

Durrance's photography is imaginative and impeccable, an Oser's magic timing sense thoroughly evident. The story is told entirely with pictures and music — no words. But the meaning — the enormous flexibility and capabilities of steel — come through with crystal clarity.

Because reaction to the film was so good on its only showing it became inevitable that the public should be interested as well. This has proved to be eminently true. Nationwide distribution is through regional offices of Association Films, Inc.

Scene from "A Study in Form" which pictures the use of steel at Expo 67



THE BUREAU OF ADVERTISING of the American Newspaper Publishers' Association, one whose functions is to compete with TV and other media for the client's advertising dollar, uses film as daringly and creatively as the most exciting TV commercial in *One Every One and Six-Tenths of a Second*, 32-minute color film produced for the Bureau of Advertising by Audio Productions, Inc.

Audio, which has been experimenting with such TV and avant-garde film techniques as the hidden camera, hidden mike and stop motion with notable success, makes uses of the cinema-verite technique in this picture with gratifying results.

The title derives from a statistic — "one new car, used car, truck must be sold every one and six tenths of a second in the United States during 1967 in order to equal the 19 million sales of 1966." To attain this goal, considerable sums will be spent in advertising. Bureau of Advertising vice-president and creative director Steve Sohmer went into the project with Audio as a means of communicating to ANPA members the ways in which advertisers use newspaper to sell cars — thus helping them to get their share of the advertising.

**Creativity's an Elusive Bird on Wing**

Audio moved its cameras right into the offices of a sizable number of agency creative men and, in their own words and those of the account men — showing their own layouts and explaining their rationale — let them talk of their various approaches to using the newspaper medium. A sample of the post-transcript — rough, unvarnished, with all the warts on — shows how fascinatingly effective cinema-verite can be if used imaginatively. It steps up the reality of a situation and the impact of a message. Look at just a line or two out of a "bull session" at Young & Rubicam among vice-president and associate creative director Bill Stadnik, Copy Supervisor Bo Moroz, Vice-President and creative director Don Dolen and copy supervisor Russ Hare, discussing the agency's Plymouth newspaper campaign.

"—didn't we start out, we wanted something that would go across the whole Plymouth line, all the cars. We wanted something that was conquest oriented."

"Right."  
"We wanted something that appealed to a younger profile."

"Oh, yeah, I remember the crazy broad with the tail."

(LAUGHTER).

"Well, as I remember it, we started out with ..."

"Yeah, with a heart. We had tails on it and arrows through it and horns on it."

"Well, the line you came up with — the original line was 'Plymouth is out to win you over' ..."

"Over, yeah."  
"Period."

"Yeah. So then we added a heart, and we tested the heart with the tail. And it tested very well."

There is a ring of actuality in the dialogue, in the broken expressive sentences, the break-



At the D. P. Brother Advertising Agency, an Oldsmobile campaign is explained to Hans Mandell by (seated, left to right) vice-president and production manager Don DeLozier; senior vice-president Val Corraday; and Watts Wacker, senior vice-president for media, marketing and research.



Chevrolet ads are background as Campbell-Ewald executive vice-president and creative director Kensington Jones (left); account executive Betty Frankman; Audio director Hans Mandell and Steve Sohmer, vice-president and creative director of Bureau of Advertising discuss a scene.

**Candid Film Techniques Add Zest to Film on Advertising**

**Auto Industry's Reliance on Newspaper Space Told in a 32-Minute Audio Film**

ing in and hesitations, that no writer could bring off.

Audio's crew, under the leadership of award-winning director Hans Mandell, working closely with Steve Sohmer, invaded just about every agency with a major auto account, as well as car dealerships in Seattle, Euless, Texas, and Lapeer, Michigan, and the press room of the Cumberland, Maryland, NEWS.

**A Ford Dealer's Photo-Taking Session**

A sequence at the Helm-Lary Ford dealership in Euless, Texas, was particularly inventive and amusing. The principals are shown during actual photo-taking for their ad campaign, based on the Batman theme, in which both are in Batman costumes.

Agencies covered in the film are Young & Rubicam for Plymouth, Chrysler and Imperial; MacManus, John and Adams — Pontiac and Cadillac; Kenyon and Eckhardt — Mercury; D. P. Brother — Oldsmobile; Benton & Bowles, for American Motors; J. Walter Thompson — Ford; Campbell Ewald — Chevrolet; B.B.D. & O. for Dodge; and McCann Erickson for Buick.

**Editing Takes Film to an Upbeat Ending**

From the extensive footage taken, 32 minutes was beautifully honed. Not the least of achievements was managing to present the many participants with equal emphasis, pre-

sumably a factor of some importance to the client.

The film closes on a soaring upbeat, with a helicopter shot of Bureau of Advertising president Jack Kauffman standing on the roof of Detroit's Cobo Hall for his summation. When he finishes, the camera just takes off and keeps climbing as Kauffman shrinks to pinpoint size in a moment. Very effective, very creative and the right touch for signing off of this excitingly-made advertising media promotion.



John Cahagan (foreground), creative director at McManus, John & Adams, makes a point during session on a Cadillac advertising campaign, as glimpsed in this Bureau of Advertising picture.



Pete Peterson and his son are Rambler dealers in LaPeer, Michigan. They're pictured as they scan a local newspaper advertising featuring their product and helping launch a local sales campaign on behalf of new model line.

**Special Report on EXPO**

**TO BE FEATURED IN NEXT ISSUE**

An illustrated special report on the role of audiovisuals at EXPO 67, the great Canadian World Exhibition, will be provided our readers in the forthcoming Number Five issue. Its fascinating pages will include a full color review of *My Garden Japan* (the outstanding U. S. film in the UN Pavilion) and factual background on every other outstanding film and technique being presented at EXPO. We'll bring it all to you in these big pages next month.

## "The Subject Is Wine" for Cresta Blanca

Company's Salesmen Find Slidefilm a "Happy Medium" for Consumer Presentations That They Make at Wine-Tastings

**S**ALESMEN in the Cresta Blanca Wine Company's nationwide network are being aided by a new 12-minute audiovisual program at their regularly-scheduled organization "wine-tastings" out in the field. The program titled *The Subject Is Wine* utilizes an "open-end" technique which permits the salesman to literally move out of his introductory talk into the audiovisuals.

While still speaking, he quietly switches on a DuKane Micromatic sound filmstrip projector and his words become the narration for visuals on the lighted screen. And, just as easily, he stops talking and recorded narration takes over. With no cues to either electrician or projectionist, a live talk has segued into an audiovisual presentation.

### Salesman's His Own "M/C"

Created for Cresta Blanca by the Mazin-Wycoff Company, of New York, the program permits the salesman to serve as his own projectionist and master of ceremonies as well as guest speaker. The program is said to be first of its kind developed by a U.S. vintner for consumer showings.

"We've been presenting wine tastings to service clubs, civic, church and temple groups for years and know they've been successful," explains Ronald Kassin, Cresta Blanca executive vice-president. "Each of our sales reps puts on at least two a month and they are invariably followed by increased local sales of our products."

### Technique That Met a Problem

"Good as our salesmen are on their feet, we felt they would be even better if their basic message could be standardized in an interesting fashion with film and sound. But we wanted to retain the easy informality and audience

"Champagne is for gaiety, at any time" says the narrator of this scene in Cresta Blanca slidefilm.



contact at which they had become so skilled. That need was solved by the open-end technique."

Much of the film is a tongue-in-cheek spoof of narrow-minded idiocies of wine snobs . . . the rest a simplified explanation of the care taken in producing premium California wines. The narration, recorded by John Connell—and the visuals—have fun with both subjects.

### Audiences, Salesmen Like It!

The open-ended "tail" of the audiovisuals eases directly into the wine tasting, usually of three Cresta Blanca California labels.

"Audiences dote on the combination," Mr. Kassin says, "after only three tastings at which we used this medium, our New York manager had more demands for bookings than he and his staff could handle in a month."

"As for our field men, they objected at first to lugging around the projector. Now they're asking for a second one as a stand-by against accidents. The audiovisuals give them confidence because they know it goes over."

"It also cuts down the amount of time they have to speak," Mr. Kassin concluded with a twinkle. •

## Behavioral Science Works for Management

Research by Noted Scientists and Related Case Histories Shown in BNA Film Series on Motivation and Productivity

**H**OW CAN RESULTS OF RESEARCH in behavioral science be applied to specific management problems? In a new series of five motion pictures recently released by BNA Films, five of the country's best-known behavioral scientists talk informally about results of their research work and show how their theories related to dramatized "case studies" of typical problems faced by managers. These are interspersed throughout the series.

Titled *The Gellerman Motivation and Productivity Film Series*, the films feature Dr. Saul Gellerman, executive research consultant, International Business Machines Corporation; Dr. Chris Argyris, professor and chairman of Administrative Sciences at Yale University; Dr. David McLelland, chairman of the Department of Social Relations, Harvard University; Dr. Renis Likert, director of the Institute for Social Research, University of Michigan; and Dr. Frederick Herzberg, chairman of the Department of Psychology, Western Reserve University.

### Dr. Gellerman Is Series Host

Dr. Gellerman serves as coordinator of the series, appearing as

an interviewer. He also summarizes with each of the other four experts. His introductory film discusses the relation of behavioral science to management techniques: *Understanding Motivation*.

Dr. Argyris examines obstacle in the path of effective employee motivation and barriers which block sound decisions and action at the executive level in his film *Human Nature and Organizational Realities*.

### When Achiever Needs Direction

In *The Self-Motivated Achiever*, Dr. McLelland discusses special problems encountered by management among employees who have a strong need for achievement.

Dr. Likert shows how to build high-producing work units in the film, *The Management of Human Assets*. He also explains how short-term profits are dearly bought when the cost is long-term earning power.

The concluding film in this highly-useful series, *Motivation Through Job Enrichment*, presents Dr. Herzberg's "motivation-hygiene" theory, which calls for restructuring of dull, routine assignments to make jobs more meaningful and rewarding to employees.

### How to Obtain These Films

All five films are 16mm sound color subjects of approximately 30 minutes each and are available for executive preview at nominal cost, applicable to later rental or purchase. Write: BNA Films, a division of the Bureau of National Affairs, Inc., 5615 Fishers Lane, Rockville, Md. 20852. •

\* \* \*

### Advantages of Color-Coded Pipe Pictured in "Color It Fibercast"

Five new color-coded product lines of re-inforced plastic piping systems are the essence of a new 14-minute color film, *Color It Fibercast*. Intended for customers and potential users of the Fibercast Company's "color-coded" products, the film is primarily directed to the chemical processing industry.

Application advantages of the new machine-made re-inforced plastic piping are clearly shown. Now, the film says, customers can purchase pipe by color. Prints are available on business letterhead request from the Fibercast Company, Box 727, Sand Springs, Oklahoma, 74063. •

## Lively Youth Film Has "GO!" for PepsiCo

☆ **GO!!!**, a television youth special appearing on the ABC network, April 23, was heavily promoted on the air in advance by a novel five-minute film designed to attract audiences not only from the teen-age brigade, but from fashion, music and sports fans as well.

Sponsored by PepsiCo, makers of Pepsi-Cola and Frito-Lay products, the film was shot simultaneously with the TV show, but using separate crews and facilities throughout. It was offered as a behind-the-scenes look at the TV show and featured such performers as John Cameron Swayze, Rudy Vallee, Herman's Hermits and Noel Harrison.

Of 136 stations which aired the show, 90 used the promotional film first, spotting it during women's, late afternoon teen club, straight news and sports shows (the film has some great scenes of dune-buggy racing).

The audience-promoting short was promoted itself by exposure on ABC's closed-circuit informa-



Dune buggy ballet is a highlight of the "GO!!!" color TV special.

tional network feed. A one-minute version was later sent to all 136 stations, while the full five-minute color film was forwarded to the top 70 market stations and all others which requested it.

PepsiCo's sponsorship of the film (it was completely non-commercial, product-wise) was supervised by Robert Kelly, Manager of Public Information.

The film was produced by PCS Film Productions, a division of Planned Communications Services, Inc. of New York City. •

## Promotion Moves a Good Burndy Sales Film

"Timothy Timid Connects" for the Burndy Corporation as a well-Cast, Product Minded Picture Gets Excellent Support

THE MAIN ATTRACTION of a broad, new distributor training program launched by the Burndy Corporation, of Norwalk, Conn., is a fascinating new film, *Timothy Timid Connects*, amply justified by some of this year's most interesting promotional media. The 28-minute film has as much "story line" as product line and provides the audience with a dramatic treatment to lend suspense and interest to product education.

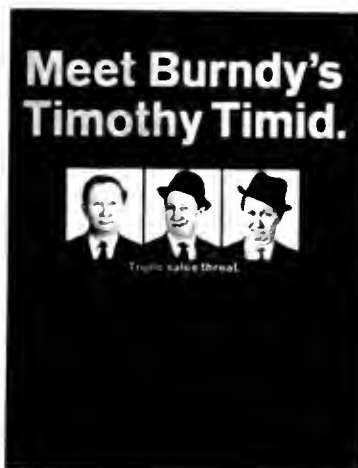
The picture features actor Bill McCutcheon as the ultra-timid

is made, including a live tooling demonstration to provide the distributor salesmen with all the facts necessary to make him more familiar with the Burndy line, its major features and applications.

Each Burndy distributor organization is being provided with promotional packages built around the film — including up-to-date price lists, catalogs, advertising reprints and a brochure recapping the entire picture. Burndy field sales offices have begun setting up meetings with its national network of electrical distributors to present the film and meeting program.

*Timothy Timid Connects* is a color presentation, written by LeRoy M. Brain, Burndy's Director

Film promotion is high spot of Burndy Corporation's campaign among its distributor audiences. Here's sample of the picture's colorful advance poster.



Followup brochure supporting "Timothy Timid Connects" is another outstanding example of good graphic design of film promotional material.

of Advertising and Market Promotion. It was produced and directed by Bill Buckley, of Norwalk, Conn.; Jeri Sopenan lensed.



- He'll help generate sales fire!
- He'll be the most colorful salesman on your force!
- He's got all the latest connector know-how!

**BURNDY**



actor Bill McCutcheon has three roles in the Burndy Corp. film. Top, bottom, he is Tim Timid; Paul Powerhouse; and Sherman Suave.

esman who finds himself faced with selling a hardboiled contract (who eats salesmen for breakfast) on a big connector order. Through dream sequences in which "Timid" sees himself as two top salesmen, "Paul Powerhouse" and "Sherman Suave", he imagines himself successful and, at the same time, fully describes the main ups of connectors in the Burndy line. The "moment of truth" arrives when "Timid" himself must in and get the order. In the final stages of the drama he reminds himself with a presentation of connector features and comible installation tooling.

Following the film, a more detailed presentation of connectors



Technical talk during filming of "Timothy Timid" as Bill McCutcheon (seated) listens to cameraman Jeri Sopenan; producer director Bill Buckley; and writer Roy Brain.

Clairol Has "The Natural Look" in a Beauty Film for the Ladies

To demonstrate the exciting part color can play in a woman's life, Clairol, Inc., is now presenting a new film, *The Natural Look . . . And How to Achieve It*, which dramatically shows 20 actual beauty transformations.

Using "real life" women — not models — from all age groups and all walks of life, these color-coordinated beauty programs make plain women pretty and pretty women beautiful. Hair color, fingernail polish, complexion, makeup, all are shown as part of the total look of beauty.

The film, produced by Dolphin Productions, of New York, stresses suiting a woman's beauty program to her specific beauty problems as well as her way of life. Featured are a busy mother of eight, a nurse, a college girl, a charming grandmother and many others from all parts of the country.

*The Natural Look . . . And How to Achieve It* is designed for women's groups, and is available on a free-loan basis from Sterling Movies, Inc.

# SOON!

DIRECT FROM AN ELECTRIFYING  
TOUR! THE FILM THAT'S THRILLING  
AUDIENCES EVERYWHERE!


## TIMOTHY TIMID CONNECTS

The searing saga of a triple-sales-threat


Unforgettable drama that fills the screen with daring feats of salesmanship.



SEE Timothy Timid's  
weird dreams



SEE The wondrous world  
of connectors



SEE The exotic order  
signing ritual

PLACE: \_\_\_\_\_ DATE: \_\_\_\_\_ TIME: \_\_\_\_\_

BROUGHT TO YOU IN FULL COLOR BURNDYVISION



Complete program materials for "How to Sell Auto Insurance" includes manuals and sound strips.

## Audiovisuals Help Sell Auto Insurance

A NEW SIX-PHASE AUDIOVISUAL training program — *How to Sell Auto Insurance Successfully*— is the latest in the extensive "How to Sell" series developed by the Better Selling Bureau of Burbank, California for the insurance industry.

Presented in sound and color filmstrips, accompanied by a "Developer's Manual" for field guidance, the new a-v training program covers every step of the auto insurance sale: *Prospecting, Appointment, Presentation, Objections, and Delivery of Policy.* The new series helps to bring the complete selling process to life, providing quick and better understanding for the men involved and providing them with an opportunity for individual learning and periodic review.

Recognized for its strict adherence to those basic laws by which men learn best, the Better Selling Bureau applies Motivation, Application, Participation and Measurable Progress to this useful new program. It also follows the successful P-E-S-O-S formula for holding stimulating meetings: Prepare, Explain, Show, Observe and Supervise.

Through use of the accompanying Developer's Manual, salesmen who use the series are guided through the course step-by-step—shown what to do, what to say and when to say it . . . all integrated with the showing of the color sound audiovisuals.

This program follows on the

heels of *How to Sell Casualty and Life Insurance Successfully*, now available, and similar a-v training series for Business Insurance and Life Insurance sales training. For preview arrangements and

illustrative literature on this and other insurance selling programs contact the Better Selling Bureau, 1150 W. Olive Ave., Burbank, California 91506. Mention BUSINESS SCREEN.

## The Pacific Missile Range Reports to Nation

THE PACIFIC MISSILE RANGE, headquartered at Point Mugu, California, is one of six such installations in the U. S. It spreads out over 27,000 acres and more than 8,000 people are employed, among them some of the country's leading scientists, engineers and technicians. The Point Mugu complex is valued on the nation's books at approximately \$350 million dollars. This year, if costs run about the same as other recent years, it is going to cost the U.S. several million dollars to operate.

Presently, the people at Point Mugu are working on some 175 weapons testing programs and nearly 100 new weapons and missile systems have been tested and evaluated here. Navy, Marine Corps, Air Force and Army weapons systems and air-to-air, air-to-surface and surface-to-surface missiles are all tested on this national missile range, extending over 5,000 miles into the Pacific.

The dividends to the public of this program are presented in a new 26-minute color motion picture, *Weapons That Work*, announced last month by Rear Admiral Raymond N. Sharp, commander of the Pacific Missile Range. Navy reservist Glenn

Ford, who spent over a month in Vietnam on active duty this year, narrates the picture. Commander Ford does it simply and very well. The film, carrying MN 10466 as its title number, has been cleared for public showing and prints are available from Navy facilities throughout the U.S. Contact the nearest Naval District headquarters or Navy Recruiting offices to arrange for group showings on a free loan basis.

The work of the Pacific Missile Range is to provide a first-line of national defense. Its weapons are helping save lives in Vietnam, knocking down enemy planes with weapons tested at Mugu. Many of the ground targets in Vietnam have also been destroyed with weapons proved on this Range.

As the film shows, the Navy is making certain weapons work the way they're supposed to, when they're supposed to, at this Navy-managed Department of Defense complex. The film was produced by the Center's photo lab (Nav-MisCen) headed by Commander Charles R. Longo. A highlight of its content are the scenes of successful missile intercepts, shown in color film, and as exciting as any footage recently shown.

Pictured on the set at Point Mugu during shooting of Naval Missile Center's film "Weapons That Work" are Rear Admiral Raymond N. Sharp, commander of the Pacific Missile Range and members of photo crew.



## Life in New Jersey

THREE NEW JERSEY gas utility companies have brought a serious sociological problem—the uncontrolled spread of urban growth—to public attention with the showing of a new motion picture called *The Good Life*.

The film, sponsored by Elizabethtown Gas Co., New Jersey Natural Gas Co., and South Jersey Gas Co., shows how the Garden State is rapidly becoming a city state. The growing problems, effects and difficulties associated with the urban sprawl are vividly shown.

It is believed to be the first time any utility companies have ventured into the area of critical state-wide problems not directly related to their own operations. The film mentions natural gas only once and very briefly.

Made in cooperation with the Urban Studies Center of Rutgers University, *The Good Life* deals with the energies and conflicts that are bringing rapid changes to metropolitan areas and their surrounding suburbs.

The film's major theme is the need for citizen involvement in planning and controlling the future growth of urban areas.

After tracing the historical development of industrial and urban trends, the film deals with the problems of central city decline, air, water and road pollution, uncontrolled housing development, industrial expansion, population explosions and race integration.

Governor Richard Hughes of New Jersey, calls it "a very graphic, realistic, exciting and frightening motion picture . . . it tells the truth".

*The Good Life* is the result of two years of effort on the part of the three gas companies to assume "a proper role in helping to deal with the problems confronting New Jersey and all urban areas". James S. Abrams, chairman of New Jersey Natural Gas Co., said, Mr. Abrams introduced the film at a recent New York preview.

*The Good Life* is 23 minutes in running time, and in color. It was produced by Response, Inc. of Princeton, New Jersey.

The film will be made available to civic groups and schools in New Jersey and to selected organizations in other states in the East. Requests for the film should be made to Stanley Kerke, Elizabethtown Gas Company, One Elizabethtown Plaza, Elizabeth, N.J.



## SECOND ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Morrison Cafeterias Cons. Inc. (1) (1-sf)  
 Motorola, Inc. (1)  
 Motors Insurance Corporation (1)  
 Mott Foundation (1)  
 Mountain States Telephone (1)  
 MRC Corporation (2)  
 Muscular Dystrophy Assn. of America (1)  
 Musilog Corporation (1)  
 Mutual of Omaha Insurance Co. (2)  
 M & T Chemical Co. (1)

### — N —

Nash Engineering Co. (1)  
 Nassau Library System (1)  
 NABAC (2-sf)  
 NAMCO-Ingalls (1-sf)  
 National American Wholesale Grocers' Association (1)  
 National Apple Institute (1)  
 National Arthritis Foundation (1)  
 National Association of Blue Shield Plans (1-sf)  
 National Assn. of CPAs (1-sf)  
 National Assn. of Manufacturers (1) (1 AvP)  
 National Assn. of Engine & Boat Manufacturers (1)  
 National Assn. of Retail Druggists (1)  
 National Assn. of Sec. School Principals (1)  
 National Automobile Dealers Association (1)  
 National Basketball Association (1)  
 National Biscuit Company (2)  
 National Business Forms (1)  
 National Coal Association (1)  
 National Council of Catholic Men (1)  
 National Council of Churches (1-sf)  
 National Dairy Association (1-sf)  
 National Dairy Products Corp. (1-sf)  
 National Distillers & Chemical Corp. (1) (1-sf)  
 National Education Association (1)  
 National Education Program (3)  
 National Electrical Contracting Association (1)  
 National Electronic Distributors Assn. (1-sf)  
 National Gypsum Co. (1) (2-sf)  
 National Industrial Conference Board (1)  
 National Institute of Health (1)  
 National Lead Co. (1-sf)  
 National Multiple Sclerosis Society (1)  
 National NuGrape, Co. (1)  
 National Outerwear Sportswear Assn. (1 AvP)

National Park Service (1)  
 National Plant Food Institute (1)  
 National Renderers Association (1)  
 National Retail Hardware (1)  
 National Safety Council (8)  
 National Science Foundation (2)  
 National Shoe Retailers Assn. (1-AvP)  
 National Society for Prevention of Blindness (2)  
 National Tuberculosis Association (2)  
 Nationwide Mutual Insurance Co. (1)  
 Nebraska Div. of Resources (1)  
 Nebraska Synod, Lutheran Church (1)  
 Neptune Meter Co. (1)  
 Network for Continuing Medical Education (1)  
 New England School of Art (1)  
 New England Telephone Co. (1)  
 New Idea Farm Equipment Co. (1-sf)  
 New Jersey Bell Tel. Co. (2-AvP)  
 New Jersey Business Magazines (1)  
 New York Telephone Co. (4)  
 New York Central System (1)  
 New York Coffee & Sugar Exchange (1)  
 New York City Dept. of Traffic (1)  
 New York Departmental Commission for Court Administration (1)  
 New York Life Insurance Co. (2-sf)  
 New York Mercantile Exchange (1)  
 New York Racing Association (2)  
 New York State Conservation Dept. (2)  
 New York State Gas & Electric Co. (1)  
 New York State Health Department (1)  
 New York State Public Works Dept. (1)  
 New York Stock Exchange (1)  
 New York Supreme Court (1)  
 New Zealand Govt. Tourist Office (2)  
 Newsweek Magazine (2)  
 Newsday (1)  
 Niagara Mohawk Power Corp. (2)  
 Norfolk (Va.) Chamber of Commerce (1)  
 Norfolk Professional Sports, Inc. (1)  
 Norris & Co. (1-sf)  
 Northeast Airlines, Inc. (1-sf)  
 Northeast Utilities (1)  
 Northern Illinois Gas Co. (1)  
 North Platte Chamber of Commerce (1)

Northwest Ban Corporation (1-sf)  
 Northwestern Bell Telephone Co. (2)  
 Northwest Forest Industries (1)  
 Northwestern Intermountain Development Corporation (1-sf)  
 Northwestern Mutual Life Ins. Co. (1-sf)  
 Norton Company (1) (1-sf) (48 AvP)  
 Norwich Pharmaceutical Co. (1-sf)  
 Nuclear Material & Equipment Co. (1)

### — O —

Ocean County Board of Chosen Freeholders (1)  
 Ocean Grove Camp Meeting Assn. (1)  
 Ocean Spray Cranberries, Inc. (1)  
 Office of Economic Opportunity (7)  
 Ohio Bell Telephone Co. (2) (4-sf) (1-AvP)  
 Oklahoma Welfare Department (1)  
 O'Leary Advertising (1)  
 Olson Travel Organization (2)  
 The Oliver Corporation (3) (3-sf)  
 Oliver Tire & Rubber Co. (1)  
 Olivetti Underwood Corp. (2)  
 Order of de Molay, Supreme Council (1)  
 John Oster Mfg. Company (3-sf)  
 Otter Tail Power Co. (2)  
 Outboard Marine Corp. (1)  
 Ovation Cosmetics (2-sf)  
 Overseas Press Club of America (1)  
 Owens-Corning Fiberglass Corp. (2-sf) (2-AvP)

### — P —

Pacific Lighting Co. (1)  
 Pacific Logging Congress (1)  
 Pacific Scientific Corporation (1)  
 Pacific Supply Cooperative (1)  
 Pacific Telephone Co. (2) (1-sf)  
 Pack Medical Foundation (1)  
 Page and Page Co. (1)  
 Paine, Weber, Jackson & Curtis (1-sf)  
 Palmer Writers School (1-sf)  
 Pampel & Associates (1-sf)  
 Pan American Health Organization (1)  
 Pan American World Airways (11)  
 Panhandle Eastern Pipe Line Co. (13)  
 Parents Magazine (1)  
 Parke, Davis & Co. (1)  
 Pasadena Art Museum (1-sf)  
 Robert Patrick (2)  
 Patriot-News Co. (1)  
 Pearson Candy Co. (1)  
 Peekskill Enterprises (1)  
 Penny, J.C. Co. (2) (3-sf) (2-AvP)  
 Pennsylvania Folklife Society (1)

Pennsylvania Internal Affairs Dept. (1)  
 Pennsylvania Public Instruction Dept. (1)  
 Pennsylvania Railroad Co. (1) (1-sf)  
 Penton Publications (1)  
 Dr. Pepper Co. (2-AvP)  
 Pepperidge Farm, Inc. (1)  
 Pepsi-Cola Company (5) (6-sf)  
 The Perkin-Elmer Co. (1)  
 Perkins School for the Blind (1)  
 Personal Products Co. (1)  
 Perry Publications (1)  
 Peter Pan Inc. (1)  
 Peterson Associates, Inc. (1)  
 Pettibone Mullikin Corp. (1)  
 Pfaff American Sales Corp. (1)  
 Chas. Pfizer & Co. (1) (1 AvP)  
 Phelps Dodge Copper Products Corp. (1)  
 Philip Morris Company (2) (1-sf)  
 Phillips Petroleum Co. (3)  
 Philadelphia Electric Co. (1)  
 Philco Corporation (1)  
 The Phoenix Company (1)  
 Picatinny Arsenal (2)  
 Pierce Specialized Equipment (1-sf)  
 Pilot Projects, Ltd. (1)  
 Pioneer Hibred Corn Co. (1)  
 Pioneer Restaurant Systems (1-sf)  
 Piper Aircraft Corp. (1 AvP)  
 Pitney Bowes Inc. (1)  
 Pittsburgh Plate Glass Co. (2) (3-sf)  
 Plantation Chamber of Commerce (1)  
 Plimouth Plantation (1)  
 Plymouth Dealers LA (1)  
 Polaroid Corporation (2) (1-sf)  
 Polynesian Cultural Center (1)  
 Porter Electric Co. (1)  
 Portland Cement Association (1)  
 Port of N. Y. Authority (1 AvP)  
 Post Cereals (1)  
 PPG Industries (1) (1-sf)  
 Prairie Farmer Publications (1)  
 Pratt & Whitney Aircraft Co. (4)  
 Pratt & Whitney Machine Tool Div. (1)  
 Precision Thermometer & Instrument Co. (1-sf)  
 Premium Advertising Association (1 AvP)  
 Prestolite Company (1)  
 Procter & Gamble Co. (3)  
 Professional Budget Plan (1-sf)  
 Proto Tool Co. (2-sf)  
 Prudential Insurance Co. of America (2) (1-sf)  
 Psychotechnics, Inc. (1-sf)  
 Public Affairs Research Council (1)  
 Public Service Electric & Gas Co. (1)  
 Public Service Co. of Colorado (2)  
 Puerto Rico Aqueduct Auth. (1)  
 Pullman-Swindell Dressler Div. (1)



## SECOND ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

- Puck-The Comic Weekly (1)  
 Pure Oil Company (1-sf)  
 Purex Corporation (1)  
 — Q —  
 Quaker Oats Co. (5)  
 Quaker State Oil Co. (1-sf)  
 Quality Bakers of America (1sf)  
 Quality Chekd. Dairy Products Assn. (1-sf)  
 Quanrud Company (1)  
 — R —  
 Radiation, Inc. (1)  
 Ralston Purina Co. (2) (2-sf)  
 Ellen Raskob Learning Inst. (1)  
 Raybestos Company (1)  
 Raybestos Manhattan Corp. (1)  
 Raytheon Company (2)  
 Reader's Digest (1)  
 Recognition Equipment Co. (1)  
 Redbook Magazine (1-sf)  
 Red Cedar Shingle & Hand-split Shake Bureau (1)  
 Redfield Gun Sight Co. (1)  
 Red Reed Organization (1)  
 Reeves Brothers (1)  
 Remington Arms Company (2)  
 Renault, Inc. (4)  
 Republic Aviation Corp. (1)  
 Republic Steel Corporation (1) (1-sf)  
 Research Institute for the Study of Man (1-sf)  
 Reynolds Metals Co. (2)  
 Reynolds Plastics Co. (1)  
 Rheingold Breweries, Inc. (1)  
 Rhode Island Apprenticeship Council (1)  
 Rhode Island Development Council (1)  
 Richfield Oil Company (1-AvP)  
 Ridge Pike Lumber Co. (1-sf)  
 Riegel Textile Corp. (1)  
 Robbins & Company (1)  
 Roberts & Barry (7)  
 Roche Laboratories (1)  
 R M C Corporation (1)  
 Rocket Research Foundation (1)  
 John Haas Co. (1)  
 Ronson Corporation (1)  
 Rosston Kremer & Slaughter (1)  
 Royal Crown Cola Co. (1)  
 Rudco & Moore Business Forms (1-sf)  
 — S —  
 A A B Automobiles Inc. (2)  
 Ackner Products Inc. (1-sf)  
 Sacred Heart Hospital (1)  
 Safe Car Educational Inst. (1sf)  
 Safeway Stores Inc. (1-sf)  
 Sahara Products (1)  
 Sandia Corporation (1)  
 St. Francis Hospital (1-sf)  
 St. Joseph's Hospital (1)  
 St. Louis Society for Crippled Children (1)  
 St. Petersburg Times (1-sf)  
 Sakrete, Inc. (1)  
 Sara Lee (1-sf) (1-AvP)  
 Salvation Army (1-sf)  
 Sanders Associates (5)  
 San Bernardino Inland Empire (1)  
 Sandoz, Ltd. (2)  
 San Francisco Giants (1)  
 Sanico (1-sf)  
 Santa Barbara Chamber of Commerce (1)  
 Saturday Evening Post (1) (1-sf)  
 SavCote Mfg. (1)  
 Scandinavian Airlines System (1)  
 Schering Corporation (2)  
 Ralph Schiff & Partners (1-sf)  
 Jos. Schlitz Brewing Co. (5) (2-sf)  
 Schluderberg-Kurdle Co. (1)  
 Scholastic Magazines (1)  
 Schwerin Research Corp. (1)  
 Science Engineering Assoc. (1)  
 Science Research Associates (2) (1-sf)  
 S C M Corp. (2)  
 Scott & Fetzer (1)  
 Scott — USA (1)  
 Scripto, Inc. (1)  
 Sea & Ski Corp. (1)  
 Seagram Distillers Co. (4)  
 Sealy, Inc. (1)  
 Searle & Co. (1)  
 Sears Roebuck & Co. (4-sf)  
 Seco, Inc. (1)  
 Semco Mfg. Co. (1)  
 Seven Arts Associated Corp. (4)  
 Seven-Eleven Stores (1)  
 Seven-Up Company (1) (2-sf)  
 Shelco, Inc. (1)  
 Sheldon Leonard Prod. (1)  
 Shell Oil Co. (5) (1-AvP)  
 Sherwin Williams Co. (1)  
 Sidewinder Corp. (1)  
 Sigma Delta Chi (1) (1-sf)  
 Silver Springs (2)  
 Simmons Company (1) (2-sf)  
 Simon & Gwynne Advertising (1-sf)  
 Simonds Saw & Steel Co. (1)  
 Simoniz Company (1)  
 Simplex Wire & Cable Co. (1-sf)  
 Simpson Timber Co. (1)  
 Sinclair Refining Co. (1)  
 Alfred P. Sloan Foundation (1)  
 Small Business Administration (1)  
 A.O. Smith Corporation (2)  
 Mrs. Smith Pies (1)  
 Smith, Kline & French Labs. (2)  
 Soap & Detergent Association (1)  
 Society for Comparative Philosophy (1)  
 Society for Rehabilitation of Facially Disfigured, Inc. (1)  
 Sohio Co. (1)  
 Solow Weston (1-sf)  
 Southern Bell Telephone Co. (1)  
 Southern California Edison Co. (1-sf) (1-AvP)  
 Southern Cross Sleep Products (1)  
 Southern 500 Film Corporation (1)  
 Southern Living Magazine (1-sf)  
 Southern Pacific Co. (1)  
 Southern Pine Association (1)  
 Southwestern Bell Telephone Co. (1)  
 Sperry Rail Service (1)  
 Sperry Rand Corporation (11)  
 Sperry Gyroscope Co. (5)  
 Herbert Spiegel, M.D. (2)  
 Sportswear Group (1)  
 Squibb, E.R. & Sons, Inc. (5)  
 Squirt Bottling Co. (1-sf)  
 Stackpole Carbon Co. (1)  
 Standard Brands, Inc. (5)  
 Standard Conveyor Co. (1)  
 Standard Motors Products (1)  
 Standard Oil Company of California (9)  
 Standard Packaging Corp. (1)  
 Standard-Triumph Motor Co. (1)  
 Stanford Childrens Convalescent Hospital (1)  
 Stanley Furniture Co. (1)  
 Stanley Works (1) (2-sf)  
 Starkist Foods, Inc. (2-sf)  
 State of California (2)  
 State of Kentucky (1)  
 State of Missouri (1)  
 State of New Jersey (1)  
 State Historical Society of Colorado (1)  
 State Mutual Life Assurance Co. of America (1-sf)  
 State Street Bank & Trust Co. of Boston (1)  
 Steelcase, Inc. (1)  
 J.P. Stevens & Co. (2)  
 Patricia Stevens Co. (1-sf)  
 Stewart-Warner Corp. (1) (2-sf)  
 Stokely Van Camp Corp. (1)  
 Stone Foundation (1)  
 Stone & Webster Engr'g Corp. (1)  
 Stony Brook Development Co. (1)  
 Strohs Brewing Co. (1)  
 Structural Clay Products, Inst. (1)  
 Studebaker Corporation (1)  
 Sturtevant Company (1)  
 Success Motivation Institute (1)  
 Sunset Magazine (1)  
 Superior Electric Co. (1)  
 Superior Steel Castings Co. (2)  
 Steel Founders Society of America (5)  
 Susquehanna Advisory Comm. (1)  
 Swartwout, Inc. Indiana (1)  
 Swift & Company (2)  
 Swiss Airlines (1)  
 Sylvania Electronics Co. (7)  
 Syntex Corporation (1)  
 Systems Development Corp. (1)  
 — T —  
 Taft Center (1)  
 Talon-Delechanty (1)  
 Tell City Furniture Co. (1)  
 Telematics, Inc. (1-sf)  
 TEMCO-Duplex Division (1)  
 Tenatex Corporation (1-sf)  
 Tennessee Industries (1)  
 Texaco, Inc. (1)  
 Texas Comm. on Alcoholism (1-AvP)  
 Texas Girl Scout Council (1)  
 Texas State Highways Dept. (1)  
 Texas State Optical (1)  
 Textron Electronics, Inc. (1)  
 T-M Company (5)  
 Tidewater Oil Co. (1)  
 Time-Life, Inc. (2-sf)  
 Time-Life Broadcasting Co. (1)  
 Timken Roller Bearing Co. (1)  
 Tinnerman Company (1)  
 Titanium Pigment Corp. (1)  
 Toro Mfg. Corporation (1) (2-sf)  
 Torrington Mfg. Co. (1)  
 Towlsaver-Hughes & Law (1-sf)  
 Town & Country (1-sf)  
 Tracy Locke Co. (5) (1-sf) (1-AvP)  
 Trager Mfg. Co. (1)  
 Trans-Texas Airways (1)  
 Trans World Airlines (7)  
 Travelodge Corporation (1)  
 Tri-Graphic Corporation (1)  
 Tri-Valley Growers (2-sf)  
 Travepower, Inc. (1-sf)  
 Travenol Laboratories (1)  
 True Temper Corporation (1)  
 Tupperware International (1)  
 — U —  
 UARCO, Inc. (1-sf)  
 UNARCO (1)  
 UNIVAC, Inc. (1) (1-sf)  
 UNVIS, Inc. (1)  
 Union Camp Corporation (1)  
 Union Carbide Corporation (2) (2-sf)  
 Union Oil Co. (1-sf)  
 Union Pacific Railroad (1)  
 Uniroyal (2) (1-sf)  
 United Air Lines (17) (4-sf)  
 United Appeal (1)  
 United Appeal of Greater Cleveland (1)  
 United Auto Workers Union (1)  
 United Bay Area Crusade (2)  
 United Community Funds of America (1)  
 United Community Services (1)  
 United Fruit Co. (5)  
 United Fund (1)  
 United Fund of Buffalo & Erie County (1)  
 United Fund of Dallas County (1)  
 United Fund of Philadelphia (1)  
 United Givers Fund of Greater Baton Rouge (1)  
 United Giver's Fund of Richmond, Henrico & Chesterfield (1)  
 United Greenfield Corp. (1)  
 (CONTINUED ON PAGE 72)



One of "live-action" sequences from the Air Force motion picture on "System Program Management."

## AIR FORCE SYSTEMS PROGRAM MANAGEMENT

The U.S. Air Force Has Completed New Three-Part Film Which Presents Sound Management Procedures to Its Contractors and Air Force Personnel

**I**F A MAN WERE BUILDING A HOME for his family, he would want it built to his specifications, within planned costs and finished on time. Or if an organization were planning a grand banquet, they would want the cooks, bakers, waiters and planners to deliver a gourmet's delight, served hot, on time and within their budget.

In both cases, the common ingredient necessary to successfully complete the task is *sound, positive management control*.

The United States Air Force has recently completed an improved, corporate way of doing business — one that produces *what* is needed, *when* it is needed, and with the best use of the taxpayers' dollar.

One of the most important concepts developed by the Air Force in the last decade, it is called System Program Management — a system which enables the United States to conceive and build airplanes like the B-70, the "Dew Line" electronic system to warn the United States of an enemy attack, and our mighty inter-continental ballistic missiles.

The basic guidelines for System Program

Management are contained in a series of manuals prepared by the Air Force Systems Command (AFSC), the command charged with developing, testing and producing all new Air Force systems.

Called the "375 series manuals," they provide a road map and detailed instructions for conducting all important activities in a system's life cycle — that is, from "cradle-to-grave." It is a tremendous job, involving thousands of people and billions of dollars.

Explaining Procedures Is a Complex Task

The problem of teaching Air Force and contractor personnel the procedures to manage the development and acquisition of a system involves a communication complexity of schools, books, closed circuit TV, motion pictures and in fact every possible aid.

Early attempts at quick dissemination of the requirements of these new procedures resulted in preparation by AFSC of a series of three videotapes and 16mm kinescope copies. These served the immediate purpose of informing top management and are still being widely viewed.

However, the amount and complexity of ma-

by Albert H. Richards, Production Supervisor  
1350th Motion Picture Squadron (MAC)

terial to be covered makes it virtually impossible to use this medium effectively for training purposes. This led to a need for a creative approach to the subject using the best professional talent. Consequently, AFSC approached the Air Force Aerospace Audio-Visual Service of the Military Airlift Command for help. The original request was to prepare five training films under the titles of *Systems Engineering Management Procedures*, *System Program Configuration Management*, *System Management Introduction to the System Management Concept*, and *Systems Data Management*.

Subjects Have Little "Box-Office" Appeal

Hardly subjects with box-office appeal, the list of titles was enough to cause consternation among the veterans of the Audio-Visual Service who have produced literally thousands of motion pictures on every known subject. In accepting the challenge to fulfill a real need the 1350th Motion Pictures Squadron at Wright-Patterson AFB, Ohio, was assigned the task. This involved contracting for and supervising the writing of scripts and production of independent commercial picture producers.

The problem of contracting for the script was compounded by the need for five motion picture writers with engineering backgrounds because of the tremendous amount of technical information to be sifted through before a scenarist could begin to develop a story.

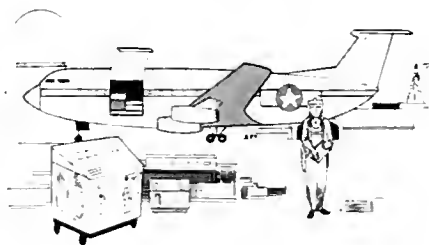
Andrew Gold Productions, New York, was selected as the contractor to furnish the writers. The writers met with top Air Force technical people familiar with the various phases of System Management and the details of the manuals. Together they proceeded to try to breathe life to manuals and regulations.

The first problem encountered was the need for a story line to carry through from the conception of a system to its operation. Several systems under development were examined, but hope one could be used to follow the life cycle from concept to operation but were rejected because they either did not have sufficient progress in development or security regulations prohibited release of the information desired.

With the tremendous amount of material to be presented, it became extremely difficult to try and determine where to end the detail and go on with the show. The writers in trying to  
(CONTINUED ON THE FOLLOWING PAGE 4)



System Program Office (SPO) is the Air Force's management team responsible for all systems.



A "System" is made up of facilities, hardware, people and procedural data, as the film shows.



There's another kind of "System" that's built by contractors without Program Management.



## Just what the planners ordered: a color print film with no contrast build-up.

These are two of our Product Planners. They monitor the needs of the motion picture industry on the one hand and the capabilities of Kodak on the other. Like a good many of you, they saw the color explosion coming, and the result was a high priority in our R&D program for high-speed color films. Then, with KODAK EKTACHROME EF Films launched, they knew you'd want a print film that would give you "projection contrast" prints directly from your "projection-

contrast" camera originals. Just introduced is new EASTMAN EKTACHROME R Print Film, Type 7358.

EKTACHROME R Film will extend your use of EF and MS dramatically. You'll use it for keeping a record of the camera original. For circulating (most economically, up to about ten copies) documentaries or industrial films. For delayed broadcast of network features. We think you'll be delighted with the quality of the copy—it takes a sharp

eye to tell it from the original. And, like the fact that it gives you the new (and faster, cleaner) ME 4 Process.

How do we at Kodak know where your needs are? Whenever possible, we put ourselves in your place. And we make a direct netty with you, our motion picture engineers in the field, as well as low. We think this gives us a direct business relationship that other companies working with print film don't have.

**EASTMAN KODAK COMPANY**

ATLANTA, GA. 30303  
KODAK PAPER COMPANY  
NEW HAVEN, CT 06511  
KODAK SAFETY FILM COMPANY  
ROCHESTER, NY 14650



Contractors building systems for the Air Force are required to make tests at periodic intervals.

(CONTINUED FROM THE PRECEDING PAGE 46) understand and properly present the material in the narration were ignoring the visual presentation which made each treatment and rough script a lecture and not visual presentation. There were many frustrating hours spent in discussion and times when nearly everyone concerned felt it would be best to abandon the whole project.

#### Films Consolidated After Procedure Changes

Then came a bitter blow with the announcement from AFSC that there were important changes taking place in systems engineering management procedures which would preclude any further attempt of trying to present that phase of the story. On the brighter side, the *Systems Data Management* film got off to a good start and this film was produced — even before the story line was prepared for the others. After considerable evaluation and regrouping, a decision was made to consolidate the *System Program Management*, *System Program Configuration Management*, and *System Management Introduction to the System Management Concept* film into one three-part film entitled, *System Program Management*. The three parts became: *Conceptual Phase*, *Definition Phase*, and *Acquisition and Operational Phase*. These phases correspond to the complete system life cycle.

To eliminate the diversity encountered in the previous scripts only one writer, Mr. Richard Wormser, of Andrew Gold Productions was retained. Of the original ten AFSC representatives and technical advisors, three remained: Lt. Colonel William H. Mason as Command Representative, Major Frederick L. Hofmann and Mr. Milton Ratynski as Technical Advisors. Representing the 1350th Motion Picture Squadron were Albert H. Richards as Production Supervisor and Louis Terrizzi as Animation Supervisor.

The original story line — using a system under development — was abandoned for a unique approach from a training standpoint. The main character in the film was now portrayed as a motion picture writer, acting as he would if he were assigned to write a script on system program management.

#### Technique Presents Questions; Then Answers

This permits the audience to identify with a character, the writer, and is valuable in presenting important questions and answers which would seem out of place or strained if presented any other way. The actor appears

throughout the film progressing through all phases of a system life cycle, at various locations where development activities take place.

The need for one single system to be followed was alleviated because the motion picture writer provides the needed continuity. Actual examples used included a space system, an electronic system, and an airplane system. This mix was felt to offer a wider audience appeal than would one example.

Another unique feature employed was that of a "film within a film." Following the well known principle of giving an overview when teaching a subject, an animated sequence was inserted into live action. Ostensibly this was to

show the motion picture writer the rudiments of his task. In reality it sets the stage for the viewer and gives him a framework for the details which follow.

Using this new approach an acceptance script was written for the three part film. Following normal Air Force contracting procedures, five companies were solicited to bid on the production of the package; two declined to bid. The winning bidder was Norwalk Studios, Inc., Washington, D.C. An excellent team was gathered for the job, including Werner Schumann, live-action director; Lockwood, animation director; Pinckney

(CONTINUED ON THE FOLLOWING PAGE)

## New Tool for Animation: the Computer

Innovator Al Stahl Speeds Work of Animated Productions by Installing a Digital Computer, Control Console and Intricate New Stand to Match

ONE OF THE MOST EXCITING new motion picture production techniques to be developed by the industry in a long time is now in operation at Animated Productions, Inc., New York. It is a computer-controlled animation stand which not only permits great savings in production time and expense, but also opens up new vistas of creativity for the animation film director.

Al Stahl, one of the country's outstanding animation directors, has been dreaming of a system like this for many years. Finally came to fruition, and largely of his own design, the system permits the director to plot all the animation techniques he needs in advance on a teletypewriter which feeds a pre-programmed digital computer. This directs the animation stand through all the motions of animation film production automatically, quickly and completely accurately.

Animation stand in background and control console at right. All controls are interchangeable between manual and automatic operation. Green and red lights indicate the status of operations.

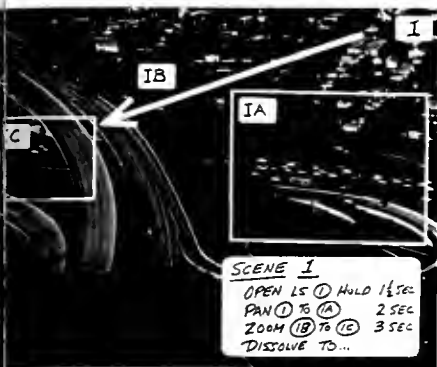


Built at a cost of over \$150,000 by the Oxberry Corporation and other suppliers, the system consists of common teleprinter, an automatic tape punch, an 8000-word digital computer, an elaborate camera control console, and a new, highly complex animation stand which is the latest and most sophisticated available anywhere, with ultra-precise indexing, 1 1000 inch movements, automatic lens, automatic platen lift, and special pulse actuator motors for all movements.

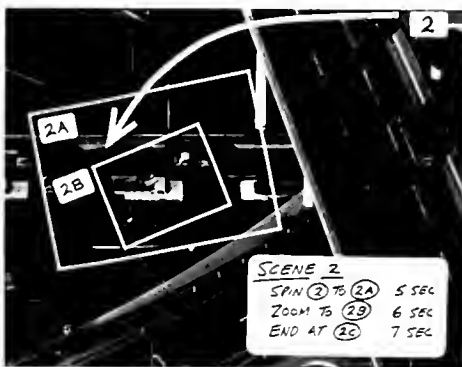
With this system an animation director can do such things as planning the camera exposure sheet for a 30-second commercial with 5 complicated moves in as little time as 15 minutes, as against two hours under ordinary production techniques. Actual shooting time for this type of 30-second film could be de-



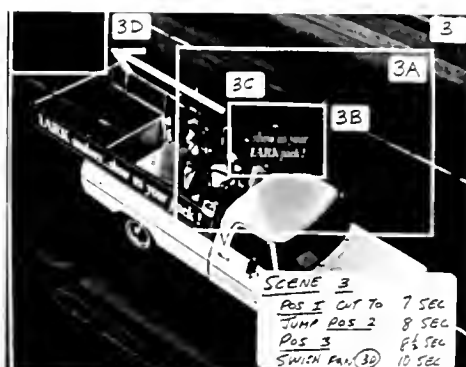
Animation director types the instructions to the animation stand just as they appear on the storyboard of the script. He uses frame numbers instead of number of seconds—otherwise language is quite similar. Each line of the instruction is a change of movements or art — the computer calculates all intervening frames for the film.



Scene 1: Art Director at J. Walter Thompson Co. instructs animator to start panning left at 1A; art zooming at 1B and start a dissolve at 1C.



Scene 2: animator must end zoom and dissolve at 2: start a spin at 2A and zoom at 2B, ending the operation at 2C, timed at seven seconds noted.



Scene 3: opens with a match cut at 3; two jump cuts at 3A and B; a steady shot of 3C; and ending with a swish pan sequence of just ten seconds.

approximately 24 minutes, as against five for the "old way."

The new system offers much more artistic control for the animation director. He can execute complicated and extensive moves that would have been exceedingly troublesome without the computer's precise controls. The story board designer is free to go much "further out" than ever could before.

For instance, the computer-controlled stand can superimpose actions, zoom, pan, skip-frame and dissolves — all simultaneously and effortlessly on the part of the camera operator. In fact, once the director has punched his control tape, any average assistant can operate the stand, for there are any number of controls built-in to insure against error.

#### Computer Helps Prevent Director's Error

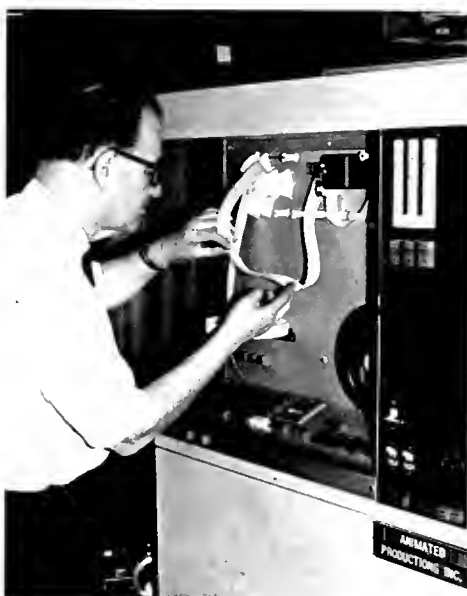
Even the director, himself, is checked on his own errors. For example, all animators know that panning too fast, too close, creates an unpleasant effect on the screen called "strobing." The Animated Productions system completely prevents this because the computer has been programmed to answer back with a prompt warning in case it is ever ordered to make such a move.

The computer has thus far — a few weeks after installation — been programmed with over a dozen zoom and horizontal "curves" covering rates of speed in acceleration and deceleration for various movements of the stand, and a hundred or more "curves" are possible, and will be programmed in the future. Any of these may be put into effect — accurate to the 1/1000 of an inch at any time without the necessity of preparing lengthy and complicated exposure sheets.

#### Pre-Programs Dissolves in Any Increment

Other moves which have been preprogrammed on the computer for future use at any time are dissolves in any increment, and rates of skipframing.

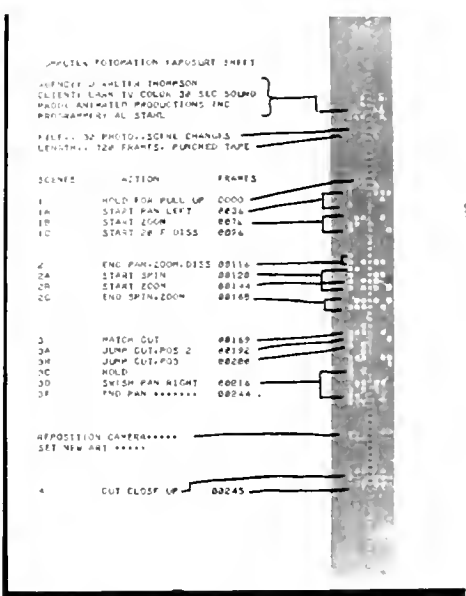
The system is ideally suited for use with Al Lipp's Fotomation technique, by which fast-moving motion pictures from all sorts of stock materials are made. A recent example is an insurance company's filmstrip which was converted into a motion picture with several pan zooms, pans, dissolves, etc. in just four hours of camera time. It would have taken a week or more with conventional techniques if it wouldn't have been as good.



Loading tape on the reader. The console automatically positions the tape to "start" operation.



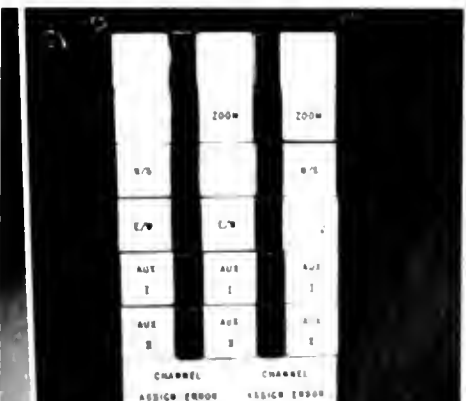
Computer is on the left; automatic tape punch is at right. Director is shown removing a piece of punched tape from rack, ready for the stand.



Computer Fotomation Exposure Sheet shows how animation director programs the computer to accomplish these moves. Camera exposes film in matter of minutes (hours by conventional means).

BUSINESS SCREEN PHOTOS BY BOB SEYMOUR

Closeup of console, showing indicating buttons lighted. Camera is zooming down on Channel A, moving north and east on Channels B and C. The "Channel Assign Error" buttons light up if director has erred in assigning correct channels to the necessary moves. It won't permit such errors as programming a "fade" when shutter is capped.





Scene from latest McDonnell Douglas Corporation film, produced on behalf of KLM Royal Dutch Airlines, pictures Marineland of the Pacific.

## Douglas Film to Help Promote U.S. Travel

THE "SEE THE U.S.A." travel promotion campaign has gained some important new film allies, helping to encourage travel to the United States by visitors from abroad. One of the latest motion pictures to aid this effort has just been completed by the Audio-Visual Center of the McDonnell Douglas Corporation on behalf of KLM Royal Dutch Airlines.

Scheduled for showings in the 66 lands served by KLM is a new 28½-minute color picture on America. The film takes viewers from Maine to California. Scenic villages of New England and a lobster hunt in that area are lensed; there's New York City, Washington, D. C., Chicago and pictorial highlights of the west. . .

This new McDonnell Douglas film picks up historical landmarks such as Mount Rushmore in South Dakota and travels to picturesque New Orleans. Enroute it glimpses the towering arch on the Mississippi that marks St. Louis' "gateway to the West" and then speeds across the land to the Grand Canyon and the bright lights of Las Vegas.

Viewers will attend a rodeo at Indio and ride the cable cars in

Palm Springs aerial tramway is pictured in "See the U.S.A." film produced for KLM Airlines by the McDonnell Douglas A-V Center.



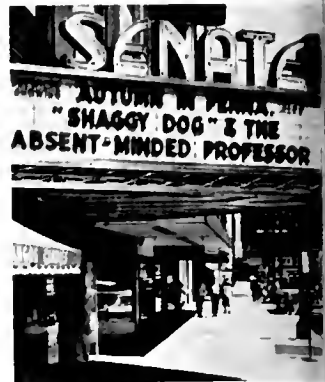
San Francisco before winding up in Southern California. They'll go to Palm Springs, Marineland of the Pacific and, of course, to Disneyland.

The KLM film was primarily created to acquaint Europeans and potential U.S. visitors from other lands with the United States scene today. But the film makers at McDonnell Douglas' Audio-Visual Center can safely assume that it will be welcome fare in this country as well.

\* \* \*

"Autumn in Pennsylvania" Gives Widescreen View of Scenic State

☆ The Commonwealth of Pennsylvania is showing its most at-



Marquee heralds world premiere of "Autumn in Pennsylvania" during showing in Harrisburg,

attractive face in a new film now being shown in theatres throughout the eastern part of the country through Modern Talking Picture Service, Inc.

Shown wide-screen, one of the most unusual aspects of the 16-minute theatrical short, *Autumn in Pennsylvania*, is the sound track, which contains more than 70 sound effects. These range from actual live dialogue of geese hudders, to the thunder of mountain waterfalls, the crash of ancient long rifles, the quiet footsteps of an archer stalking deer, the whir of a pheasant catapulting into the air and the quiet splash of a fisherman's oar on a misty morning.

In addition to the brilliant panorama of the unique fall foliage of Pennsylvania—the film captures all the charm and festival of the season.

*Autumn in Pennsylvania* was produced by The Latent Image, Inc., and supervised by Ketchum MacLeod and Grove, of Pittsburgh.

\* \* \*

Two New Auto Racing Pictures Released by Firestone Tire Co.

☆ Two new auto racing films are now available through libraries of Association Films, Inc. for the sponsor. The Firestone Tire & Rubber Company. Early 1970 victories in racing are featured in the 26½-minute color film, *She-dow in 67*, which highlights the Riverside 500, Daytona 24-Hour Continental, the Daytona 500, the Sebring 12-Hour Grand Prix, and the Atlanta 500 racing events.

*Thirty Days in May* depicts the story of the recent Indianapolis 500 race. Cameras capture record-breaking qualification trials, introduction of the controversial turbine-powered car and the action-packed finish. This film runs 26 minutes. Request prints from the nearest AF film library.

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TRADEMARK

## Story Behind Hardwood Veneers Presented in "Patterns of Time"

☆ The advantages of hardwood veneers are shown in a new 13½-minute color film, *Patterns of Time — The Hardwood Story*, currently released by the Fine Hardwoods Association and The Hardwood Plywood Manufacturers Association. The film is useful for consumer education showings and as a sales training vehicle.

Narrated by Rod Serling, major sequences were lensed in veneer and plywood mills as well as furniture manufacturing plants. Latest developments in the wood industry are depicted as enhancing the beauty, dimensional stability, strength and availability of hardwood veneer.

Forest scenes show that more than 90,000 species of hardwood are available throughout the world. And the film emphasizes that reforestation programs now underway assure the continued supply of these woods.

Prints of *Patterns of Time* are being distributed nationally by Modern Talking Picture Service, Inc. and are available on free loan to adult groups, including sales organizations, as well as civic organizations, high school and college classes. Check with any of the 30 regional offices of Modern throughout the U.S. (two in Canada) to arrange a booking.

\* \* \*

## Continuing Education of Adults Told in "You're Never Too Old"

☆ There's hope and enrichment of life in the programs being offered through community adult educational programs. That's the message presented to residents of Phoenix, Arizona and environs in a new 20-minute color film, *You Are Never Too Old*. Canyon Films of Arizona produced the picture for the Evening Division of Maricopa County's Junior College District.

The purpose of this useful film is to stress the philosophy of continuing adult education programs. Beamed to the adults of that area (but extremely useful to Student Government groups throughout the land), the film says:

"Here's what's available to you; take advantage of it." It goes on to show people of all ages engaged in courses for credit and non-credit . . . ranging from Judo to Data Processing. A strong point is the role played by the Student Government Association. Viewers see busy adults involving them-

## in the picture parade

BRIEF REVIEWS OF CURRENT AND FORTHCOMING SPONSORED FILMS

selves in all kinds of school projects, from budget administration to the organization of community forum programs. Write: Canyon Films of Arizona, 834 N. Seventh Avenue, Phoenix 7, Arizona to arrange a preview.

\* \* \*

## "Why Philadelphia" Released by City's Bicentennial Corporation

☆ The Philadelphia 1976 Bicentennial Corporation has released a new film, *Why Philadelphia*, as a part of the Corporation's presentation to the national American Revolution Bicentennial Commission. The film was produced by John M. Price of Audio-Visual Productions.

## Underwriters' Cartoon Fantasy Shows Origins, Use of Insurance

☆ A new cartoon film, *The Man from A.U.N.T.I.E.*, is now playing extensively on television public service time via Sterling Movies, Inc.

John R. Galaxy, the man from the Association of Underwriters Needed to Insure Earthlings, visits our planet in his flying saucer. His task: discover how Earthlings use insurance. Animation and a clever story line maintain a swift, active pace throughout the film.

Meanwhile, the quarter-hour explains the origins of insurance and how it grew to meet the demands of the times, various kinds of insurance and the protection each

one offers, how rates are determined, and the role insurance plays in our economy.

*The Man from A.U.N.T.I.E.* was produced by John Sutherland Productions, Inc.

\* \* \*

## Small Business Administration Film to be Produced by Sun Dial

☆ The Small Business Administration has awarded a contract for a 15-minute, 16mm, color sound film to Sun Dial Films according to Hardy Glenn, executive vice-president of the film company.

Script writer Ed Knowlton and Glenn were in Washington a month for the first script conference with Mrs. Florence May, production liaison for the S.B.A. in Washington.

The film will concern itself with the problems faced by owners of small businesses forced to relocate as the result of Urban Renewal and Highway construction projects.

\* \* \*

## "Cavalcade" Theatrical Release Features Sears and Bell System

☆ A unique theatre distribution vehicle is proving itself. Sears Roebuck, AT&T, and the South American Tourist Corp. are repeat sponsors in an upcoming release of ten-minute, 35mm, wide-screen color short released by Studio Movies, Inc.

The current theatre *Cavalcade* release is showing in Boston, Washington, Detroit, and Los Angeles first-run houses as a subject with *The Professional*, *Dr. Zhivago*, *Hombre*, *Georgy Dandini* and other current first-run features.

\* \* \*

## Elektra to Produce Theatrical Trailers for National Screen Service

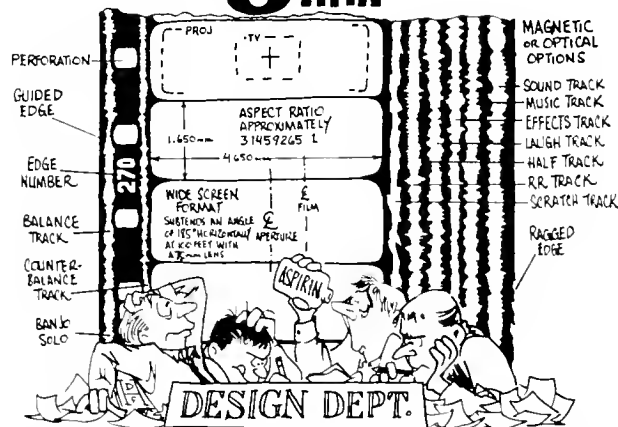
☆ In an effort to improve the quality of its "Special Occasion Trailers," National Screen Service has formed an association with New York producer noted for his bright, fresh TV commercials, Elektra Films.

"Our desire to upgrade this special material," Burton E. Robinson, president of National Screen Service, said, "is prompted by our belief that the current quality of commercials has lifted the level of theatrical audience responsiveness to the techniques of subtlety, pathos and humor."

Among the first subjects completed by Elektra for NSS are trailers urging theatre audiences to "Vote for the Candidate of Your Choice—But Vote!" and other broad-interest titles.

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Have a ball! All the components are available for just about any custom combination you want. Standard 8, Super 8, optical sound, magnetic sound, cartridge projection, reel-to-reel projection.

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or some time now Bolex has been making and selling (at 1/4 to 1/3 less than any one else) the best professional 16mm cine system you can buy.

**ONE MAN OPERATION.**—Bolex H-16 cameras have become famous for their ruggedness, dependability, quality optics and light weight, making them perfect for one man (Fig. 1) filming operations and eliminating the need for any kind of back-up crew.



FIG. 1

**FILM CAPACITY.**—The only thing that Bolex H-16 cameras could be faulted on was that they only had a 100 ft. film capacity.

**400 FT. MAGAZINE.**—That's why we introduced the Bolex 400 ft. film magazine to both the H-16 REX-5 and the H-16 M-5 in the Bolex H-16 cine system.

**SYNCHRONIZATION.**—Used with the new constant speed motor (24 FPS) with line output for lip-sync on 1/4 inch tape and automatic built in clap-stick for easy synchronization, the 400 ft. magazine with either the H-16 REX-5 or the H-16 M-5 offers the professional user in any branch of movie production, science, industry or education unlimited versatility and scope.

**THE TWO BASIC CAMERAS.**—The H-16 REX-5 is a three lens turret camera that offers reflex viewing and focusing on ground glass, allowing the photographer complete control of composition, framing and correct evaluation of depth of field. The H-16 M-5, built with economy in mind, is a single lens camera with viewing through a movable optical finder mounted on the side of the camera. The H-16 M-5 takes all standard "C" mount lenses or Pan Cinor and Angenieux zoom lenses, both equipped with reflex viewing and focusing.

**LENSES AND ACCESSORIES.**—There are 10 fixed focal length lenses from 10mm to 150mm in the H-16 system, and 7 zoom lenses giving a wide range of zooming ratios from 5 to 1 up to 10 to 1, including the Vario Switar 86EE, the world's first and only fully automatic 16mm variable focal length lens, with zoom from 18 to 86mm. Many accessories are available in the H-16 system including motors, close-up attachments, grips, matte box, titler, light meter, carrying cases and both optical sound and optical/magnetic sound projectors.

**MANY APPLICATIONS.**—Because of its ruggedness, compactness and light weight a single operator can use the Bolex H-16 system for any of the following applications:

- Sports filming, including coaching and training films, for club and school use.*
- Medical photography, surgical and research filming, Cinephotomicrography.*
- Advertising, promotion and TV work for both studio and location shooting.*
- Travel and educational filming.*
- Wild life and nature photography.*
- Amateur film making.*
- Industrial filming, including training, recording, research and work study films.*
- Memomotion and traffic flow studies.*
- Periodic industrial data recording.*
- Underwater filming, (with housing).*
- Time lapse studies.*
- Remote control filming.*
- Instrumentation recording.*
- All types of sound work.*



FIG. 2

The H-16 REX-5 camera (Fig. 2), with 400 ft. magazine, 24 FPS constant speed motor, detachable take-up motor on magazine eliminating the use of old fashioned take-up belts. The H-16 REX-5 offers reflex viewing and focusing on ground glass. Variable shutter. Filter slot. Accurate automatic dual frame counters and registrator claw for picture steadiness.

Shown on the camera is a Vario Switar 86EE zoom lens with automatic exposure control and a zoom range of 18 to 86mm. Maximum aperture f/2.5.



FIG. 3

\*A division of Paillard Incorporated, manufacturers of Hermes office machines

The H-16 REX-5 (Fig. 3) shown without 400 ft. magazine. The camera takes 100 ft. film loads and has all of the traditional Bolex features such as filter slot, variable shutter for fades, dissolves and greater exposure control, automatic loading and provision to accept the 400 ft. magazine if desired. Lenses shown are Switar 10mm f/1.6, 25mm f/1.4, 75mm f/1.9.



FIG. 4

The Bolex H-16 M-5 (Fig. 4), with single lens mount, an extremely economical, professional quality 16mm camera equipped with such features as variable speeds, single frame shooting, footage and frame counter, unlimited film rewind and automatic threading.

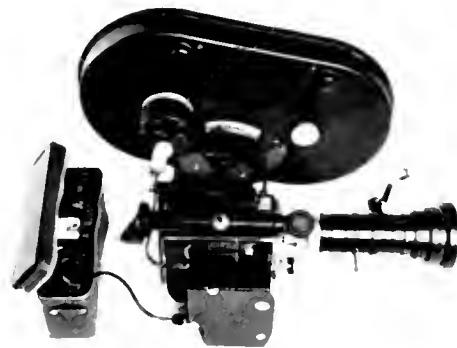


FIG. 5

The H-16 M-5 (Fig. 5) can also be used in conjunction with the 400 ft. magazine, 24 FPS constant speed motor and rechargeable battery pack. This is an ideal set-up for sports filming where a large film capacity is desirable to avoid loss of action footage.

**BOLEX.**

SEND FOR BOOKLET.—If you would like a free 16 page School, Industrial or Medical Bulletin and a Bolex 16mm catalogue write: Paillard Inc., 1900 Lower Rd., Linden, N.J. 07036

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## UNDERSTANDING ECONOMICS...through Audiovisual

... Produce Economic Education That Convinces By Excellence and Balance

**I**N THE COMING YEARS, I believe the opportunity to make new strides in the technology of economic education is going to be unprecedented. There are important stirrings on every hand. The question of most importance is, who will seize the initiative?

First of all, why should talented audiovisual executives bother with economics? "Each generation," someone has said, "is an invasion of barbarians." Many young Americans grow up today in this greatest of all industrial countries without ever having been exposed to economics in the classroom.

### "By 1975 . . . Global TV Transmission"

By 1975, we will see global TV transmission with technology that will provide "ether space" for at least a million simultaneous TV channels. Our prosperous and educated young people — fifty per cent of them college graduates — will have freedom of communications on an unprecedented scope. This freedom, in the view of Arthur C. Clarke, will have an "overwhelming effect on the cultural, political, and moral climate of our planet."

A lot of presently important people are not well acquainted with economics. They are not just the college English instructors who deeply influence young minds while having little contact with the economy or a grasp of its large trends. They are not just ministers, properly concerned with social justice, but often pitifully unaware of economic pitfalls in seeking it. They are not just the national reporters and pundits unforgivably forced by economic ignorance to cast great public policy disputes as personal hassles of vengeance and spite. They are also leading corporation executives seeking to enhance the free enterprise system and their own interests, but inarticulate as spokesmen for lack of knowledge of the system's essential elements and needs.

### Change Requires Public Understanding

We need economic education not only because we presently neglect it in the schools but because accelerated change, both technological and social, requires ever higher levels of public understanding and information for wise policy choices.

Let us be clear. The need in economic education is not for the one-page ad with the economic homily. Economic education is not going to be advanced much by highly-paid Madison Avenue types purveying pithy parables about well-worn virtues. We are learning to "turn off" the cruder commercials. The time for selling economics like soap is passing.

### Education That Convinces by Excellence

Rather, industry should sponsor and produce economic education that convinces by its excellence and balance instead of its slickness or its monopoly of communications. We are living in an age when ideology inhibits relevance . . . With the accumulated evidence now available

\* abstracted from his address to members of the Industrial Audio-Visual Association at their recent annual meeting in Kansas City, Mo.

by Carl H. Madden, Chief Economist  
Chamber of Commerce of the United States

in 20th Century history of the superior performance of supervised free enterprise economies, "conspiracy" theories of government growth will be less interesting to tomorrow's policy-makers than objective problem examination with a wide range of alternative solutions. In making these resource-determining decisions, economics will be an indispensable tool. Certainly, there are many occasions for developing audiovisual means of improving economic education. Do you remember when the great Walt Disney took on explaining the weather and the atom? Well, there is the whole geographic structure of the economy lying in wait to be depicted, with all its dynamic movement of people, jobs and industry.

### Visualize the Story of America's Growth

Then, too, clever people could tell with visuals the story of the growth of the American economy, emphasizing the role played by private and public investment, by education, by government policy, and above all, by productivity. It could be made into a powerful argument for education and for improvement of existing education.

Another approach to economic education through national problems. One can imagine a series of films that tackle with balance and authority some of our problems such as automation, employment, balance of payments, and the like.

Still another approach is to concentrate on the economics and financing of business. With animation and live-action photography, it would not be hard to explain the sources and use of corporate funds, the need for ploughed back investment, and the like.

Finally, there is the entire area of urban economics. In how many high-school lobbies have you ever seen a three-dimensional model of the metropolitan area? Did it have a push-button device that registered such data as plant locations, transport net, labor force, banking facilities, retail and wholesale trade, and the like? Would it not be meaningful to understand how it is true that "What Podunk Makes, Makes Podunk?" Might such understanding not improve worker productivity and make for better public decisions?

### A Disillusioned 10 Per Cent of Youth

A creative 10-per-cent of today's young are disillusioned with bigness; they are concerned about their role in life rather than a career; and they are not all that interested in business. Meanwhile, the communications channels are getting more numerous, and the world to be viewed is opening up.

Think of all those public school teachers, and the college graduates who never took economics, and of the 50 per cent of young people who will not attend college. And last, consider who in society has a greater stake in the way we create and share wealth in this country than you.

the  
wicked  
witch  
is  
dead  
!



The old mirror-mirror-on-the-wall bit just wouldn't cut it in today's sophisticated, electronics-oriented business training world.

Whether it's a sales training program, information dissemination to the field or a self-improvement course for the rising exec., emoting before a mirror can't hold a candle to the cold, hard eye of the television camera.

And that's why today's communications-conscious executives are going all out with the new Westinghouse WAVE Trainer system. Not just a basic videotape recording playback device, the WAVE Trainer is a complete, self-contained visual and audio system — with simplicity the keynote.

Included in this compact one-man television studio is the extremely mobile vidicon camera, Westinghouse's exclusive Audio-Visual Recorder (with the 4 additional audio tracks), a dynamic mike for superb audio pickup, a 9" Demod Monitor for simultaneous viewing while taping or for off-air or camera playback, plus a 19" solid-state monitor for group viewing.

And it's all conveniently housed in the pre-wired, easer-mounted cabinet that lets the WAVE Trainer go where you go.

*For complete information on the WAVE/Trainer system, contact Mr. Martin A. Lappin, General Manager, CIP Division, Westinghouse Electric Corporation, U.S. Highway 27, Metuchen, N. J. 08840. Dept. K-0*

## WAVE\*/Trainer System

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\*Westinghouse Audio Visual Electronics

## New Edition of F&B/Ceco Rental Equipment Catalog Is Available

☆ A new edition of the F&B/Ceco Motion Picture Equipment Rental Catalog has just been published. Completely revised, this invaluable 48-page reference guide lists over 2600 items of professional film making gear ranging from film splicers to 1500 Amp generator trucks. Separate sections include 16 and 35mm cameras, camera accessories, sound, editing, projection, lighting and grip equipment.

Exclusive equipment such as the Rebikoff Underwater cameras, Mitchell BNC and NC Reflex cameras, and Aerovision Helicopter Mounts are featured; as well as Sony Portable Video-Tape Recorders, Nagras, Arriflex, Eclair, Colortran, Moviola, Magnasync and other name brands.

Copies can be obtained on letterhead request free of charge from Ron Groen, F&B/Ceco, Inc., 315 West 43rd Street, New York 100-36, or any of the F&B/Ceco branches in Hialeah, Fla., Washington, D.C., New Orleans, Cleveland, or Atlanta. Mention BUSINESS SCREEN.

## Stage East, 9,000 Ft. Facility, Opened by Jamieson in Dallas

☆ The opening of Stage East, a 9,000 sq. ft. sound stage, has been announced by the Jamieson Film Company, Dallas. Studio president Bruce Jamieson notes that this large facility will triple the company's indoor shooting area, that it is the largest sound stage in the Southwest.

Stage East is located a short distance from the home studio at 3825 Bryan Street and is equipped with dressing rooms, offices, storage area and production service rooms, in addition to its huge shooting area.

## Lee Larew Now a Vice-President of Florida's Barton Film Company

☆ The Barton Film Company, Jacksonville, Fla., has announced the promotion of Lee O. Larew as vice-president. In announcing the new post, Donald E. Barton, president of the Florida-based studio, noted that Larew will serve as assistant general manager and will be in charge of writing, directing and associated activities.

Prior to joining Barton in September, 1964, Larew was supervisor of motion pictures for North American Aviation, Inc. A widely-read author, he also has over 100 credits for films he has written and directed.

## News Along the Film/Tape Production Line

### Hanna-Barbera Acquires Rights to New Animation Art Process

☆ Hanna-Barbera Productions has acquired rights from the Xerox Corporation to build a flash-fusing device that utilizes light energy to fuse Xerox images from artist's drawings onto the acetate surface of cartoon cels. The device is designed to reduce production time, minimizing chemical cost and further insuring perfect registration of art drawings onto cels.

A Xerox system for reproducing drawings on cels has been in use at the company's Hollywood studios for nearly two years; the studio expects to have the new process in operation in August.

### Elikann to Filmex as a Director

☆ Larry Elikann has joined Filmex, Inc., New York as a director. He previously had been

a director with VPI for three and a half years.

His television credits include the direction of commercials for Lavis, Manufacturers Hanover Trust, Philip Morris, United Airlines and IBM. Recently he has taped two full length feature presentations, *The Investigation*, for NBC, and *Macbeth* for Channel 13, New York.

Mr. Elikann's films have received numerous awards.

### Army Contracts for \$3.7 Million in Closed-Circuit TV Equipment

☆ The U. S. Continental Army Command (CONARC) has awarded the Ampex Corporation contracts totaling more than \$3.7 million for closed-circuit television equipment.

The equipment will be used to expand the facilities for closed-circuit television in Army training.

### Demeter, Spartaro in Key Posts for Bebell Motion Picture Div.

☆ The Motion Picture Division Bebell & Bebell Color Laboratories, Inc., New York, has made two new appointments to key positions.

John J. Demeter has taken over as assistant technical director of Lab Operations. He has transferred to Bebell & Bebell from National Broadcasting Company where he was chief motion picture laboratory technician and supervisor of quality control. Prior to his NBC affiliation, Mr. Demeter was quality control chief at Precision Laboratories.

Peter Spartaro has assumed the post of supervisor of Printing Room Operations. A member of the well-known family of motion picture lab technicians, he is considered one of the best printers in the business. He has full responsibility for 35mm, 16mm and reduction printing operations.

### Instructional Systems, Inc., N.Y. Is Acquired by Miles-Samuelson

☆ Miles-Samuelson, Inc. has acquired a controlling interest in Instructional Systems, Inc. Both are New York-based companies. James B. Witker will continue as president of ISI; James Stanley will remain as Executive vice-president.

Witker, prior to joining ISI, spent five years as an executive of Modern Talking Picture Service. Stanley had been previously associated with film producer Richard De Rochemont.

ISI provides materials and services in the fields of education and training in the form of films, film strips, slides, overhead projectors, displays and other audio-visual and printed media. It also develops software for computer-assisted instruction programs.

Miles-Samuelson, founded in 1951, is a diversified technical communications company. It prepares scientific and technical instructional materials for government and industry. A subsidiary, J. B. Rundle Advertising, specializes in industrial advertising. Another subsidiary, Technical Documentation, Inc., prepares instructional systems and training aids.

### Ira Marvin and Zoli Vidor Form New York Studio VIAfilm, Inc.

☆ Two of the industry's well-known personalities, director Ira Marvin and cinematographer Zoli Vidor, ASC, have formed a new television commercial production company: VIAfilm, Ltd. at 22 East 46th Street in New York.






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any way it comes; on reels, on positive cores, on negative cores, or tightwound. They're the new patented MASTEREEL flanges and split reels.

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there are split reels whose halves are

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The result of exhaustive product design and development based on years of professional film handling experience. With just one pair of MASTEREEL split reels in the film size of your choice, you can use inexpensive plastic film cores instead of reels and also start saving important money in all other phases of film handling. Anytime you choose to save more, you can use the new sturdy lightweight MASTEREEL plastic film cases for unbelievable savings in storage and shipping.

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important design and engineering progress made in audiovisual projection equipment within the recent months has been brought into sharp focus in these annual "trade-show-in-print" pages provided by the editors for our many thousands of buyer-readers in business, industry, trade groups, the institutional field and in federal and local government.

these buyers can look to brighter images and lighter-weight, highly-flexible field equipment for today's excellent color images, whether for motion picture, slide or filmstrip projection. they'll find slim new designs made possible by smaller but more powerful light sources; video tape recorders and overhead projectors are more portable and much easier-to-use within offices, plants and training schools.

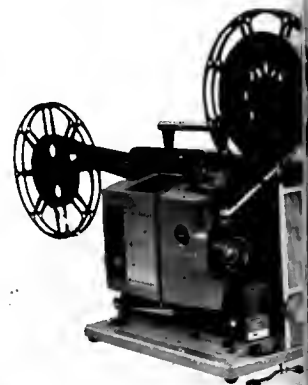
the buyer will also look for service factors and sound basic construction that minimizes the problems of field maintenance; fortunately the trend to solid-state components and reliability of well-known brand names featured in the pages of this report are his assurance of performance.

quality of images is no less important than projector choice and with these increasing wide choices of a-v equipment there's need for similar quality in film/tape or slide production which makes best use of both projectors and screens, best serves audiences owning a-v equipment.

## 16mm Motion Picture Projectors

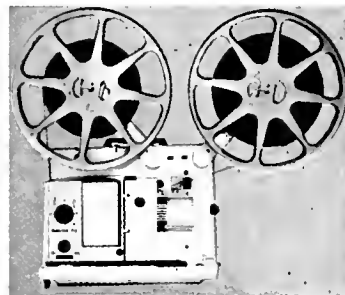
16MM sound-on-film continues to be the standard for group showings, primarily fortified by the countless thousands of prints of educational, industrial, medical, and religious films in libraries throughout the world, serving a very sizeable owner inventory.

Sales of portable 16mm sound equipment remain strong as auto-threading, simplicity of operation, lighter weight and brighter images attract buyers. Representative models are shown on this page:



Bell & Howell's Model 552 Specialist auto-load Filmsound provides automatic threading of 16mm sound films. Coiled guide system permits insertion of film at top; within 3 seconds it glides into top position, completely threaded. Weight 30 lbs., 13 oz.; it has f/1.4 lens. Write Bell & Howell for literature. See page 64.

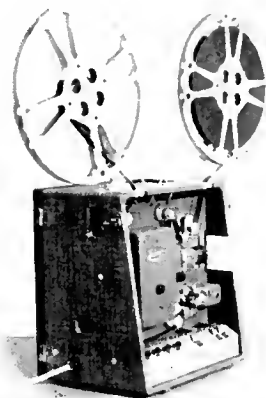
Check the Directory of Manufacturers Appearing on Pages 64-66 for Sources



The Bauer P6 Automat 16mm sound projector features automatic threading with finger-tip operation; just press the key and the film gate opens to receive film's leader. Then film threads itself. 15-watt model weighs only 32 pounds, complete with amplifier, built-in speaker and accessories. Standard model has 2,000-ft. reel capacity; may be extended to 4,000-ft. Write to U.S. distributor: Allied Impex.

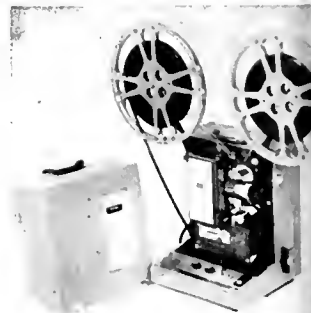


Graflex 16 Arc Light Projector uses the new G-E "Marc 300" quartz arc lamp and a power supply unit to pour brilliant light onto screens. Other features: transistor amplifier; twin 5" oval permanent magnet speakers; fumble-free film loading; pushbutton, color-coded operating controls; an adjustable film gate; and single-lever reverse operation. Weight 37 lbs.; power supply weighs 26 lbs. Write Graflex, Inc. (see page 64) for technical literature and dealer sources.



Kalart-Victor's Model STV-TB 16mm sound projector was designed for TV use with a film chain, optical multiplexer or regular projection. Also get details on new Modular Moviematic rear-screen projector with "Marc 300" light source and the new 70-1600 Xenon lamp 16 projector.

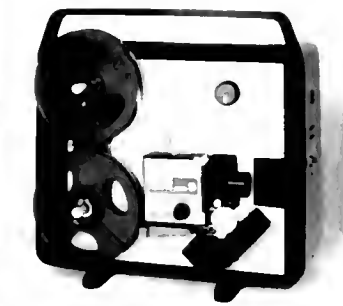
Eastman Kodak "Pageant" Sound Projectors have fully transistorized sound systems. These engineered "AV" models also have single-lever operation. Write Eastman Kodak, Motion Picture & Education Markets Division for complete literature.



RCA's fine "1600" Sound Projector offers auto-threading as optional on purchase or can be installed at later date. The RCA "Auto Threader" automatically carries the film leader through the projector, then is engaged. It never touches the film. Other features: advanced optical system, transistorized sound (speaker is mounted in case); top-mounted, flip-up film arms; plus exclusive fluid clutch for even wind tension on any size reel. Reverse is standard; stop-on-frame model is optional. Weighs 32 pounds. Write RCA, c/o Instructional Electronic Products. (page 64)



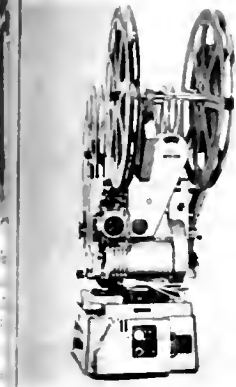
At left: Siemens 2000 16/16 single/double system sound projector's producer tool. Equipped with a single-phase 110-volt, 60 cycle synchronous motor, it maintains constant, precise sound speed where needed to run projector in synchronization with a film recorder, other projectors or similar devices equipped with synchronous motors. Built-in strobe disc and glow light provide constant checks. Capability includes single-system and double-system sound playback; double-system previewing; recording, post-recording, re-recording; transfer of optical to magnetic sound; transfer of 200 mil tracks on full coat magnetic stock to 100 mil magnetic tracks on striped film. Write: Arriflex.



Kodak's new Ektagraphic Sound 8 projector has extremely low cost, reproduces magnetic sound and features automatic threading. A minimum of controls, 13-pound weight and bright, sharp pictures are key features. Magnetic sound tracks recorded on prestriped print film can be heard through speaker or headphones. Either 24 or 18 fps and uses Super 8 film. Get details from Kodak; see page 64.



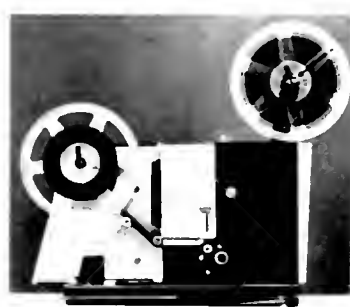
The Jayark Super-8 sound projector features a unique power-driven cartridge and film transport system which provide unusual stability of sound and picture with perfect synchronization. Super-8 picture format: 9" x 12" pop-up rear-screen furnished by quartz halogen floodlight illumination. Screen raises to eye-level position from top of unit. Sound is magnetic or prestriped print track; 40-frame retard. Transistorized, instant-start amplifier (five watts). Write: Jayark Inst. Corp.; page 64 for literature and sources.



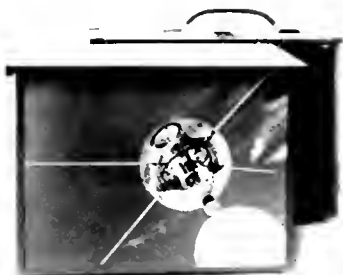
### 8mm Motion Picture Projectors

8MM SOUND has made rapid progress this year. Excellent new equipment, featuring cartridge print handling, lighter weights, brighter rear and direct images, and lower eventual print costs are stirring buyer demand.

Super-8 has emerged as a dominant dimension, both in the U.S. and abroad. A choice of either optical or magnetic sound is offered by various manufacturers. Acquisitions by the institutional market rest on 8mm print availabilities. But business and industry are today's important buyers.

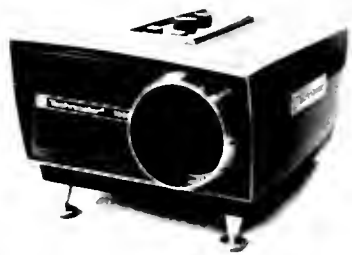


Carena 858 Convertible 8mm sound projector shows either Super-8 or standard 8 film at flip of lever. Fully transistorized and automated. It weighs 22 1/2 lbs. Color-coded controls; reel-to-reel threading. Write: Karl Heitz, Inc. See page 64.



MPO Videotronic Super-8 during its job.

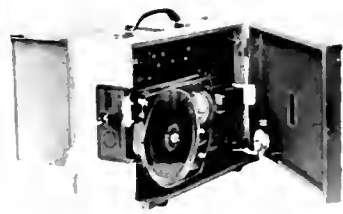
MPO Videotronic Super-8 sound projector is a completely automated, instant-change magazine-load machine for either rear or front projection. Features: a wide-angle 65mm lens; film-easy transport; weighs only 18 lbs.; 150-watt quartz lamp and 5-watt transistorized sound system. Film ca-



Technicolor's "1000" cartridge-loading Super-8 sound projector features optical sound and brilliant images but what makes the best Technicolor Movie-Graphic is the winding or threading are in two steps for 10-30 minutes. The user times for 4-10 minute intervals. Several D.C. power lamp for instant, trouble-free sound. Quartz halogen light source with direct heat for 20mm lens with 11 aperture. Handy, lightweight, push-button controls and film magazine. Write: Technicolor Corporation. Price: \$299.95 and accessories available. See page 64.

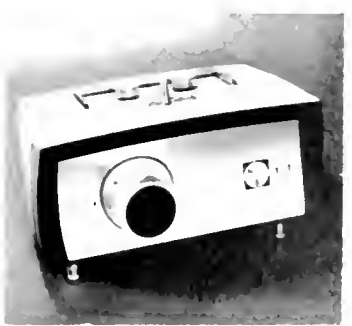


Fairchild's Mark IV is a cut-met, cartridge load film sound projector with Movie Pack cartridge (inserts into front slot). When lever is depressed the sprocket begins to pull film down. A built-in circuit system allows for continuous program. Weight: 23 lbs.; capacity: up to 22" of sound film. Write: Fairchild Industrial Products, Inc. See page 64.



Inside view of new Videotronic Super-8 projector.

It has 5 minute self-contained projection screens. Off x 13-4". Built-in auto shut-off switch for unattended exhibition automatically shuts off projector at end of film. Restart at touch of restart button. Write: Projector Division, MPO Videotronics, Inc. for complete technical information. Write: MPO Videotronics, Inc. for complete technical information. Write: MPO Videotronics, Inc. for complete technical information.



Technicolor "Instant Movie" Projector, the Deluxe 810, is a Super-8 movie film projector with a new cartridge-loading system. It features a wide-angle lens, a 150-watt quartz lamp and a 5-watt transistorized sound system. Write: Technicolor Corporation. Price: \$299.95 and accessories available. See page 64.

DuKane Super-8 Optical-Magnetic sound projector serves important dual purpose. Quality features include a transistorized sound system; automatic threading; projector speeds of 24 and 18 frames-per-second (for sound or silent films); stop-action for still pictures and a dust- and reverse control. 150-watt quartz lamp gives bright images; has a hypersensitive sound cell. Write: DuKane.



# AudioVisual Equipment TradeFair

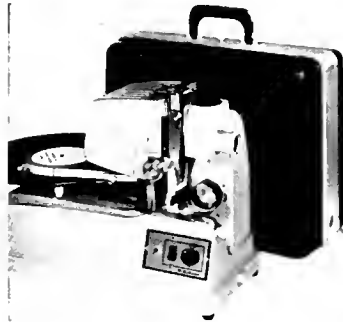
## Sound Slide & Slidefilm Projectors

THE BUYER has a wide range of choice in sound slidefilm (filmstrip) models. Excellent rear-screen projectors; tape or disc sound, cartridge-loading and the flexibility of the standard 35mm slide or low-cost filmstrip are important user considerations.

Counter or desk-top projection of bright color images, accompanied by hi-fi sound reproduction, plus economical production and print costs are other factors.



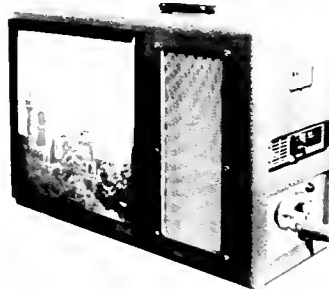
Audiscan, Inc. is marketing a cartridge-loading filmstrip/tape sound projector of 12 1/2 lb. weight that has one special feature: both film and tape are sealed in one cartridge; 225 film frames and 25 minutes of sound are its noted capacity; both are perfectly synchronized in the cartridge. But plug-in cartridge must be furnished by manufacturer from adapted strips or slides and sound is also recorded from existing discs or new tapes. Cartridge dimension puts material on 16mm film base. Write to: Audiscan Inc.; Page 64.



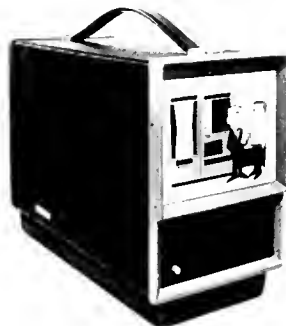
DuKane "Super Micromatic" automatic sound slidefilm projector features high-efficiency coated optics and 600 watts of concentrated white light to facilitate showings in nearly any room condition. This Model No. 14A650 uses halogen quartz lamp, has self-cleaning feature within filament for longer lamp life. Automatic picture change is triggered by inaudible disc signals and strips are re-wound while being projected. Projects standard 35mm filmstrips; discs up to 16" at 33-1/3 or 45 rpm may be used in either standard or microgroove types. Also has a useful "program hold" feature: 2 x 2 inch slides may be projected by use of an adapter. Entire package weighs in at only 24 pounds and this machine will handle a sizeable audience as well as one-man show. Write: Audio-Visual Division, DuKane Corp. for literature and prices.



Argus Execugraf Model 340 is an instant-loading filmstrip and sound tape projector with a built-in screen for table-top viewing. It can also be used for wall-screen showings. Features: both filmstrip and tape are cartridge-loading; screen size is 7 1/2" x 10 1/2"; total unit weighs 16 lbs. Automatic or manual film transport; control for forward or reverse operation; 500-watt illumination; 6-watt amplifier. Write: A-V Products, Argus, Inc. for more data.



Busch Cine-Slide self-contained projector puts color images on a large 14" x 14" plexiglas rear-screen; operates either manually, remotely, automatically and continuously. Sound is supplied by a tape recorder. 80-slide capacity Kodak Carousel projector delivers 35mm horizontal or vertical images; also takes Instamatic slides and super-slides. 500-watt projector lamp is standard. Push-button operation or remote control as desired; inaudible signal will handle display showings. Write: Busch Film & Equipment Co. for details.



The DuKane "Commander" is a new battery-operated automatic tape/sound filmstrip projector just introduced by this manufacturer. See product review on other page in this issue. Features: 35mm standard single-frame filmstrip projection (28-160 frames). Tape is cartridge-loaded with maximum playing time of 22 1/2 minutes. Write: DuKane Corp. See Page 64.

LaBelle's "Courier" sound filmstrip projector is a battery-powered, lightweight sales tool in attache-size case. Uses dry nickel cadmium battery power source; pack will provide up to 10 shows per day. Has "snap-in/snap-out" tape cartridge and film magazine (15 minutes of sound; up to 150 frames of picture) Write LaBelle Industries for literature. See page 64.



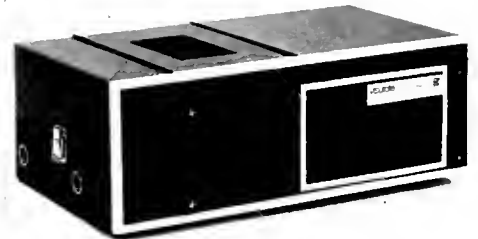
The all-new Vis-u-tote provides a long-awaited answer to need for a single unit, fully-automatic sound/slide projection system. Its features include advanced electronic design, solid-state high fidelity, sound components and the Kodak Carousel slide projector. Vis-u-tote features car-



Elco Corporation's "Mastermatic II" newcomer in sound filmstrip projector features Unipak-cartridge filmstrips with magnetic sound (tape) in single snap-together housing. Synchronized 1/4" sound tape can be changed at will. Also features repeat (continuous) operation as a option. Contains own pop-out screen for rear projection or fast change to front screen use. Up to 185 film frames and 15 minutes of sound in the Unipak cartridge. Price at \$350 list; write Elco Optifonics Corp.

tridge tape, push-button startup, remote control capability and automatic shut-off. Use it for rear-screen shows or audio-visual size presentation. Accessories include external speaker, remote control unit, and production programmer. Write: VIS-U-LINE Systems (see page 64) for details.

Modern design of new Vis-u-tote sound slide projector.



## Filmstrip and Slide Projectors

35MM SLIDES or filmstrips are basic visual media, widely-used by business and institutions and with good reason. Today's models for either medium have automatic operation; tray or cartridge loading; and provide very bright images.

Simplicity also dominates in slide or filmstrip production. A flexibility of image choice and convenience of operation, lower duplication costs are evidenced in growing use of these a-v tools.

Check the Directory of Manufacturers Appearing on Pages 64-66 for Sources



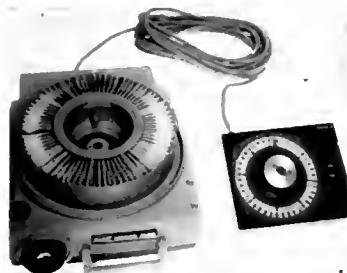
Bell & Howell's "Monitor 960" slide projector has a built-in preview screen; see your slide before you project it; 0-100 slide rotary tray; electric-eye auto focus; instant editing; automatic slide timing; remote control. Bright 500-watt lamp. Bell & Howell quality. Write B&H.



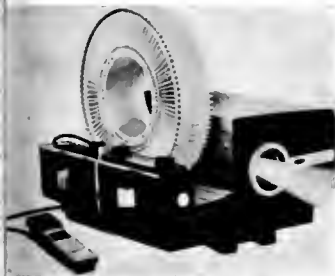
New Kodak Ektagraphic Slide Projector add horizontal and vertical slide registration, a manual shutter for tachistoscopic operation and a lamp ejector to the major improvements of the Kodak Carousel projector, Model AV-900 which this 1 1/2 lb. in weight, heavy-duty machine matches



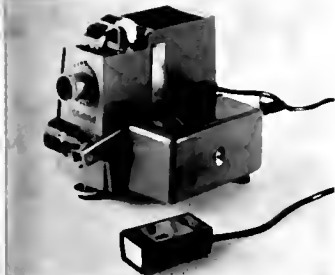
Kodak Random Access Selection of slides is the purpose of the useful Carouse' RA-950. This system provides remote random access to any of 81 slide positions in three seconds. Features: a remote control panel with motorized focus control, single-slide operation forward-and-reverse plus on-and-off. Both slide tray on projector and indicator dial on remote unit are numbered in the same sequence and move in unison. Indicator lights show slide being projected. Ask your Kodak A-V dealer.



Left: Sawyer Rotomatic 707AQ slide projector has auto focus; projects with 500-watt quartz iodine lamp. Through electronic focus system, user manually adjusts first subject, then auto-focusing system takes over. Magazine capacity: 100 slides; 50/60 cycle AC operation. Write: Sawyer's, Inc. for data.



Graflex SM 400 Filmstrip/Slide Projector now available in remote control model.



With both forward and reverse remote operation. It also has automatic film take-up. This low-cost classroom projector can take up to 25 slides. Write: Graflex, Inc.



Bell & Howell "Specialist Autoload" filmstrip projectors feature cartridge loading; you never touch the film; it advances pictures by push-button remote control and powerful jet stream eliminates sticking.

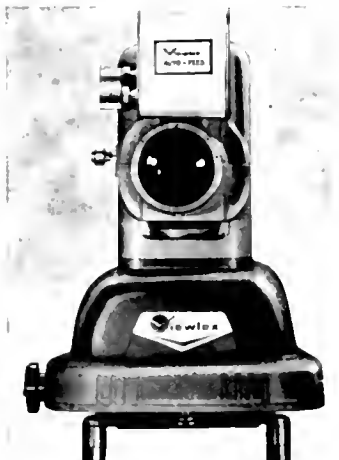
Check the Directory of Manufacturers Appearing on Pages 64-66 for Sources



Viewlex' Automatic Filmstrip Mechanism now available for most of the maker's own equipment. Auto-Feed mechanism automatically threads and feeds filmstrips into the projector; store the filmstrip in the cartridge for immediate reuse. Device is now standard feature on many Viewlex filmstrip projectors, both sound and silent models. Write: Viewlex.

Hudson Photographic Industries' "Prima" filmstrip projector is colorful and economical in cost. Low wattage but bright picture with a fast, wide-angle lens that can fill a 50" x 50" screen at six feet. Its to 30-degrees by sliding on its curved metal stand; manual film transport; automatic shutter eliminates frame line crawl. Write to: Hudson Photographic.

Genarco's Dual-Head Slide Projector is a twin system rear-slide projector designed for color video use, with a single magazine that's simpler and more versatile than the previous types of this kind. Consider the Genarco dual-head for important business presentations or lecture use, training, etc. Write: Genarco, Inc.



## The Right Screen Makes the Show!

Your pictures deserve the best!

PROJECTED IMAGES are only as good as the surface on which the picture is shown. Continued development of projection screens by such leaders as Da-Lite, Radiant and others have been complemented by excellent rear-screen

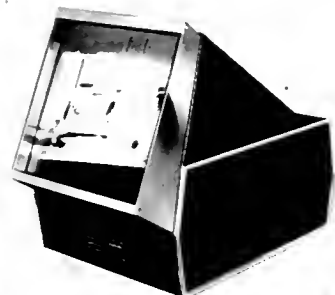
## AudioVisual Equipment TradeFair

materials from Polacoat, used in many projectors of this type and in large multi-screen installations. Look for important new developments in the screen field.

### Rear-Screen Slide Projection

DEALER DISPLAY of projected visuals for floor, counter and window showings of pictures with or without sound motivates continued interest in rear-screen projection equipment represented here:

Busch "77" Projection System pictured at right is an integrated multi-use cabinet that provides for 35mm slide, filmstrip, and 16mm sound projection and includes a public address system as well as a cartridge type tape recorder . . . all in one unit. Push-button control panel gives multi-media selection of the needed tool; custom-made by Busch Film & Equipment.



Sawyer's "Roto-Show" at left is a compact self-contained projector unit that provides continuous rear-projection of up to 100 color slides with or without synchronized sound day or night. It has a 14" x 14" folding rear projection screen, built-in automatic timer for slide change intervals of 5 to 30 seconds per slide. Write: Sawyer's, Inc. for data sources.

### Overhead Transparency Projectors

OVERHEAD TRANSPARENCY techniques have advanced swiftly within recent years to implement a very flexible instructional or demonstration medium. Again, the

lighter weight, brighter images of today's wide selection among overhead projectors, offer the business or institutional buyer a wide choice of good equipment.

Apollo 6 Overhead Projector (from American Optical Company) delivers 2,200 lumens to screen for transparency illumination. Has 10" x 10" aperture and 5.5 foot projection distance. Tilted head is mounted on convenient swivel joint. Quiet-power cooling system keeps projector cool. Apollo 6 has 8 1/2" x 11" built-in transparency indicator, supplied with 400 watt quartz iodine lamp. Address on P. 64.

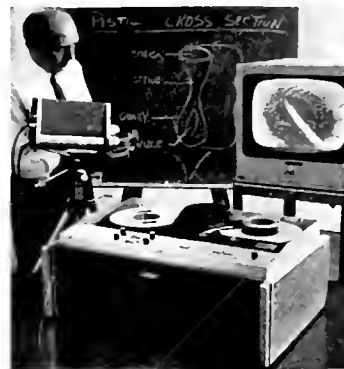
Bell & Howell's new "Specialist" Model 301 Overhead Projector is a compact, field portable model with a head and piston unit that fits into a carrying case. It has a built-in carrying case. Complete package includes a carrying case, a carrying case, a carrying case. Write: Bell & Howell Co.



## Portable Videotape Recorders

PORTABLE VIDEOTAPE recording equipment has come into its own for in-service training, demonstration and a multitude of company and institutional uses. Manufacturer product development of lower-cost, simpler new models, push-button operation, etc. have widened videotape applications within industry.

Tape-to-film developments and on-the-job availability of videotape equipment that's easy to operate are increasing business and industrial use of videotapes.



Above: Ampex VR-6000 Videotape Recorder is new low-cost, top-quality model, fully compatible with VR-7000 line. Features: both video and RF outputs which can be directly connected to any tv, monitor and used with any vidicon camera; tape speed is 9.6 inches per second and 1,000 lbs. writing speed, resulting in a high-frequency response in both black & white video recording and playback. Ampex Corp. Consumer & Educational Prod. Division, 2201 Lunt Ave., Elk Grove, Village, Ill. is source of complete technical details and on availabilities.

Concord VTR-600 portable video tape recorder features a helical-scan recording system with dual rotating heads and uses half-inch re-usable magnetic video tape at a speed of 12 inches per second for high-resolution quality. Push-button controls for instant replay of picture and sound. Other features: still-frame monitoring; up to 1,000 use-hours on advance-designed video heads; built-in head cleaning system. RF converter is available for playback through large screen or conventional television monitor-receiver. Write: Concord Electronics Corp. for more data.



Westinghouse WAVE/Trainer System provides a complete audio/video recording and playback center. Comprising several different a/v components housed in a single, castor-mounted cabinet for mobility, the System can be used for sales training, production methods, safety classes, etc. Includes solid-state monochrome vidicon camera; Westinghouse A/V Recorder; audio pickup; 19" monitor for group viewing and 9" monitor for operation control. Write: CIP Division, Westinghouse. See page 66.

Westinghouse Audio-Visual Recorder was designed for recording video and as many as five different audio tracks. Records up to 60 continuous minutes on one-inch mag. video tape at 10 1/2 ips. Features: simultaneous outputs of Video and Audio Modulated PF (long 700 passages) tape life for re-use; 3-second lock-in time. Write: Westinghouse Commercial-Institutional Products Division for details.



Other Key Sources of Videotape Equipment include such well-known lines as Sony, General Electric, and Wollensak. GE, for example, recently introduced a new professional vidicon recorder designed for educational and business uses. The equipment carries a \$3495.00 price.

Check the Directory of Manufacturers Appearing on Pages 64-66 for Sources

## Special-Purpose Projectors

BIG IMAGES projected against the night sky; convenient and personal instructional equipment for in-service training are typical of the wide-range of new equipment for special purposes.

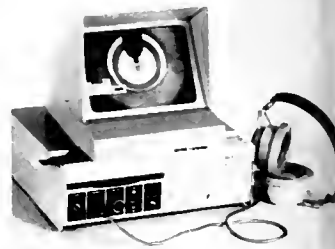
These columns illuminate only a few of today's new devices to serve business and industry. As a reminder, however, that audio-visuals are available to serve special uses, we offer two items:



The Astrolux Giant Image Projector is very special visual tool for business. product message can be projected on areas up to 200 x 200-feet, flashing every few seconds, indoors or outdoors, against a screen, building wall or a mountain side. Revolutionary new optical design formula incorporates a condenser system and 325mm Leitz telephoto lens to provide optimal light collection, intensification. Light output equals 50 car headlamps. To get more details: write Karl Heitz, Inc.



Hoffman Mark IV A/V Projector is a reaching tool which combines encased filmstrip projection with sound via 7-inch discs. Designed for personal viewing on its 5 1/2" x 7 3/8" self-contained screen, it is used with headphones by the trainee. Materials have been developed by Hoffman Information Systems for curriculum use; similar programs may be designed for in-plant training, other purposes. Write the manufacturer, see Hoffman, page 64.



## Film Handling & Film Inspection

GETTING THE FILM safely to its eventual user in the field depends on today's sturdy film containers. Both plastic and fiber containers from such well-known sources as Plastic Reel, Fiberbilt and Wm. Schuessler are helping assure damage-free transit of valuable prints to users throughout the U.S. and abroad.

There are also colorful plastic filmstrip containers, made by Plastican Corp. and Richard Mfg. Company. They're now standard!



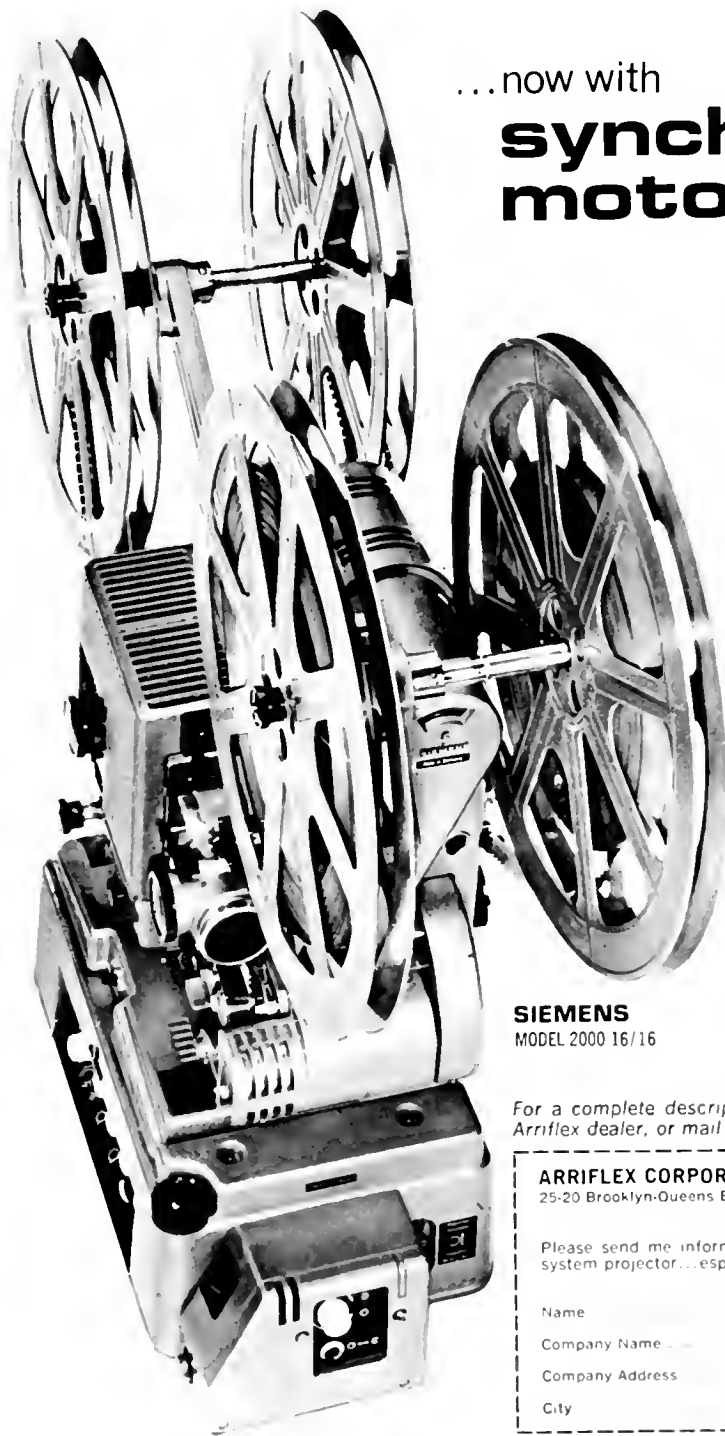
Plio-Magic Filmstrip/Disc shipping container pictured above is typical of the full line of sturdy plastic film and filmstrip shipping cases manufactured by the Plastic Reel Corporation of America. Contact them for complete detail on the extensive line of shipping containers.



Left: Neumade "Super X" Power Rewinder is the latest from this film handling and storage specialist. Features: extra power 3,000-ft. capacity; extra speed up to 1,200 rpm. Write Neumade Products for complete catalog and data. See p. 66

# SIEMENS

## SINGLE/DOUBLE SYSTEM SOUND PROJECTOR



...now with  
**synchronous  
motor**

**sound speed  
on the  
nose!** Important news  
for everyone  
who needs precise sync  
sound speed for recording  
and re-recording, and/or exact  
projection speed for television  
and other precision programing.

Now, the Siemens Projector is more useful than ever. Its standard universal motor has been supplemented with a high-torque, single-phase 110V 60-cycle synchronous motor for precise projection speed control.

Sound speed on-the-nose. Checked and verified by a built-in strobe disc and glow-light. Unvarying. Reliable. And, you get the full range of other Siemens applications, too: a portable interlock for previews; double-system recording and playback of 200-mil magnetic tracks through the 2000's own interlocked 16mm magnetic film deck; single-system magnetic recording and playback; optical playback; transfer of optical-to-magnetic and magnetic-to-magnetic sound; mixing; editing; recording, re-recording and post-recording. All this, plus go-everywhere portability. Lightweight. Suitcase size.

The Siemens 200 now offers you a wider choice to meet the broadest range of professional work...all models available with synchronous motor or with universal governor controlled motor.

**SIEMENS**  
MODEL 2000 16/16

*For a complete description and demonstration, visit your franchised Arriflex dealer, or mail this handy coupon.*

**ARRIFLEX CORPORATION OF AMERICA**

25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377

Please send me information on the Siemens 2000 16/16 single double system projector...especially on the new model with synchronous motor.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company Name \_\_\_\_\_

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City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

## AudioVisual Equipment TradeFair:

### New Light for Today's Projectors

THE "MARC 300" introduced by the General Electric Photo Lamp Department is used in many of today's film, filmstrip and slide projectors. Providing an increase in screen brightness of about four times that of incandescent light sources, this tubular quartz arc lamp enhances today's fine color prints, helps minimize room darkening and has been a factor in smaller projector designs.

Both motion picture and sound filmstrip equipment of Bauer, DuKane, Kalart Victor, Kodak and Noreleo offer current models us-



Heart of world's brightest projection lighting system: the new GE "Marc 300" ing it; Bell and Howell and Graflex 16mm sound units also have it.

Safe-Lock, Inc. has a new projector stand (at right) for safe storage of projectors, films and slides, etc. under lock and key. 40" high cabinet resembles fine piece of office furniture: entire stand rolls easily on four rubber ball swivel casters covered by chrome hoods. Ask about the new "Executive" and portable projection stands available from Safe-Lock, Inc., Hialeah Florida specialists in this equipment.

Lenscreen Rear Screens by Polacoat provide high-quality visuals in normal room light. System is used extensively for exhibits and displays, sales presentations, multi-media presentation installations and the like. To consult experts in rear-screen material write: Polacoat, Inc. See p. 66.



### Tape Recorders for the Businessman

MODERN DESIGN and many new convenience factors are also notable in new tape recorders which serve the business user. We show two of today's best.

Below: Wollensak Cordless Cassette tape recorder, Model 4200, is a compact, battery-powered recorder player with excellent frequency response (80 to 10,000 cycles per second plus or minus 3 decibels). Play-record, on-off and fast forward and rewind functions are controlled by a single switch. Write: 3 M Company.



Above: Sony's ServoControl 860 is a solid-state battery AC portable recorder . . . it features a ServoControl motor that electronically corrects for speed variations and maintains precise timing accuracy.

Dual-track, monophonic ServoControl 860 works on AC current or flashlight batteries, no adapter needed. Two speeds offered — 3¾ and 17/8-inches-per-second and accommodates up to five-inch reels, providing up to four hours of sound. For data contact Superscope, Inc.



### Film Storage and Projection Stands

PUT YOUR VALUABLE prints of today's color motion pictures and slidefilms in safe storage. The accumulation of dust, delays in finding needed material and other obvious factors will prompt the audiovisual executive to a careful selection of film disc or tape storage equipment. We show a sampling of convenient, low cost cabinets and convenient projection stands, mostly to motivate buyer consideration of these items.

H. Wilson Mobile Storage Cabinet (pictured at right) is a sturdy, easy-to-move storage facility for audiovisual department. This company also has line of overhead projectors and other film handling and storage equipment. Write: H. Wilson.

Below: H. Wilson Company's new mobile A-V storage cabinet for films and equipment.



## A Directory of the Manufacturers

Allied Impex Corp., 300 Park Ave., So., New York, N. Y. 10010; GR 3-4710.

American Optical Co., Eggert & Sugar Rd., Buffalo, N. Y. 14215; 895-4000.

Ampex Corporation (A-V Products), 401 Broadway, M.S. 14, Redwood City, Calif. 94063; 367-4165.

Argus Incorporated, 5950 W. Touhy Ave., Chicago, Ill., 60648; 647-9411.

Arion Products, 1022 Nicollet Ave., Minneapolis, Minn. 55403; 333-3788.

Arriflex Corp. of America, 25-20 Brooklyn-Queens Expressway W., Woodside, N. Y. 11377.

Audio-Visual Research, Inc., 205 E. Kingsmill St., Pampa, Texas. 79065; MO 4-3251.

Audiscan Incorporated, 1414 130th St., N.E. Bellevue, Wash. 98004; GL 4-0694.

Bell & Howell Photo Sales Co., 7100 McCormick Rd., Chicago, Ill. 60645; OR 3-3300.

Charles Beseler Co., 219 So. 18th St., East Orange, New Jersey. OR 6-6500.

Bodde Screen & Projector Co., 11541 Bradley Ave., San Fernando, Cal. EM 5-2551.

Buhl Optical Co., 1009 Beech Ave., Pittsburgh, Pa. 15233; 321-0076.

Busch Film & Equipment Co., 214 S. Hamilton, Saginaw, Mich. 48602; 754-4806.

Carbons, Inc., 10 Saddle Road, Cedar Knolls, N. J. 07927; 267-8200.

C.O.C. Time-O-Lite, 23-53 Steinway St., Long Island City, N. Y. RA 1-7400.

Jack C. Coffey Co., 710 17th St., No. Chicago, Ill. DE 6-5183.

Compo Corporation, 1800 N. Spaulding, Chicago, Ill. 60647; 384-1000.

Concord Electronics Corp., 193 Armacost, Los Angeles, Calif. 9025; 478-2541.

Da-Lite Screen Co., Inc., Warsaw Ind. 46580; 267-8101.

Decision Systems, Inc. East 66 Midland Ave., Paramus, N. J. 07652; 261-8900.

Draper Shade & Screen Co., Spiceland, Indiana 47385; YU 7-360

DuKane Corporation, St. Charles Ill. 60174; 584-2300.

Eastman Kodak Co., 343 State St. Rochester, N. Y. 14650; 325-2000.

Elco Optisonics Corporation, Willow Grove, Pa. 19090; OL 9-7000.

Fairchild Camera & Instrument Corp., 221 Fairchild Ave., Plainville, N. Y. 11803; WE 8-9600.

Filmagic/The Distributor's Group, 204 14th St., N. W., Atlanta, G 30318; 874-1661.

Genarco, Inc., 97-04 Sutphin Blvd Jamaica, N. Y. 11435; OL 8-585

General Electric Co. (CCTV), 60 Old Liverpool Road, Liverpool, N. Y. 456-3358.

General Electric Co., Photo Lamp Dept., Nela Park, Cleveland, Oh 44112; 266-2187.

General Electric Co., Visual Communications Products, 600 O Liverpool Rd., Liverpool, N. Y. 452237.

Graflex, Inc., 3750 Monroe Ave Rochester, N. Y. 14603; 586-202

John A. Grant & Assoc., 6129 1 Winchester Ave., Chicago, Ill. 648602; 793-3633.

Gruber Products Co., 5254 Jackme Rd., Toledo, Ohio. 43613; 472261.

The Harwald Co., 1245 Chicago Ave., Evanston, Ill. 60202; 327070.

Hoffman Information Systems, 26 Peck Rd., Monrovia, Calif. 91014; 442-0123.

# **If it's possible to buy a projector for your salesmen to use for under \$300, why would you spend over \$400?**

## **Call us and see.**



We'll show you the new MPO Videotronic Super 8. It costs more than some of the other repeating motion picture projectors. It does more than all the others. And does it better. For example: two-way projection. It's the only repeater projector that has a built-in screen, and lets you throw a big picture on a wall screen as well.

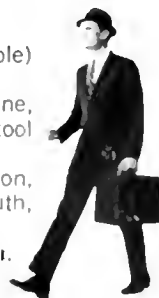
Takes instant-change film cartridges.  
Exclusive dependable friction-free sprocket drive

for long film life. Use-tested brilliant (and durable) magnetic sound.

If you want a home movie machine, go ahead. But if you want a professional sales tool for your salesmen, call us and see.

Write for brochure. Repeater Division, MPO Videotronics, Inc., 461 Park Avenue South, New York 10016. (212) TN 7-8200.

**Now go out and sell.**



## A Directory of the Manufacturers

**Honeywell, Inc.**, 4800 E. Dry Creek Rd., Denver, Colo. 80217; 771-4700.

**Hudson Photographic Industries, Inc.**, 2 Buckhout St., Irvington-on-Hudson, N. Y. 10533; LY 1-8700.

**International Audio Visual Ltd.** 193 Cayer St., Coquitlam, New Westminster, B. C., Canada. 522-7955.

**Jayark Instruments Corp.**, 10 E. 49th St., New York, N. Y. 10017; 751-3232.

**Kalart/Victor Co., Inc.** Plainville, Conn. 06062; 747-1663.

**Knox Mfg. Co.**, 9715 Soreng Ave., Schiller Park, Ill. 60176; 678-1666.

**La Belle Industries, Inc.** 510 S. Worthington, Oconomowoc, Wisconsin. 53066; 567-5527.

**L/W Photo, Inc.**, 15451 Cabrito Road, Van Nuys, Calif. 91406; 781-0457.

**Magnasync/Moviola Corp.**, 5539 Riverton Ave., North Hollywood, Calif. 91601; 877-2791.

**3M Company, Visual Products Div.**, 2501 Hudson Rd., St. Paul, Minn. 55101; 733-6142.

**McClure Projectors, Inc.**, 1215 Washington St., Wilmette, Ill. 60091; BR 3-2310.

**Movie-Mite Corp.**, 1004 E. Jefferson Ave., Detroit, Mich. 48207; 961-5540.

**MPO Videotronics**, 222 E. 44th St., New York, N. Y.

**Neumade Industries, Inc.** 720 White Plains Rd., Scarsdale, N. Y. 10583; 725-4900.

**Panacolor, Inc.**, 100 E. 42nd St., New York, N. Y. 10017; MU 2-5711.

**Panasonic/Matsushita Electric Corp. of America**, 200 Park Ave., New York, N. Y. 10017; 973-5700.

**Pathe Division, Radiant Mfg. Corp.** 8220 N. Austin Ave., Morton Grove, Ill. 60053; YO 6-4200.

**Paulmar, Inc.**, 464 Central Ave., Northfield, Ill. 60093; 446-5340.

**Plastic Reel Corp. of America**, 604 S. Commercial Ave., Carlstadt, N. J. 07087; 867-4020.

**Polacoat, Inc.**, 9750 Conklin Rd., Blue Ash, Ohio. 45242; 791-1300.

**Projection Optics Co., Inc.**, 219 E. 18th St., East Orange, N. J. 676-6509.

**Projection Theaters Div., Motiva, Ltd.**, 87-73 Kingston Place, Ja-

maica Estates, N. Y. 11432; 526-7242.

**Radiant Mfg. Corp.**, 8220 N. Austin Ave., Morton Grove, Ill. 60053; YO 6-4200.

**Radio Corp. of America**, Front & Cooper Sts., Bldg. 15-6, Camden, N. J. 08102; 963-8000.

**Richard Mfg. Co.**, 5914 Noble Ave., Van Nuys, Calif.

**Shure Brothers, Inc.**, 222 Hartrey Ave., Evanston, Ill. 60204; DA 8-9000.

**Sony Corp. of America**, 47-47 Van Dam St., Long Island City, N. Y. 11101; 361-8600.

**Spindler & Sauppe, Inc.**, 1329 Grand Central Ave., Glendale, Calif. 91201; 247-1610.

**Standard Proj. & Equipment Co.**, 1911 Pickwick Ave., Glenview, Ill. 60025; 729-4200.

**Strong Electric Co.**, 87 City Park Ave., Toledo, Ohio. 43601; 248-3741.

**Sylvania Electric Products, Inc.**, 730 Third Ave., New York, N. Y. 10017; 551-1317.

**Technamation, Inc.**, 16 Sintsink Drive, E., Port Washington, N. Y. 11050; 883-8800.

**Technicolor Corp.**, P. O. Box 517, 1300 Frawley Drive, Costa Mesa, Calif. 92627; 540-4330.

**Viewlex, Inc.**, Broadway Ave., Holbrook, N. Y. 11741; LT 9-6600.

**Vis-U-Line Systems, Inc.**, 5319 Hollywood Blvd., Los Angeles, Calif. 90027; 4673041.

**Westinghouse Electric Corp., CIP Div.** c o A-V Systems, Inc., P.O. Box J, Sea Cliff, N. Y. 11579; OR 1-8010.

**Westinghouse Electric Corp.**, Bloomfield, N. J. 07003; 465-3370.

**H. Wilson Corp.**, 546 W. 119th St., Chicago, Ill. 60628; CO 4-4412.

\* \* \*

### Consult the Audiovisual Dealer for Equipment Sales and Service

☆ Nearly all the current models of audiovisual equipment and accessories described in the preceding pages can be obtained through the *specializing audiovisual dealer* in your headquarters' area.

Work with this experienced dealer to assure good service; to get proper instruction of personnel on new equipment purchased. You'll find him a dependable source to work with on every type of audiovisual tool. ●

## A-V Products Review

### "Commander"—a Tape/Filmstrip Projector Powered by Battery

☆ The "DuKane Commander", a completely automatic, battery-operated tape-sound filmstrip projector has just been introduced by the DuKane Corporation.

The compact portable machine is capable of showing 10 average-length sight/sound presentations without recharging; it also has a retractable power cord for plug-in to standard AC outlets. Power is energized by a nickel cadmium battery pack which is rechargeable overnight through its built-in solid-stating charging system, circuited to prevent accidental overcharge.

The batteries also charge whenever the AC cord is plugged in, even while the projector is operating. Push a button to start it; it shuts off automatically when the show's over. For prolonged use



DuKane "Commander" on the job

away from power lines, the "Commander" also operates, without a converter, from any 12-volt auto battery through the cigarette lighter receptacle.

The DuKane projector shows standard 35mm single-frame filmstrips and has a picture capacity from 28 to 160 frames. Magnetic sound tape, enclosed in a newly-designed, long-life cartridge, plays up to 20 minutes at tape speed 3¾ i.p.s., maintained at a constant rate.

A unique feature of the "Commander" is the use of direct optics to project on its rear-view screen. The new design obviates the need for mirrors by installing the optics in the longest dimension. Front-mounted 3" x 5" speaker serves the DuKane-built precision tape player. All-transistorized hi-fi amplifier also provides the sensing system for automatic film advance.

The "Commander" measures 7" wide, 10" high and 15½" long; weighs only 12¾ pounds. It lists

for \$230 without the battery pack \$310 with it. Ask our New Products Desk to forward your inquiry for literature and dealer sources write to: Audio-Visual Division, DuKane Corporation, St. Charles, Ill. 60174, mentioning this department.

\* \* \*

### Concord Electronics' TCM-20 TV Camera Has Built-In Monitor

☆ A new, solid-state monitor-view-finder television camera with features of interest to closed-circuit and video tape recorder use has been introduced by the Industrial Products Division of Concord Electronics Corporation. The new TCM-20 camera sells for under \$900.

A primary feature of the TCM-20 is its built-in monitor with 5-inch screen at rear of camera that allows the operator to view the exact picture being recorded while operating the camera. More precise control over the picture image is obtained by eliminating random search for the desired subject viewed from a separate monitor.

The camera also has a 3-position switch which permits operation as a camera, as a combination camera-monitor while recording on the Concord VTR-600 video tape recorder; or as a monitor for playback of the video tape recorder.

The TCM-20 operates with external or internal synchronization providing for random or fixed interlace scanning. It comes with a fast, f 1.8 lens and a long-life, high-sensitivity vidicon tube. Size is 7½" x 10" x 15" and weight: 20 lbs. A new, heavy-duty professional tripod Model TCM-20 is available for use with the camera. It is priced under \$100.

For complete descriptive literature and nearest dealer sources write: Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, Calif. 90025 or ask our New Products Desk to forward your request.

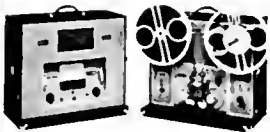
Concord TCM-20 monitor and view-finder camera, videotape recorder



# magnasync

# moviola

## Synchronous Magnetic Film SOUND RECORDING SYSTEMS



**RECORDERS, Type 5**  
Portable or rack mounted. Most universally accepted sound system produced. 16, 17.5, 35mm.

**REPRODUCERS** — Type 5 mechanism, single or multiple rack mounting, electrical or mechanical interlock.



**RECORDERS, Type 15**  
Portable all-in-one system for "on-the-go" producers. 16mm. Professional and complete in every detail.

**Studio MIXING CONSOLES and CONSOLETTES**

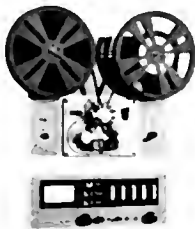


Stock, custom.



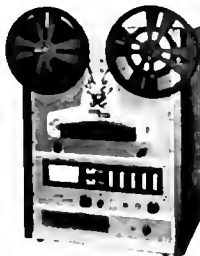
**MICROPHONE MIXERS**  
Multi-channel, portable, operated in console or stacked positions. 23 lbs.

**NEW!**  
**SOLID STATE STUDIO RECORDERS**



Series 2100, modular flexibility and versatility, with international compatibility. 16, 17.5, 35mm. **REPRODUCERS** — Single and multiple rack mounting, electrical or mechanical interlock.

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Model OR-1 makes single-system editing possible! Versatile. 16mm.

... plus heads, motors, playback, amplifiers, preamplifiers and a complete line of accessories.

## Motion Picture Editing and TV Equipment



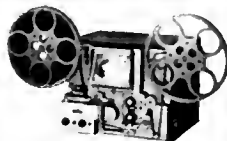
**CRAB DOLLIES**

Mechanical excellence that has gained world-wide acceptance for motion picture & television work.



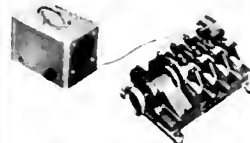
**Moviola FILM EDITORS**

World-famous "Series 20" for 16 or 35mm picture, sound or composite films. Table models; specials to order.



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Portable, for 16mm films. Variable from single frame to 6 times sound speed.



**SYNCHRONIZERS**

For 16mm and/or 35mm film. Stock and specials.



**EDITING TABLES**

Especially designed, rugged and attractive. Chairs and accessories.



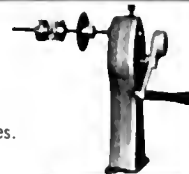
**SOUND READERS**

For optical and/or magnetic track. All film sizes.



**REWINDERS**

Hand or power, for video tape and all film sizes. Many styles.



... plus 70mm viewers, search heads, sound heads, motors and a complete line of accessories.

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## BRITAIN Selects Winners of Industrial Film Awards:

(CONTINUED FROM THE PRECEDING PAGE 16)  
the Nile Delta to a gold mine in Ghana; from an Australian power station to a Mauritanian iron ore quarry. In a second contrasting section (water): small aluminum boats in Australia; a hydrofoil in Canada; engines and automatic steering systems of research ships in the North Sea and some spectacular underwater shots. The air sequences show the small "Otter" used in Canada by the Mounties to the latest techniques of automatically controlled landing of the Trident and vertical takeoff and landing aircraft. **Purpose:** to correct a widely held misconception that Hawker-Siddeley Group is exclusively concerned with aircraft manufacture and to show its diversity of interests. **Audience:** general public and potential clients of the Group.

**Trawler Captain.** Sponsor: Ross Group Limited.

**Producer:** Guild House Films, in association with the Film Producers Guild Ltd.

It is the trawler captain's responsibility to take his craft safely over 4,000 miles of sea to the fishing grounds off the coast of Labrador. This is the story of one such trawler captain, Jock Keir and of the Ross Valiant, one of Britain's latest all-freeze stern trawlers. **Purpose:** to show the pre-eminence of the men who command these ships, the advanced design of modern trawlers and up-to-date fishing methods used. **Audience:** General public, through commercial cinema release and non-theatrical showings.

### Category D: Technical Information Films

**Revolutions for All.** Sponsor: Churchmans. **Producer:** Short Films Group, Rank Advertising Films Limited.

Commentator Denis Norden looks at our changing world and notes in particular the growing habit of smoking mini-cigars. A visit to Churchmans helps answer his query on whether they're entitled to be called cigars. Chatting with the Managing Director, the Factory Manager and the Research Manager, he sees the product all along the production lines. An amusingly-told product story. **Purpose:** to advance Churchmans as leaders in the mini-cigar field. **Audience:** social groups arranged by Churchmans among wholesale and retail tobacconists; and male opinion leaders.

### Category E: Industrial Research Films

**Gas — What Is It?** Sponsor: The Gas Council.

**Producer:** Stewart Films Limited.

An exposition of the various forms of matter such as solids, liquids and gases showing further divisions of elements, compounds and mixtures. The gases used are discussed in detail and the term "Calorific Value" is explained. **Purpose:** Instructional use among "O" level chemistry students. **Audience:** Same.

**Woodworm — The Life Cycle of Anobium Punctatum.** Sponsor: Rentokil Laboratories Limited.

**Producer:** Rentokil Film Unit.

All stages in the life cycle of the Common Furniture Beetle, *Anobium Punctatum*, are shown from emergence of an adult beetle from infested wood through mating and egg laying. Activities during the larval stage illustrate damage caused by this insect. **Purpose:** instruct of specialist audiences. **Audience:** biologists, architects and schools.

**How the Motor Car Works, Part I. The Engine.**



"Get Organized" won award honors for the Short Films Group of Rank Advertising Films Limited.

**Sponsor:** Shell International Petroleum Co. Ltd. **Producer:** Shell Film Unit.

This film examines the principal components of the automobile engine, individually and in working assembly and shows the principles of combustion demonstrated in a cylinder made of toughened glass. It concludes with a survey of variants in layout and design likely to be encountered by motorists and mechanics. **Purpose:** sponsored by Gasoline Marketing Division to promote gasoline sales. **Audience:** motor clubs, technical colleges and road safety organizations.

**Exploring Chemistry.** Sponsor: Unilever Limited.

**Producer:** Short Films Group, Rank Advertising Films Limited.

Where does the instinct to "find out" begin? This extremely candid motivational film traces a child's natural curiosity — the instinct to explore — emerges as the teacher's greatest potential, to be used and encouraged. The body of this film, set in a chemistry laboratory of a comprehensive school, shows how this can be done in what is probably some of the most unselfconscious scenes of school children yet put on film. **Purpose:** to show teachers how to apply the "Nuffield approach" to awaken interest in science and to increase recognition of Unilever's interest in the subject. **Audience:** teachers and educational parent groups.

### Category F: Manpower Training Films

**Hector the Checker.** Sponsor: British Railway Board. **Producer:** British Transport Films.

Hector's animated adventures emphasize to all railway staffers concerned with goods and sundries traffic must code and load with accuracy and care. **Purpose:** to persuade railway workers that "loading by coding" demands observance of regulations. **Audience:** Railway goods handling employees.

**Get Organised.** Sponsor: Rank Film Library.

**Producer:** Short Films Group, Rank Advertising Films Limited.

This sales-training film shows how the salesman should organize himself so that he spends more time face-to-face with the right man, at the right time, selling him the right thing. The day a young salesman is ruthlessly examined, shown that he isn't "Unlucky Jim" but "Disorganised Jim." **Purpose:** outright print sales and copies for any organization. **Audience:** salesmen and saleswomen in training groups.

☆ We'll bring you the winners of international honors at Lisbon in our October, 1967 issue.



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## Britain's Films for Lisbon:

Category G: Safety & Health Education Films

**Tidy Why.** Sponsor: The National Coal Board.

Producer: TV Cartoons Limited.

Animated cartoon to alert coal workers to dangers of stumbling and fall. Purpose: accident prevention. Audience: coal miners.

\* \* \*

**On the Safe Side.** Sponsor: U. K. Atomic Energy Authority. Producer: Ronald H. Riley & Associates Limited.

Beginning with an animated sequence, the film defines how electric shock affects the human body. After outlining the strict precautions taken in fixed installations of the electric supply industry, the film shows the additional dangers in research environment where apparatus needs to be constantly modified. Great emphasis is laid on the necessary safety procedures to meet these changing conditions. The effect of outside pressures and distractions on a research team is illustrated by a dramatic incident, which fortunately is not fatal due to proper operation of the safety drill: S.I.D.E. (switch off — isolate — dump — and earth). Purpose: life-saving in electronic and allied fields of research. Audience: all men working in a high-voltage research environment.

\* \* \*

### These Films Also Received First Prizes

Two additional sponsored industrial films which won top honors in the British Industrial Film Awards for 1967 but were not sent to Lisbon as part of that country's entry are described below:

**Consider Science.** Sponsor: Central Office of Information (for the Foreign Office). Producer: World Wide Pictures Limited.

The accelerated pace of advances in science, technology and medicine in Britain today is disclosed in plasma experiments, the use of lasers, computers and other inventions. But progress is based on continual research in pure and applied science — industrial, physiological and agricultural. Many instances are shown where new methods, discoveries and devices can ultimately extend the benefits of modern science to all humanity. Purpose: to review the benefit man has derived from scientific discovery over the past five decades and to show that Britain is among the advanced countries in application of these and is conscious of the need to extend these benefits to developing countries. Audience: influential members of lands abroad and publics who may not be well informed on the subject.

\* \* \*

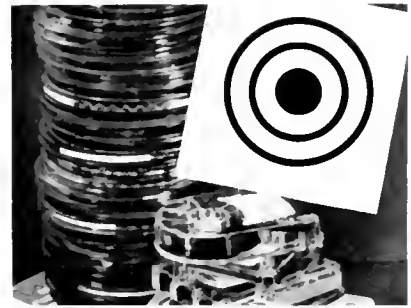
**Bank Ahead.** Sponsor: National Commercial Bank of Scotland. Producer: Spectator Films Limited.

The story of the heat bank operated by the National Commercial Bank to serve the outlying islands of the Orkneys. The economic problems of the islanders and their views on banks and banking, for and against, make this a fascinating film. Purpose: to show that this bank is interested in its customers whoever and wherever they may be. Audience: general public, in the bank's service area.

\* \* \*

### BISEA Sponsored This Awards Program

The British Industrial and Scientific Film Association is now a single entity in Britain, representing the former British Industrial Film Association, the Scientific Film Association, and the British National Film Catalogue. Ltd. Tony Durant is BISEA's director, Sir Arthur Elton is its president, and Miles Pitts-Tucker is chairman of the BISEA executive council.



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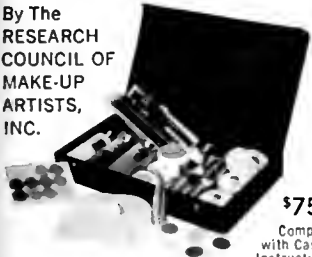
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**Appel Visual Service, Inc.**, 12  
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burgh. Phone: ZENith 0143.

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**Colonial Films**, 71 Walton St., N.  
W., JA 5-5378, Atlanta.

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**Delta Visual Service, Inc.**, 715 Girod  
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### CHICAGO AREA

**Robt. H. Redfield, Inc.**, 831 So.  
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**Midwest Visual Equipment Co., Inc.**  
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Phone: (312) IR 8-9820, and  
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**The Jam Handy Organization**, 2821  
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**Films Unlimited Productions**, 564  
Park Avenue, Mansfield.

**Fryan Film Service**, 2929 Prospect  
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**Sunray Films, Inc.**, 2005 Chester  
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**Photo & Sound Company**, 5515  
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# Sun Dial Trainees Learn Film Production

**TWO COLLEGE STUDENTS** plan-  
ning careers in the motion pic-  
ture and communications fields  
will get first-hand on-the-job ex-  
perience this summer, under the  
auspices of Sun Dial Films, Inc.

The students, 21-year old Mark  
Winter of Syracuse University and  
20-year old Larry Peltz of Queens  
College, will spend the summer on  
the staff of Sun Dial in New York,  
where they will have the oppor-  
tunity to amplify their academic  
program over the summer vaca-  
tion month through this "on-the-  
job" training.

"The schools are turning our  
lots of "Directors" and "Produc-  
ers", comments Carl V. Ragsdale,  
president of Sun Dial, "but it takes  
an overall knowledge of even the  
most menial tasks to ultimately  
produce a film." The summer pro-  
gram being initiated this year at  
Sun Dial will provide just such  
background for future film makers.

In addition to learning and ob-  
serving production techniques, the  
fledglings will become acquainted  
with all the services and steps nec-



**Director Harry Bjorkstrom**  
explains day's shooting sched-  
ule to trainee Larry Peltz aboard  
Hugh Purvis on location. . .

atrical shorts for industry and  
government.

"So many of these college stu-  
dents walk into studios expect-  
ing to direct 'epics' the day after  
vacation," continues Ragsdale. "It  
is the same old story of too many  
chiefs and no indians. They're  
'directed' or 'produced' campus  
films and shows but can't really  
follow proper orders because they  
never had to do any of the menial  
little jobs that are so important."

"If an aspiring young director  
or producer wants to put together  
a film, he'd better know about  
props, grips, electricians, lighting,  
sound, labs, equipment, costumi-  
ng, and the people who perform  
all these specialized jobs. Colleges  
don't offer courses in 'grips',  
but Sun Dial will attempt to fill  
this void in higher education."

The trainees will work in and  
around the firm's production facili-  
ties in New York, and will on  
occasion go "on location" with  
several crews filming on the  
Coast.

If this summer's program pro-  
ves successful, Sun Dial plans to  
expand it over the coming year to  
provide the widest opportunity  
for developing more realistic pro-  
fessional training and experi-  
ence for future members of the mo-  
tion picture industry. The planned  
expansion of the program will  
utilize the extensive facilities  
available for training artists who  
work in the animation field.

\* \* \*

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**Hardy Glenn, Sun Dial v.p.** intro-  
duces student Mark Winter (seated)  
to Oxberry animation camera.

essary to a production. They will  
start at the bottom—as "gofers"  
and "grips" and by the end of the  
summer, will have seen and par-  
ticipated in many phases of pro-  
duction.

"It's not enough to complain  
about the total lack of awareness  
and emphasis on these less glam-  
orous areas in the school courses,"  
emphasizes Ragsdale. "If we want  
all-around production people com-  
ing into the field, we have to  
make such experiences available."

The two trainees were among  
a large number of students who  
applied for summer positions with  
the company which produces docu-  
mentaries, industrials and the-

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## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE SIX)  
or Japan will help move those who trade abroad to emulate the *professional quality* of our films as they go to the lands in which we must compete.

And, the *here* of new technologies is *now* when proven adaptable, within *budgetary limits* and audience usefulness. Don't get carried away by the "new" for newness' sake but move along with the patently *right* tools and keep them moving into action!

NAVA reminded groups throughout the nation that "Talk Is Not Enough" with its 1966 multi-media presentation. It would have done the hearts and minds of its 1967 convention auditors a great deal of good to have a bit *less talk and much more display of the sight/sound* tools so essential to the application of all that wonderful new hardware.

\* \* \*

### ON SYSTEMS PROGRAM MANAGEMENT:

(CONTINUED FROM THE PRECEDING PAGE 48)  
gell, director of photography; John Murphy, cameraman; and Penny Martin, unit manager.

Mr. Schumann was faced with eighty-two scenes of location photography at Wright-Patterson AFB, Ohio; AFSC Electronics Systems Division, Hanscom Field, Bedford, Massachusetts; RCA Corporation at Burlington, Massachusetts, and Camden, New Jersey; and the plants of the Burroughs Corporation in Paoli, Great Valley, and Downingtown, Pennsylvania.

In the studio there were 138 scenes to be photographed in nine different sets. Of the 106 people appearing in the three pictures, 17 were professional actors cast in Washington and in New York.

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The three films, *System Program Management*, *Conceptual Phase*, *Definition Phase*, and *Acquisition and Operational Phase* (TF 5906a,b,c) are available to contractors and Air Force installation at the Air Force Film Library Center, 8900 South Broadway, St. Louis, Missouri 63125.

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(CONTINUED FROM PAGE 45)

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 United Van Lines, Inc. (1)  
 United Way (1) (1-sf)  
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 Universal Foods Corp. (1-sf)  
 University Computing Co. (3)  
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 U. S. M. Corporation (1-sf)  
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### — V —

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 Waterman-Loomis Hybrids (2)  
 Water Safety Programs (1)  
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 Woodward Governor Co. (1)  
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 Worcester Telegram & Gazette (1)  
 World Airways (1)  
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### — X — Y — Z —

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 Zell Manufacturing Co. (1)  
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 Zlowe Agency (2)

### U. S. Federal Departments, Bureaus & Agencies

☆ Not intended as the complete record of U.S. government audiovisual activity in 1966, these listings do show relative activity among agencies and departments during that year.

Agency for International Development (2)  
 Army National Guard (1)  
 Army Pictorial Center (2) (2-sf)  
 Atomic Energy Commission (4)  
 Federal Aviation Agency (6)  
 Federal Bureau of Investigation (4)  
 Internal Revenue Service (2)  
 National Aeronautics & Space Administration (21)  
 Office of Civil Defense (2)  
 U. S. Air Force (29)  
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 U. S. Bureau of Public Roads (1)  
 U. S. Coast & Geodetic Survey (1)  
 U. S. Health, Education & Welfare (7)  
 U. S. Information Agency (22)  
 U. S. Interior Department (8)

U. S. Labor Department (1)  
 U. S. Land Management Bureau (1)  
 U. S. Marine Corps (3)  
 U. S. Naval Ordnance Laboratory (1)  
 U. S. Navy (54)  
 U. S. Post Office Department (3)  
 U. S. Public Health Service (3)  
 U. S. Social Security Administration (3)  
 U. S. State Department (1)  
 U. S. Treasury Department (1)

### Ashley Famous Agency Opens Department to Serve Industry

☆ Ashley Famous Agency, Inc. has formed a new Industrial Department under the supervision of Roger H. Hess.

For the past five years, Mr. Hess has been in the Television Literary Department. Prior to that he was with MCA.

The department's first product will be a sales orientation film produced by Peter Cooper, Inc. for London Fog, manufacturer of raincoats and outerwear. This is to be used for showing to sales personnel in department stores and other retail outlets.

Mr. Hess pointed out that the addition of an Industrial Department will serve as a broad base for all AFA clients, not only performers, but also for producers, directors and writers. "We will utilize the experience, expertise and success gained from the representation of our clients and sales on television networks of such programs as *The Carol Burnett Show*, *Milk and Honey*, *The Defenders*, *The Danny Kaye Show*, *Dr. Kildare*, *Candid Camera*, and specials like *Death of a Salesman*, *The Glass Menagerie*, *Camelot*, *Brown's Peanuts*, *The Cradle*, *Ingrid Bergman's The End of the Road*, *Voice*, *Harry Belafonte's A Time for Laughter*, and many others.

Ashley Famous Agency's Industrial Department represents a number of companies that have produced corporate image training films, closed circuit and film sales presentation touring shows and other audiovisual materials for such companies as A.T.&T., IBM, Ford, General Motors, McGraw-Hill Publishing, American Can, Volkswagen, J. C. Penney, and M. C. Hill, among others.

Among the producing companies represented by AFA in the industrial field are: Herbert Kinn Productions, Charles Hartford Productions, Peter Cooper Inc., Allen Funt Productions, Hanna Barbera, and many

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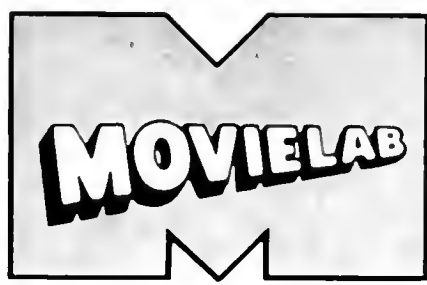
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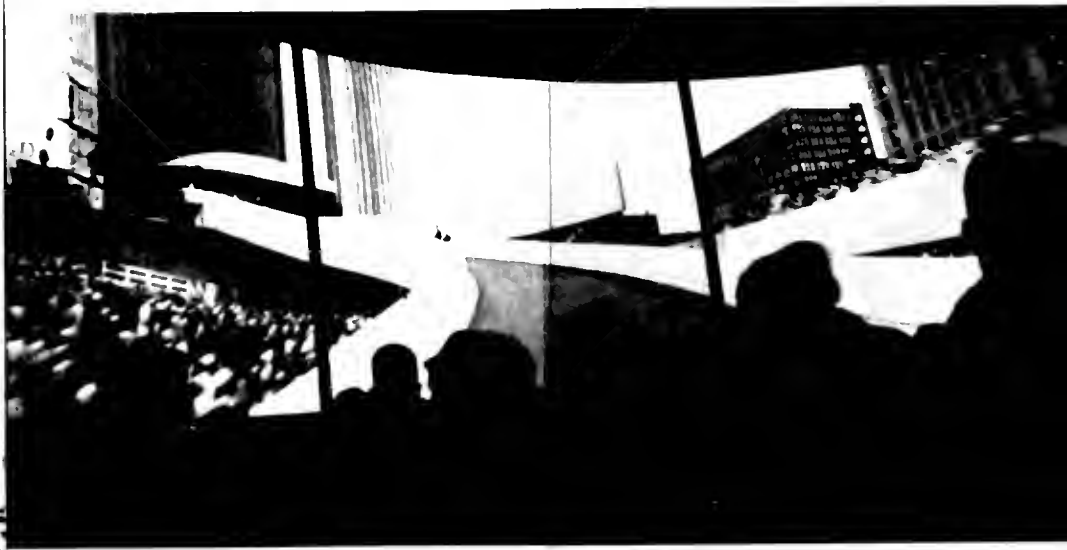


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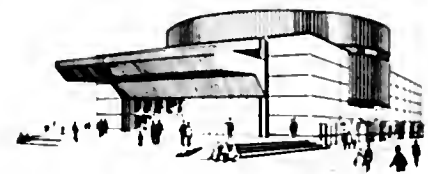
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## BUSINESS SCREEN

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This Month's Cover is a design adaptation from Expo 67 poster art symbolic of the Special Report beginning on Page 33 of this issue. Audience scenes were taken within the Telephone Pavilion (top) and in the Czech Kino-Automat Theatre; the Expo crowd scene is typical.

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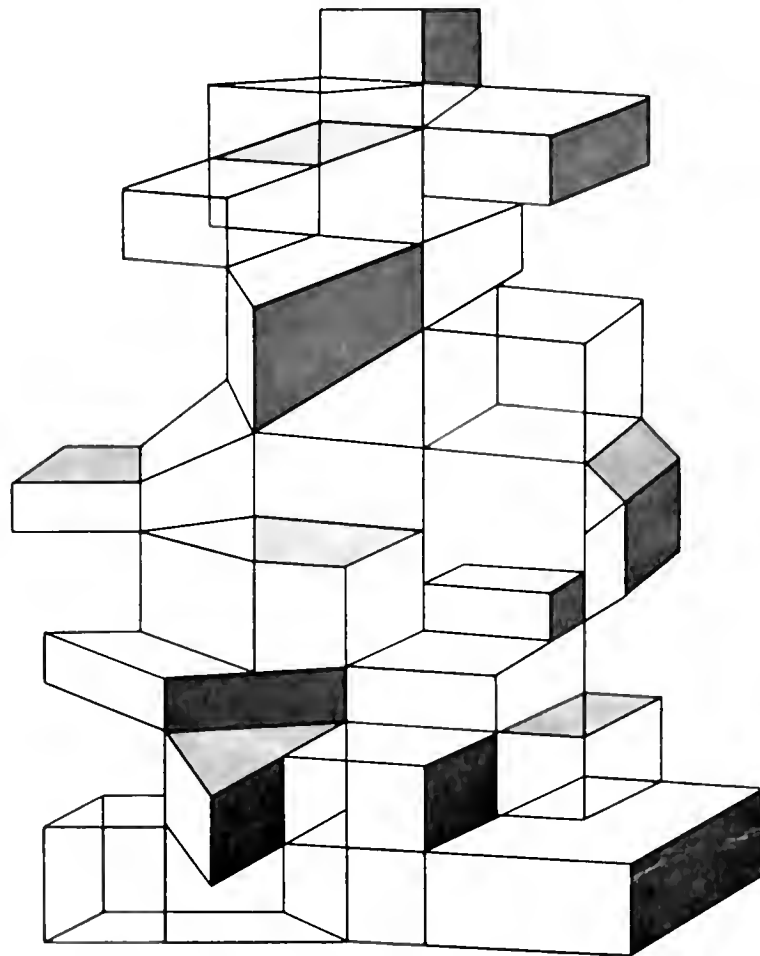
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# right off the newsreel

## "Harvest Time" in Film Awards!

**Chris Awards Banquet on Oct. 6th**  
 ☆ Domestic film awards' programs which feature factual motion pictures and filmstrips will enter the fall "harvest" season on October 6th when the 15th Annual Columbus Film Festival is concluded with a "Chris" Awards banquet at the Fort Hayes Hotel in that Ohio city. A review of the prize-winning films will be featured in the next issue.

## Film Seminar Oct. 16 Opens the Film & TV Festival of New York

☆ The 7th International Film and TV Festival of New York, sponsored by Industrial Exhibitions, Inc., is slated for October 19-20 in Manhattan. Under the direction of chairman Herbert Rosen, the Festival program will get underway earlier that week with a five-day seminar on "Planning of an Industrial Film or TV Commercial."

Seminar activities begin on Monday, October 16, with a visit to the J. Walter Thompson ad agency facilities, followed by

studio tours of VPI and Filmex, Inc. A session on October 18 covers optical and special effects as presented by L&L/Eastern Effects. The film seminar will also include a study of station policy and functions as well as actual network operations at CBS/TV on its final day.

A banquet on Friday evening, October 20, at the New York Hilton will feature awards citations. Prize-winning films of the Festival will be screened at the Museum of Modern Art on Saturday and Sunday, October 21 and 22.

## San Francisco Holds 11th Annual Film Festival on October 20-29

☆ The Far West makes festival news on October 20-29 when the 11th Annual San Francisco Film Festival is presented at that city's Masonic Auditorium. Although largely devoted to feature (entertainment) film presentation, the Golden Gate event has a special place for "Film as Communication".

## Int'l Management Film Winners to be Selected October 16-20th

☆ Finalist judging for the International Management Film Competition, held under the auspices of the Society for the Advance-

ment of Management, Inc., will take place in New York City on October 16th-20th. Entry lists are scheduled to close September 15th. Only films of a suitable management character are judged.

## 10th Annual CINE Exhibition Opens in Washington Nov. 16

☆ The season for awards presentation is climaxed on November 16-17 when the Council on International Nontheatrical Events will hold its 10th annual Awards Program and Exhibition of Films of Merit in the NEA Auditorium and at the National Geographic Society headquarters. Winners of this year's "Golden Eagle" awards and trophies won by CINE entries at this year's overseas festivals will be presented. Attendance at this event is by invitation only so be sure to contact CINE headquarters at 1201 16th Street, N.W., Washington, D. C. 20036 for your credentials if you plan to attend.

## Eighth Armed Forces Television Conference in Denver Nov. 6-8th

☆ The 8th Armed Forces Television Conference, facilitating exchange of information between military users of that medium, will be held at Lowry Air Force Base,

Denver, Colorado on November 6-8. The conference is being held in conjunction with the annual conference of the National Association of Educational Broadcasters, also being held in Denver, November 5-9.

Keynote speaker for the Armed Forces meeting will be Theodore D. Morris, Assistant Secretary of Defense for Manpower. Dr. Albert Burke, noted educator and television personality, will be guest speaker at the Conference banquet.

## Chicago International Film Festival Will Be Held November 11-18th

☆ The Third Chicago International Film Festival, presenting "Hugo" awards to producers of feature films, documentaries and commercial entries, will again be held in that city November 11-18th.

Site of the showings is expected to be the recently rebuilt Carnegie Theatre on the near north side. Categories emphasize theatrical features and short subjects but also include industrial, educational, TV commercials and production as well as student films.

Cash prizes totaling \$3,000 will also be given. For entry details write: (CONTINUED ON PAGE 5)

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## right off the newsreel:

(CONTINUED FROM PAGE 4)

The Chicago International Film Festival, Inc., 235 West Eugenie St., Chicago, Illinois 60614. •

### Honor Fred Niles on Sept. 30th at a Research Fellowship Dinner

☆ His many friends in Chicago advertising, business, the arts and film production will salute film producer Fred A. Niles at a dinner in his honor to be held on Saturday evening, September 30th, in the Adams Room of the Palmer House.

The Fred Niles Research Fellowship Dinner will actually benefit the City of Hope National Medical Center with all proceeds going to establish a Medical Research Fellowship named after Niles. Fred G. Wacker, Jr., president of Ammco Tools, Inc., is general chairman of the affair.

Co-Chairmen for the City of Hope Testimonial Dinner are Zed Daniels, senior vice-president, Don Kemper Company, Inc.; Gordon C. Fletcher, president, National Accounts System, Inc.; Chicago attorney Lawrence Skebelsky; and Thomas Wainwright, assistant to the president at Fred A. Niles Communications Centers, Inc.

Tickets for the affair (\$50 per plate) may be obtained through the City of Hope, 127 N. Dearborn Street in Chicago. The organization is a free, national, non-sectarian pilot medical center specializing in patient care, research and medical education for victims of cancer, leukemia, heart, chest, blood and hereditary diseases. •

### Two New TV Stations Licensed to Serve Mexico City in 1968

☆ Competition is about to explode on the Mexico City television scene for the first time in 15 years. The recent issuance of two new commercial licenses (to the Mexican Radio and Television Corp. and to Fomento de Televisión Nacional) opens an area in which Telesistema Mexicano formerly controlled all three of the capital's commercial outlets.

Mexico City is a rich prize for television. Growth over recent years has seen the city emerge as a major world center with a metropolitan area population in excess of 6½ million people. It is already one of the largest television mar-



10th Anniversary of the founding of Hanna-Barbera Productions Inc. commemorated at the recent ceremony at which Joseph Barbera received a citation from Los Angeles County's Board of Supervisors. Board member Ernest E. L. made the presentation in the Los Angeles County Hall of Administration.

kets in the Western hemisphere with a million TV homes and television billings above the \$30 million mark.

Heading up international planning and operations out of New York for the new Channel 13, set to be operated by Mexican Radio and Television Corp., will be Kevin Corrigan, until recently manager of ABC International Worldvision Network. He will handle all program buying in the U.S. Station's premiere is expected in the latter half of 1968; a new "Television City" complex studios on the outskirts of Mexico City should be completed to aid local production early next year. • • •

### Kemper Insurance Companies to Premiere Wolper Film Sept. 19th

☆ The Kemper Insurance Companies will hold a reception at the Chicago premiere of an important new film on juvenile crime, *The Dangerous Years*, produced by Wolper Productions, Tuesday, September 19th.

The new Wolper film was narrated by television star David McCallum and will be released nationwide showings later in the year. • • •

### Wilding Shareholders Approve Company's Sale to Bell & Howell

Shareholders of Wilding, Inc., Chicago-based producer of audiovisual communications media for business and industry, have approved the proposed transfer of that company's business to the Bell & Howell Company. The decision was taken at a special meeting held on August 18th.



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**OKAY FOR SOUND! (THE MIX):** When cutting dialogue, sound effects, and music tracks, a few things should be kept in mind. If the tracks are 16mm, always use single perforated leader. If photographic film stock is used for leader instead of magnetic film, make sure the base side of the raw stock leader is on the same side as the magnetic emulsion. Always avoid the use of grease pencil markings on emulsion side of magnetic film. Keep tracks as clean as possible. These procedures are necessary to insure the magnetic heads on the dubbers will remain clean throughout the entire recording. If dirt, film emulsion, or grease pencil builds up in magnetic heads, a loss of high frequencies will result. Avoid a splice just previous to a music passage that will be recorded. When a splice passes over stabilizing rollers of a dubber it causes the rollers to move and the result is an objectionable "wow". If an effect is cut to "pop-in" make sure the track, in advance of this pop-in, is absolutely silent. This enables the mixer to open the pot which will allow the effect to come in as cut. Make sure all splices in the sound rolls and picture work print are secure. Expensive studio time can be lost if it is necessary to take the rolls to the editing room for repair.

All tracks on perforated magnetic film are in absolute synchronization. Now prepare and attach leaders, cut in a beep tone in the dialogue or effects track according to the recommendation on page 17, in the second edition, of the Handbook of the Association of Cinema Laboratories. Leaders used on picture work print and all tracks should be identical, and should remain intact throughout all work of the sound studio and laboratory. Cue sheets are prepared indicating footage of each cue, and type of sound to be encountered. Specify if it is music, dialogue, gun shot, tractor, airplane, etc. Also, indicate on the cue sheet whether it is a fade-in or pop-in. Footage cues should be measured from the "edit sync" start-mark on the leaders. Footage cues can be supplied in either 35mm or 16mm. Because the footage counter moves faster on 35mm, such cues are more accurate. The sound studio can switch electronic counters to read either 16mm or 35mm footage. Now, we clean all rolls of track and picture work print, and we move to the sound studio for a "mix".

Acoustics of a sound mixing room are different than we might find in a recording studio. Sound heard in such a room, through a high quality monitor and speaker system, will show up all defects and deficiencies of the original recordings. This enables us to determine what corrections should be made to assure a well balanced recording.

Picture work print is threaded on a synchronous projector, tracks on synchronous dubbers. Signals from the dubbers are fed into a mixing console where all sounds are blended together. Here the volume of each track is controlled. Graphic equalizers are inserted into each channel when needed. These are used to match the quality of the sound from scene to scene. They can also rectify some of the location acoustical problems that have been encountered. They can be keyed in and out of any channel without changing volume. Sound effect filters are used to achieve unusual audio effects, such as telephone and radio. Reverberation can be added for room presence or echo effects. The amount of reverberation and reverberation time can be adjusted for the desired effect.

Because of a deficiency of the human ear, music that sounds perfectly okay at high volume may sound thin and stringy when played at low volume. This effect can be noticed when music is taken to low volume under a voice. To correct this, we add special equalizers in the music channels that will automatically boost the bass of the music in inverse proportion to the music level. If such equalizers are not used you might very well think that the bass section of the orchestra is taking "forty-winks". All of these equalizers and filters are tools used to create illusion. They can never make a good recording out of a bad recording.

If program material varies considerably in volume range, the mixer may use "compression" to hold high volume passages down to a predetermined level. Compression itself can introduce distortion, so the least amount that can accomplish the desired result is used.

All film dubbers, projector, footage counters, and recorders are electrically interlocked to insure perfect synchronization. So interlocked, all can be run forward or backward in step. The advantage of such a system is— if a cue is missed near the opening of the recording, all machines can be stopped and run back to the beginning. This saves the time required to re-thread all equipment. During rehearsal for the mix, cue sheets are used by the mixer as a timetable for volume and equalization changes. After sufficient rehearsals, we go for a "take". The mix can be made on 16mm, 35mm magnetic film or ¼" tape with sync pulse. This magnetic mix is then usually interlocked with the picture work print for client approval.

The next step is to "transfer" the magnetic mix to an optical negative film for making release prints in the laboratory. The "transfer" will be taken up in Number 8 of the Series.

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**D**ELEGATES of 11 NATIONAL youth groups, representing some 20 million young Americans, have implemented the above resolution with a new 25-minute color motion picture that will carry their message across the land in months ahead.

Inspired by the recent National Youth Conference on Natural Beauty and Conservation, held in Washington, D. C., the film is titled, *We're On Our Way*. Production was made possible, as a public service, through the sponsorship of The Coca-Cola Company and Eastman Kodak. The Jam Handy Organization is the producer.

The picture's goal is to show, as Secretary of the Interior Stewart H. Udall expressed it at the conference, that "American youth is already turning back the tide of blight and ugliness." It was created to stimulate youth groups of America to still greater effort. The film also demonstrates to



Young Americans at work on a conservation project pictured in the film.

## Youth Takes Action to Beautify America

"We're On Our Way" Inspired by National Youth Conference

adult viewers and to business and government leaders that our young people are eager to face up to a challenging task.

"I urge you to dream the impossible dream," said Mrs. Lyndon B. Johnson as the First Lady addressed the conference. "You will not have reached maturity until you have tackled a hopeless,

idealistic cause. You may be surprised to find that it was not so hopeless after all."

As pictured in *We're On Our Way*, the accomplishments of these months following the conference leave little doubt that the dream is already becoming reality in many areas of the country.

The children of the Thurston

School, in Ann Arbor, Michigan are shown working on a conservation project in their own wild area; New Jersey youngsters show how they saved a state park from erosion by planting grass; youth groups at Ruston, Louisiana, and in the Watts neighborhood of Los Angeles conduct their own neighborhood beautification programs. Boy Scouts are pictured on their Camp Firestone project in California; a class in conservation is shown in action at Breton, Washington; and young nature trail devotees point the way to wilderness beauty in the Northwest.

Participating in this camp are the Boy Scouts of America; Girl Scouts of the U.S.A.; Boy Clubs of America; Camp Girls; 4-H Clubs, Future Farmers of America; Future Homemakers of America, Girls' Clubs of America; Red Cross Youth; and YMCA and YWCA national organizations.

At an advance showing of the film, Mrs. Diana MacArthur, coordinator of the Washington conference, said that she "looked forward to wide use of the picture as an effective means for helping accomplish the big task ahead."

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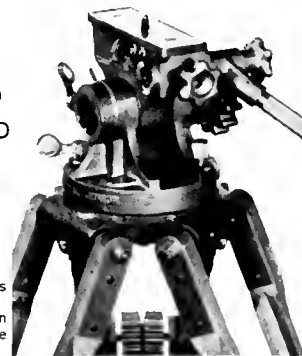


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## SIGHT & SOUND

### SMPTÉ to Award Honor Medals in Chicago on September 18th

☆ Honor awards to noted film industry personalities will highlight the 102nd Semiannual Technical Conference of the Society of Motion Picture Engineers, at its opening session in Chicago on September 18th.

Special award ceremonies on that date at the Edgewater Beach Hotel will feature the presentation of the Samuel L. Warner Memorial Gold Medal Award to Stefan Kudelski, Swiss precision machinist and transistor electronics engineer, for "the engineering and development of a portable synchronous 1/4-inch tape recording system of unique design resulting in exceptional speed stability under widely varying conditions." Kudelski's Nagra recorders are widely used in film and TV production throughout the world.

The Eastman Kodak Gold Medal Award will go to Professor Samuel N. Postlewait of Purdue University for his unique educational system, known as "Audio-Tutorial". The system requires broad use of both motion pictures, television and other media appropriate to the nature of the subject matter as required for multi-sensory exposure.

The Herbert T. Kalmus Gold Medal Award is being presented to John Monroe Waner, of the Eastman Kodak Company's Motion Picture Film Department in Hollywood, where he directed and participated in the start-up of Eastman Color processing in Hollywood laboratories.

21 members of the Society have also been named as Fellows. Among these are such outstanding industry figures as Dr. Frank P. Brackett, Jr., technical manager, Motion Picture Division of the Technicolor Corporation, Hollywood; and Alfred E. Bruch, president of Capital Film Laboratories, Inc., Washington, D. C.

### University Film Producers Hold Annual Meeting in South Dakota

The 21st Annual Conference of the University Film Producers Association, held on the campus of the University of South Dakota (at Vermillion) on August 20-26, was highlighted by an address and film showing given by documentary producer George Stoney at the Ken Edwards Memorial Banquet.

At that evening event, first

UFGA/McGraw-Hill motion picture scholarship awards were given to Ted Perry, University of Iowa graduate student (\$1,000 prize) and to Ali Issari, University of Southern California graduate student (\$500 second prize). Alfred Allen of the McGraw-Hill Book Company presented the awards. A Special Award was presented to UFGA Past-President Dr. Don Williams in recognition of his long service to the organization.

Newly-elected president Ray Fielding directed the annual Board and general business meetings during the week. Sanford Gray, head of motion picture production at the University of South Dakota, supervised arrangements for the conference.

"The Changing Role of the Director" was the subject of an outstanding paper delivered by Donald Brittain, of the National Board of Canada. Ray Shady of Eastman Kodak Company reported on and showed some of that company's Teen-Age Film Contest winners; John Flory, also of Eastman Kodak, reported on the Council on International Theatrical Events' awards program.

The 1968 UFGA Conference will be held at the University of Denver; at Penn State University in 1969; and at Ohio State University in 1970.

\* \* \*

### Milton Forman to Direct New Berkey International Division

☆ A new Berkey International division which will function as an integrating organization for all of that company's operations abroad has been announced by Benjamin Berkey, president of Berkey Photo, Inc. Milton Forman, president of Berkey/ColorTran, Inc., has been named managing director of the new division.

The company is already involved in design, manufacture and distribution abroad of professional motion picture and television lighting, still photographic, graphic arts, and film animation equipment.

Berkey International will continue existing operations in Germany, Denmark, Canada, Israel, Japan and England (including the newly-acquired Mole-Richardson plant at Thetford) as well as operations planned in France, Spain, Italy and Australia. It will preserve its headquarters at the Berkey/ColorTran, Inc. facility in Burbank, California.

# THE

# 89-DAY

# WONDER

On January 21st, Audio Productions was commissioned to produce a half-hour motion picture presentation for the Bureau of Advertising, a national sales organization representing the daily newspapers of the United States and Canada. The presentation was to be a tribute to the automotive industry, the newspaper industry's largest customer. On February 6th, we delivered a detailed 177-Panel storyboard.

On February 13th, filming began on location in Detroit.

On February 28th, we went on location to Lapeer, Michigan.

On March 2nd, we went on location to Seattle.

On March 4th, we went on location to Dallas.

On March 6th, we went on location to Cumberland, Maryland.

On March 10th, we began cutting a tight 32-minute film out of 22 hours of footage.

On March 16th, our art department delivered a titling treatment.

On March 22nd, we picked music for a sound track.

On March 30th, we began three days of shooting automotive advertisements to be used as inserts.

On April 2nd, we had a 42-minute film.

On April 3rd, we had a 36-minute film.

On April 5th, we had a 34-minute film.

On April 6th, we had a 32-minute film — exactly to specification.

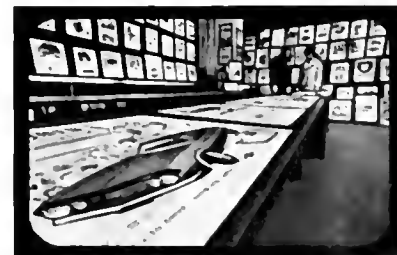
On April 7th, we recorded the narration.

On April 27th, 1500 newspaper publishers and a blue ribbon New York advertising agency audience saw the film, "Every

One and Six-Tenths Of A Second," premiere at the Waldorf Astoria.

On April 28th, Steve Sohmer, Vice President and Creative Director of the Bureau of Advertising wrote us, "The reaction yesterday at the Waldorf was overwhelming. You guys have done a brilliant, professional job making this 90-day wonder for us."

In a manner of speaking, we saved the day for Steve.



**Audio** PRODUCTIONS, INC. / 630 Ninth Avenue / New York, N. Y. 10036 / (212) PLaza 7-0760



"Do Not Fold, Staple, Spindle, or Mutilate" brought the National Film Board a Festival Grand Prix and a first prize for Trade Union films.

SEVENTEEN AWARDS were given to motion pictures deemed "most useful to labor education" as the 5th International Labor Film Festival concluded a successful five day program in Montreal, Canada on August 15. Sponsored by the International Labor Film Institute, the Canadian Labor Congress and the National Film Board, the event attracted 200 delegates from four continents and included a forum on the role of film in adult education.

Awards were presented at a closing reception held at the Queen

## Labor Honors Its Pictures of the Year

5th International Labor Film Festival Held in Montreal

Elizabeth Hotel by Fred Terselius of Sweden, chairman of the 13-man international jury which included members from Canada, Israel, the U.S., Belgium, India, Germany and Austria. Special recognition was given to the National Film Board, host for the screenings, "for pioneering and excellence in the production of labor films over the decades." Films of the NFB also received a first prize award in the category of Trade Union Subjects when a 50-minute subject, *Do Not Fold, Staple, Spindle, or Mutilate*, was honored by the jury. This film also received the Grand Prix of the Festival. Another Film Board production, *Steel Town*, won a second prize for Social Information.

First prize winner in the Social Information category was *Joint Effort*, a 25-minute film produced by Nordisk Tonefilm of Sweden; a German film, *Heute fur Morgen*, won first honors for the Arbeiterwohlfahrt of that country in the area of Worker's Aid and Welfare films.

Another Nordisk Tonefilm pic-

ture, *Power & Equality*, was a first place winner in the category for Economic & Social Problem films; this company also received a second prize for *So Many Worlds* in the same category. In the group of Films for Education, Nordisk took another first prize for *Young Today*.

The final category of films for Safety & Accident Prevention brought a first prize to *Spell of Shock*, an Israel-produced film



"Slips and Falls" was the winner of second prize honors for the Safety and Accident Prevention category. Film was produced by Parthenon.



"Huelga" won a third prize for the Screen Productions of Seattle. The hour-long film depicts the migrant labor strikes at Delano, California.

entered by Histadrut. The award for "artistic merit" went to a U.S. film, *The Inheritance*, produced by Harold Mayer Productions for the Amalgamated Clothing Workers of America. Special recognition was given by the jury to *Ein Mann der Nichts Gewinnt*, produced by Zweites Deutsches Fernsehen of Germany.

A special animation prize was awarded to *Chromophobia*, submitted by the Belgian Minister of Labor.

In addition to the award to *The Inheritance*, U. S. films also (CONTINUED ON PAGE 5)

# "The SUBMARINERS"

A DOCUMENTARY OF MEN AND SHIPS OF THE NUCLEAR AGE



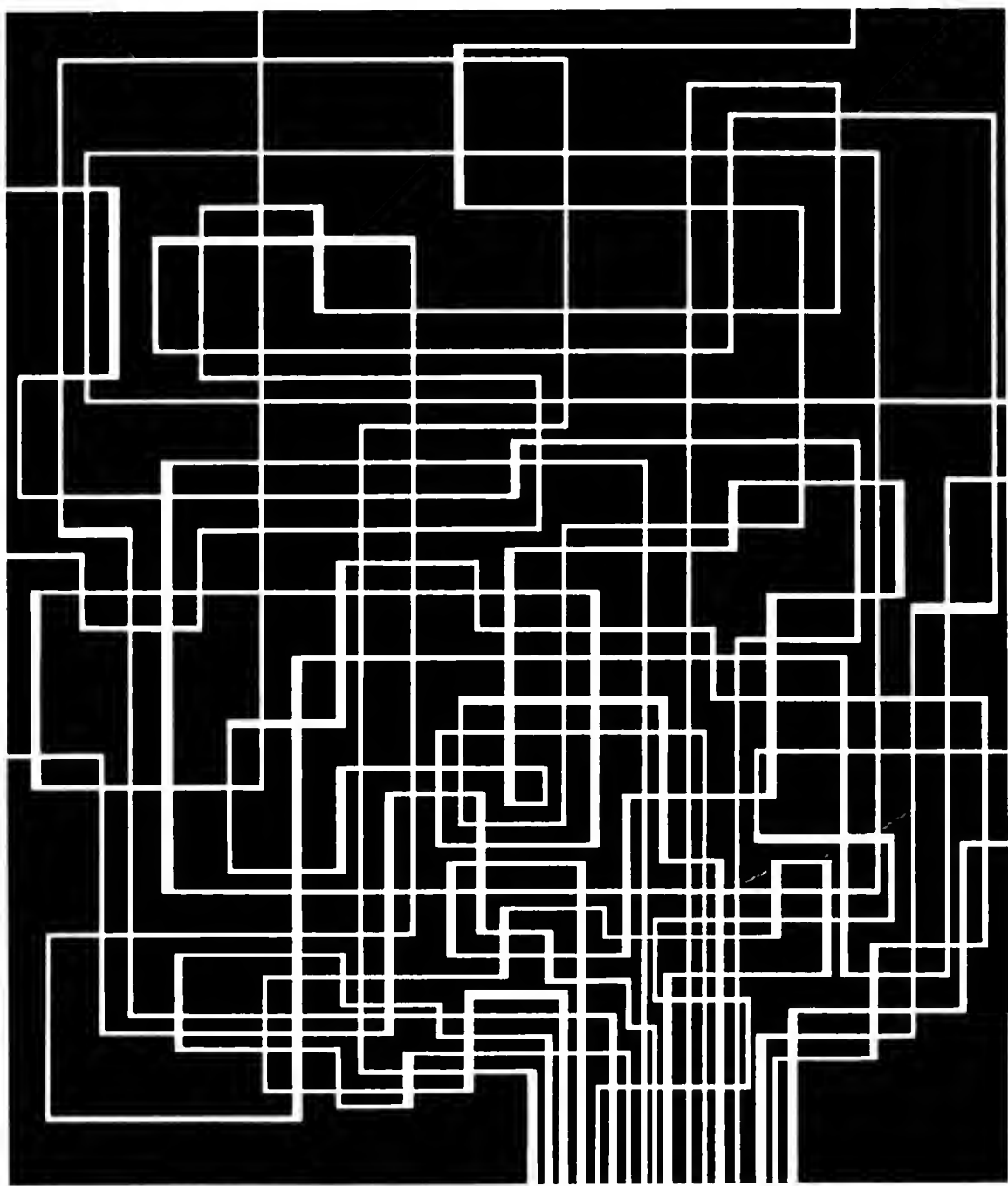
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# THE 1967 "GOLDEN EAGLE" SELECTION

Council on International Nontheatrical Events Picks "Team" of 164 Pictures to Represent the U.S. at Overseas Festivals

THE COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS has selected 164 motion pictures to receive its annual "Golden Eagle" certificate awards, symbolic of their selection by regional and national jury members as films "representative of United States' factual films meriting participation in 1967-68 overseas film festivals."

A sizeable number of these "Golden Eagles" went to television documentaries; others to classroom and religious films, to entertainment-quality short subjects, university and college film productions and "experimental" motion pictures. Two amateur-adult films were also awarded 1967 CINE "Eagles" and nine motion pictures produced by young people also received this special citation.

A cross-section of 77 "Golden Eagle" award-winners, embracing only those films of special interest to readers of BUSINESS SCREEN, sponsored by industry, government and health or safety organizations, etc. has been selected for brief review in these columns. Their classifications in various "categories" is not sacrosanct, nor by any standard, arbitrary. The film, *My Garden Japan*, for example is listed under "Agricultural and Nature Films" and it truly has that content approach. But it was industry-sponsored. Professional medical and dental films, however, have been carefully classified in category. If sponsorship were the sole criterion many television documentaries, which were generally of a very high quality to merit their festival selection, would have been included. But space has its limitations and CINE is not only generous but also mindful of the tremendous number of good films required for specializing festivals throughout the world. Kudos to producers and sponsors whom we were able to include in this listing; apologies to any we may have had to miss! Here are our selected listings:

## INDUSTRY

**Custom.** Sponsored by E. T. Barwick Mills. Produced by Kahana Film Productions. 12 min., color.  
• Shows how customer carpets are handmade, with examples of product.

**The Designer.** Sponsored by Machine Design Magazine (Penton Publications). Produced by Pelican Motion Pictures. 28½ min., color.  
• Pictures the many facets of the new breed of design engineers.

**Discover America.** Sponsored by United Air Lines. Produced by Reid H. Ray Film. Ind. 46 min., color.  
• Filmed from the air, picture covers 25 states and 51 important areas from coast-to-coast and Hawaii.

**Discover Hawaii.** Sponsored by United Air Lines. Produced by Reid H. Ray Film Industries. 27½ min., color.  
• The scenic beauty of the islands of Hawaii photographed entirely from the helicopter.

**Everything to Lose.** Sponsored by Caterpillar Tractor Co. Produced by Calvin Productions. 21 min., color.  
• Film points out safety rules for people who work around machine tools and material-handling equipment. For worker safety education.

**Get Wet.** Sponsored by Johnson Motors and Eastman Kodak Co. Produced by Homer Groening. 26 min., color.  
• A visual delight lensed on the water's edge.



The Council on International Nontheatrical Events (CINE) introduced these newly-elected officers at its recent annual meeting in Washington, D. C. Front row (l to r): Charles Dana Bennett (Farm Film Foundation) and Ralph Creer (American Medical Association), vice-presidents; Peter Cott (Academy of Television Arts & Sciences), secretary; Don G. Williams (University of Kansas City) and Anna L. Hyer (National Education Association), vice-presidents; Reid H. Ray (Reid H. Ray Film Industries) and Willard Webb, vice-presidents. Back Row: Thomas W. Hope (Eastman Kodak Co.), vice-president; Alfred E. Bruch (Capital Film Laboratories), treasurer; Alden H. Livingston (The Du Pont Company), president; Harold E. Wigren (NEA), coordinating director; J. Edward Oglesby (Virginia Schools a-v executive), David O. Poindexter (National Council of Churches), vice-presidents; and James Culver, managing director of CINE.

**Giants in the Valley.** Sponsored by American Pipe and Construction Co. Produced by John J. Hennessey Motion Pictures. 20 min., color.  
• Shows techniques for making huge sections of concrete pipes.

**Ideas.** Sponsored by Sylvania Electrical Products. Produced by Wilding, Inc. 13 min., color.  
• Methods of Sylvania design and production of color television and micro-circuitry equipment are explained; complex demands imposed on the engineer in these fields are discussed.

**Imagination 10.** Sponsored by Champion Papers. Produced by Morton Goldsholl Design Associates. 16 min., color.  
• Pays tribute to railroading in America as it presents a vivid diary of freight and passenger trains and of the work and life of people who run them.

**Kids and Cookies.** Sponsored by National Biscuit Company. Produced by Audio Productions. 14 min., color.  
• A delightful presentation of the reactions of small children and their spontaneous comments as they tour this baker's manufacturing lines.

**A Product is Like a Woman.** Sponsored by Eastman Chemical Products. Produced by Elektra Film Productions. 10 min., color.  
• Illustrates the analogy between a woman packaging herself and a company packaging its product.

**Sandia Spinoff.** Sponsored by Sandia Corporation. Produced by Sandia. 11 min., color.  
• Shows laminar clean-room principle at work in this company and also many industrial and medical applications of company developments are illustrated.

**Sense of Responsibility.** Sponsored by Newsweek Magazine. Produced by Peckham Productions. 25 min., color.  
• Film dramatizes major problems and issues of the day, as reflected by the editors of Newsweek.

**Small Miracle.** Sponsored by IM Corporation. Produced by Henry Strauss Productions. 14 min., color.  
• Film describes man's incessant search for knowledge to help present modern technology in historic and philosophic perspective.

**A Touch of Diamonds.** Sponsored by Norton Company. Produced by Bay State Film Productions. 9 min., color.  
• Scenes showing extraction and careful sorting of industrial diamonds from the Kimberly Mines in Africa and their use in manufacturing grinding wheels at Norton plants.

**Wall Street: Where the Money Is.** Sponsored by Xerox Corporation. Produced by Wolper Productions. 51 min., black & white.  
• Describes the stock market at Wall Street; explains its background and the function of mutual funds.

**Wings to Great Britain.** Sponsored by Pan American Airways. Produced by Henry Strauss Productions. 28 min., color.  
• A colorful portrayal of people and places and scenic vistas of Great Britain and country in the British Isles.

**Wings to Italy.** Sponsored by Pan American Airways. Produced by Vision Associates.  
• Panoramic view of the Italian scene, lensed with sensitive understanding of the people and their cultural, historic heritage.

**World's Most Modern Plate Mill.** Sponsored by Bethlehem Steel Corp. Produced by Mode-Art Industries. 15 min., color.  
• Pictures operations "setting new standards of excellence", following scenes of the construction of a 160-inch plate mill at Bethlehem Burns Harbor Plant.

## GOVERNMENT

**The American Vision.** Sponsored by National Gallery of Art. Produced by U.S. Productions. 34 min., color.  
• An expression by artists and statesmen of the American vision.



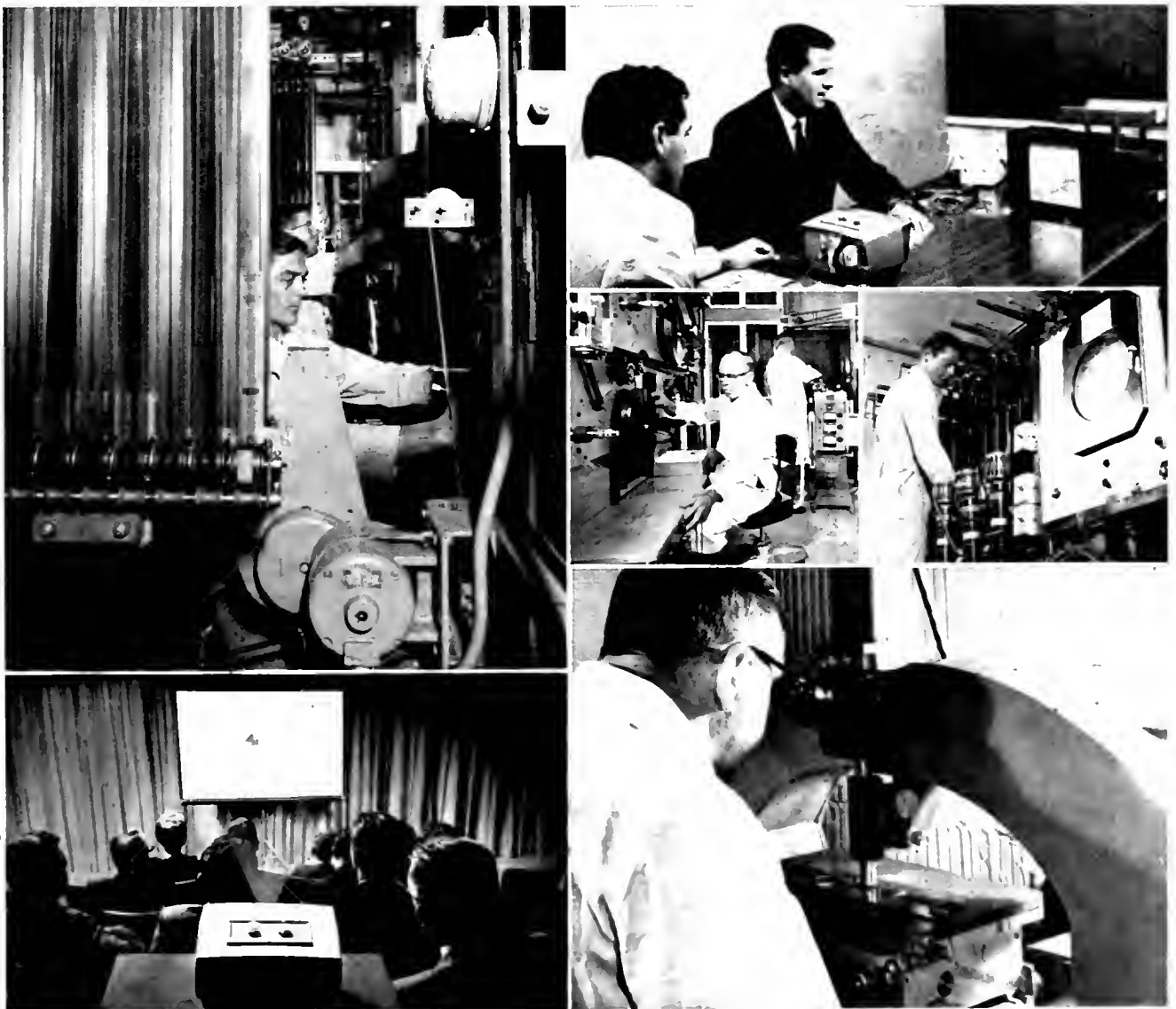
# Now - Color by Technicolor for all business and educational films

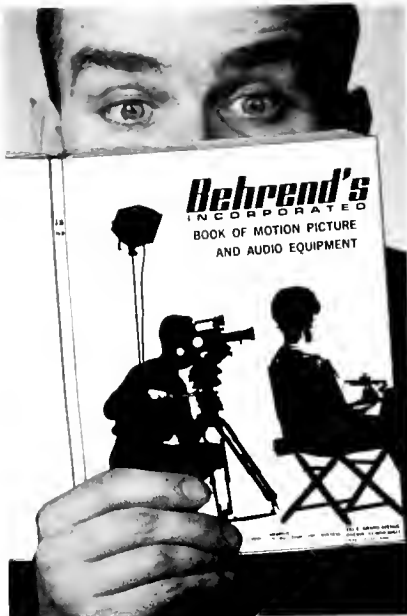
Color by Technicolor, standard of highest quality and service in major theatrical motion pictures for more than half a century, is now being used to enhance the effectiveness of business and educational films. The same processes used in Technicolor wide screen and 35mm feature films are being applied in a new Technicolor laboratory specially equipped for Super 8 motion picture print manufacture. Technicolor laboratories can produce prints of business and educational films with the same rapidity, quality and service required in the theatrical field.

And, of course, the best way to show 8mm and Super 8 business and educational films, silent or sound, is to use one of Technicolor's portable, cartridge-loading, instant projectors.

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## Camera Eye

THE EDITORIAL VIEWPOINT

### IMPRESSIONS OF A VISIT TO EXPO

WE JOINED THE THROGS at EXPO 67 last month, during our visit to Montreal as the U. S. delegate to the Fifth International Labor Film Festival (see other pages). Impressions of the "greatest film show on earth" will stay with us for a long while: remembering those long, patient lines of people in front of every pavilion featuring a film show; recalling the open hospitality we encountered everywhere, including the Soviet and Cuban pavilions; and admiring the cool efficiency with which EXPO is handling all those people.

True enough, our press credentials brought us swift admission everywhere we wanted to go. And you felt a bit self-conscious walking past the long, long waiting line at Labyrinth, especially noting those signs "only 45 minutes to go, etc." Attendance on our days at EXPO was running about 380,000 people and the most-exciting Labyrinth presentations handle about 1,000 per show; probably not more than 10,000 to 12,000 people a day! There is some embarrassment at EXPO headquarters and at the National Film Board of Canada about this dilemma of a very rich resource v.s. too little audience facility, despite the huge structure and its multi-million dollar construction cost.

#### Ontario's Theatre: a Lesson in Efficiency

Contrast Labyrinth's problem with the very efficient crowd-handling at another popular pavilion: Ontario! About 600 people are moved in and out of twin entrance and exit ramps nearly twice an hour and its 30 shows a day are handling capacity audiences that total 18,000 persons. Ontario's 70mm color film, *A Place to Stand*, covers its immense (66 feet wide by 30 feet high) screen with glory. Director Chris Chapman moves viewers into a myriad of provincial activities, he uses *moving* images with consummate skill and we sang the title song for hours afterward.

As the mind recalls these impressions, it relates the uncomfortable feeling a citizen of the United States can have by contrasting Ontario's skillful work with the totally inadequate three-screen effort by the inexperienced still photographer, Art Kane, whose 20-minute film, *A Time to Play* brought a real let-down. Our reviewer liked this picture at its New York premiere and we carried his praise in these pages. But at EXPO, this "lyrical tone poem of children playing games" fails to show a *real* America and we've left millions of visitors from throughout Canada and the world at large with NO picture of our people, their land, their problems and their efforts toward solving them. The U. S. Pavilion above this 300-seat theatre is filled with nostalgic memorabilia, is extremely "soft-sell", airy, and a bit too complete with posters of dead Hollywood stars.

Contrast again comes to mind since the U.S. Pavilion is nearly adjacent to the formidable

structure housing the exhibits of the Soviet Union. The Russians are dead-serious at EXPO: miles of "hardware" are displayed; escalators carry visitors from floors of turbines, generators, plows and motors up to a top floor Cosmos Cinema Hall where 50 viewers are strapped into cosmonaut-type leather seats for a simulated space ride. The room is pitch black, soundless. Then the ceiling slides open and you peer into the star-filled night of outer space. There's a "countdown" and, at take-off, chairs tilt and swivel to induce a feeling of weightlessness.

#### Soviet Space Achievement is the Message

Soviet space achievements are shown in film and slides), winding up with a panorama of Moscow from a satellite's viewpoint. In this space age, Montreal isn't very far off," the commentator notes as the scene dissolves into a panorama of EXPO's home city. The show has been done better in Disneyland but why did the U.S. settle for the one drogue chair that symbolizes U.S. space achievement in its country's Pavilion? Oh yes, the Soviet Pavilion also houses a 600-seat Cinema Hall which plays documentaries of the Bolshoi Ballet, an ice show and special films relating to "days" honoring various Soviet Republics. The USSR Pavilion is also well-studded with Russian-made continuous motion picture and slide projectors, free-standing, and tied-in with nearby exhibits. They all seemed to work fine.

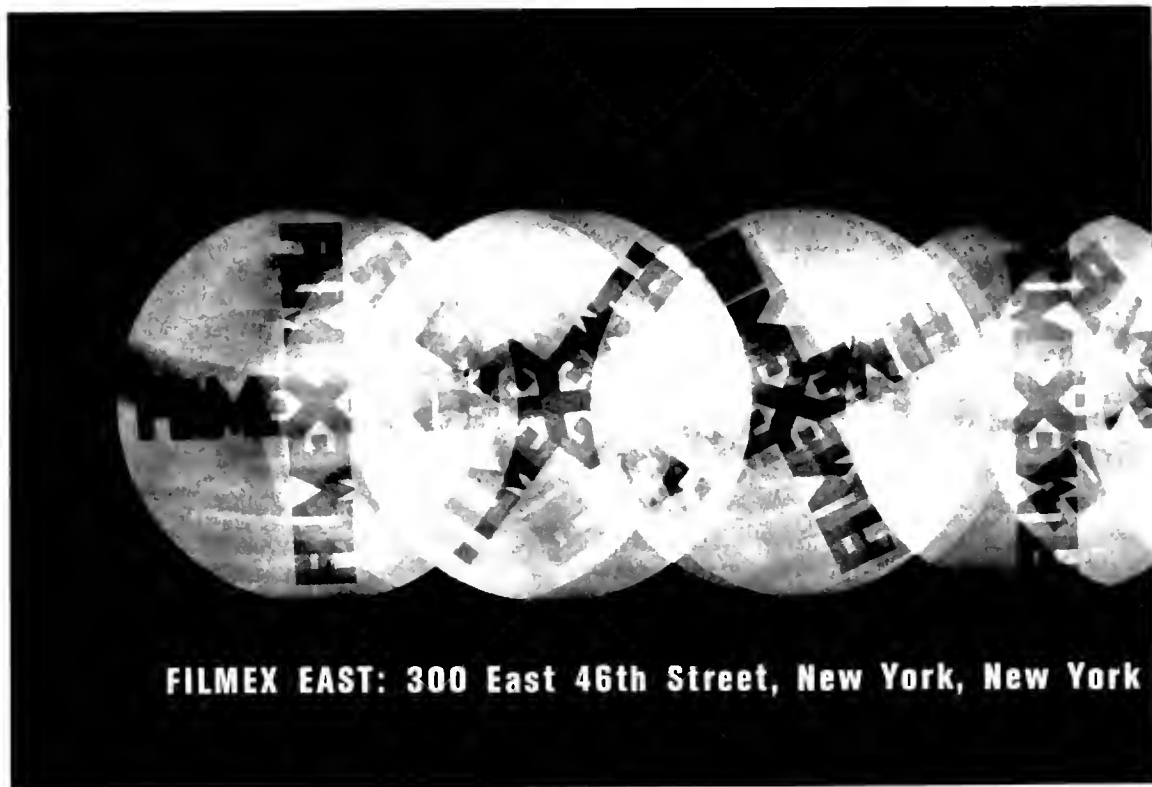
A "sleeper" at EXPO and one of the great films of its kind, is a 22-minute film commissioned for the fair by the Netherlands Government. Titled *Skies Over Holland* it has already received an Award of Excellence (Golden Palm) for the "best over-all technical quality" of all films presented at the recent Cannes Film Festival. Director John Ferno Fernhout does a masterful job with scenes of terrific sky-angle impact which dissolve into calm masterpieces by Vermeer, Van Gogh, Mondrian and other Dutch painters. The 70mm "super-panoramic" film was filmed from a Royal Netherlands Air Force jet (by none other than our U.S. "master" Robert Gaffney) and in one sequence the jet plunges toward the sea until the scene dissolves into a swift motorboat trip through Amsterdam's canals.

#### A Great Film Which All Too Few Will See

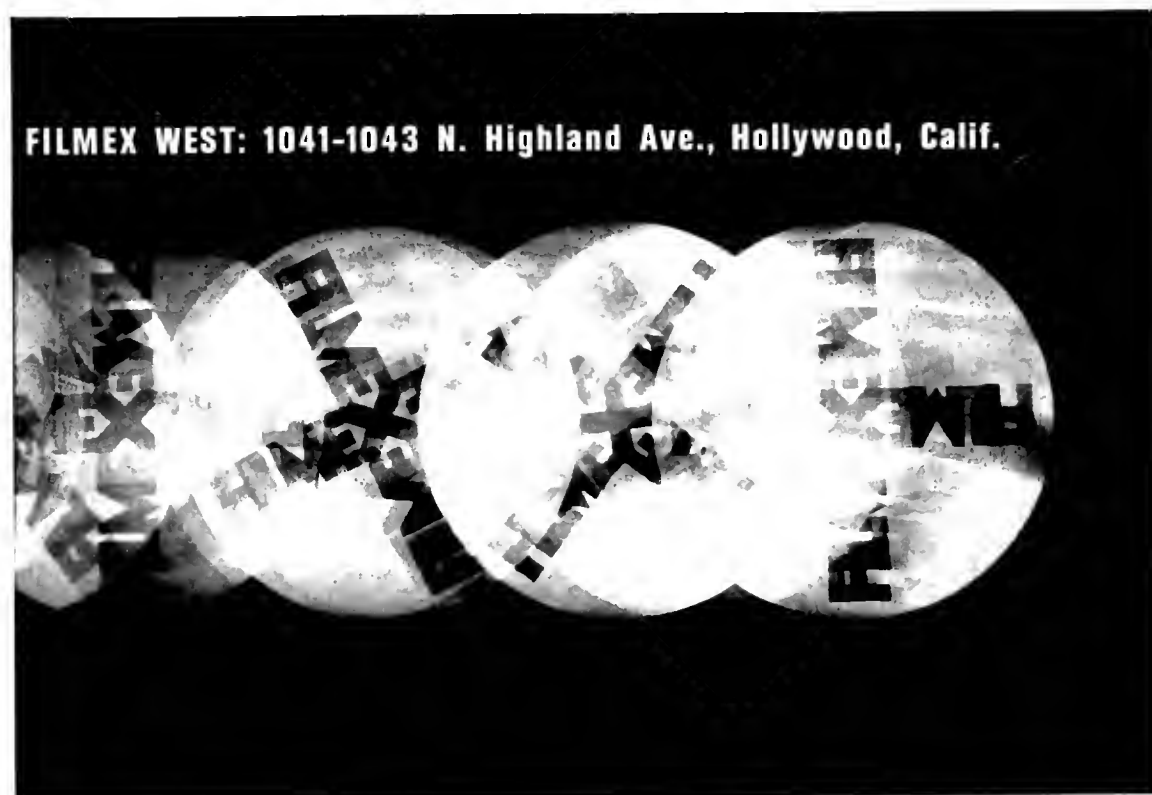
But the prudent Dutch apparently forgot to include a theatre for this epic film in the own Pavilion. It's being shown only twice weekly in the 200-seat Canadian National theatre. *Skies Over Holland* should be booked into theaters all over the world following EXPO. We can't wait to see it again!

While we're going "international", stop awhile at the imposing French Pavilion. Film is used *everywhere*, literally. Begin with a lagoon level 100-seat theatre where you'll shown programs selected from over 360 films covering that country's film industry, from Lumiere to Truffaut. Pause briefly to peer into a jukebox Scopitone where you can "push button" any one of a dozen 3-minute films about the French National Railways, with sound tracks in English or French.

Then, on the ground level, see a four-screen color film in the "City of Paris" section. (CONTINUED ON THE FOLLOWING PAGE 20)



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# An Important Message from CFI to all Filmstrip Producers

Now you can shoot 35mm 2 X 2 color slide originals  
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Kodachrome II, Kodachrome X, Ektachrome X, and other presently available color Amateur Reversal 35mm Films in cartridge loads are intended to, and do produce, excellent 2 x 2 color slides for projection — **NOT FOR REPRODUCTION**. Filmstrips made from such 2 x 2 slides, by any of the current techniques, regrettably show a tendency to be high in contrast and low in color fidelity.

Since most of our customers furnish us with 2 x 2 color slide originals as the basic material for filmstrips, we began to wonder why the same hi-fi shooting film that has proved so eminently successful for 16mm color motion pictures couldn't be applied to filmstrips. As you probably know, non-theatrical motion picture producers use 16mm *Ektachrome Commercial* as camera film and make release prints on EK Color Positive from a color internegative. No masking is required.

Would Kodak supply Ektachrome Commercial in 35mm size? The answer, we found, was "Yes," provided that we ordered an entire production run. Accordingly, we place special orders and have the film continuously in stock.

The 36-exposure factory-spoiled cartridge, including processing and mounting, is available from us at a net price of \$5.50.

Here is the procedure:

1. Shoot 35mm Ektachrome Commercial (purchased from CFI), composing for the normal 4 x 3 format.

EXPOSURE INDEX: Daylight — (use #85 filter) 16  
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2. Send exposed ECO film cartridge to CFI for processing and mounting.

3. CFI will return the processed and mounted slides to you.

4. You assemble the material for the Filmstrip (you may include ordinary Kodachrome and Ektachrome 2 x 2 slides, larger size transparencies, art work, opaque color prints, titles, overlays, etc.) and send it all to CFI with instructions for making your filmstrip negative.

5. We, at CFI, make a color-corrected and balanced filmstrip internegative from your slides and other material. Then we make a filmstrip answer print on EK Color Positive. This print is sent to you for your inspection.

6. Upon your approval of the sample print, we make release prints on our unique high-definition, non-scratching printer. We develop these prints in our regular 35mm motion picture color processing machines and inspect every print. (The high volume of color motion picture processing going on at CFI *necessitates* and *justifies* all of the chemical, sensitometric and color control that insures uniformly excellent filmstrip release prints.)

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IMPRESSIONS OF A VISIT TO EXPO

(CONTINUED FROM THE PRECEDING PAGE 1)

watch some of the numerous, continuous filmstrips on the intellectual life of Paris or city development. On the *second* floor — "Panrama" — you'll enjoy being enveloped by a 180-degree screen which shows the Ranelagh River Tidal Project, viewed from airplane type seats with headrests. Only a five-minute show, it is repeated every 15 minutes.

France Shows the Way to Use Film Medium!

Don't stop now: on the *third* floor of the vast French Pavilion there are 60 TV screens alive with images promoting the SECAM color television system, adopted by France and the Soviet Union. On the *fourth* floor, up the escalator again, color "loop" films on scientific complement exhibits. Kidney transplant, oceanography, etc. are shown and there's another small theatre showing films on French scientific research. On the *fifth* floor, there are eight more small theatres. Such films: *Jeunesse* (by Marc Allegret); *Les heures de Lyon* (by Marcel Gibaud); *Tahiti* (by Jacques Sylvain); *Marcel Proust* (in which writer Francois Mauriac discusses this literary figure); *Sud-Express* (by Jean Leherissy); *Tour de France* (by Louis Malle) and *La France Vu du Ciel* (by Serge Maloumian).

For the rest of the week you can easily spend in "France" you might watch the continuous film on that country's Languedoc-Roussillon development. But then you might not get up to the 70-seat theatre on the *sixth* floor of this Pavilion where there are 15 shows running daily on French painters, writer artists and musicians.

Britain's Pavilion Has Multiple Screens

Columns aren't long enough to mention other memorable shows: Britain's Pavilion has film from beginning to end, illuminating its theme sections. "Shaping a Nation" uses color films and slides that are projected on large synthetic rocks, showing the progress of British history; a third section "Britain Today" uses dozens of film loops all over the place. Are four on "Industrial Britain" shows Don Levy's color film, *Sources of Power*, on three screens. In the same theme area there's a large hall with 69 projectors showing loop films on industrial Britain, set in wall panels. And the British Pavilion also has a 170-seat theatre with separate entrance where some of that country's documentaries are shown seven times daily.

What's the "pay-off" in all this visualization EXPO officials gave us this answer to our question "for what will this exposition be remembered *best* in years to come?" Nearly all agreed that it will be recalled as "a film show by most visitors. What is being "sold"? Well, Ontario really is *A Place to Stand* in our mind. And Canada is a land of opportunity, a country meeting its challenge expressively and successfully — as the whole of EXPO so vividly demonstrates to the world!

Visitors Remember What They See & Hear

We remember the kaleidoscope of Franco as a land of tremendous ambition and versatility, with intermingling of inventive progress and culture; with time for the arts year

(CONTINUED ON THE FOLLOWING PAGE 22)

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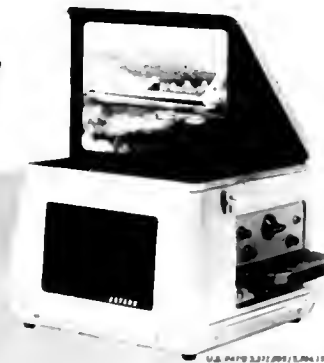
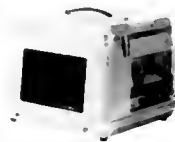
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## IMPRESSIONS OF A VISIT TO EXPO:

(CONTINUED FROM THE PRECEDING PAGE 20)

conscious of the age of the atom, of television and of all the sciences. Japan, on the other hand, left us cold. The best picture of that country is over in the ground-level theatre of the UN Pavilion where you'll see the *real* Japan in the IMC film already mentioned. There are no films projected within Japan's extensive Pavilion: only hardware lines and textiles. Perhaps the Japanese are learning how to put together their own EXPO 70, slated for Osaka. At last reports they had an army of note-takers swarming all over this show.

Our Special Report Begins on Page 33

Features in other pages of this issue describe the five-phase film program and revolving theatre in the Canadian Government Pavilion; we've reviewed the CN's enthralling film, *Motion*; and devoted a color section to the U.S. film we're proudest of at EXPO: *My Garden Japan*, produced by Empire Photosound and playing at fairly regular intervals with that New York Fair hit, *To Be Alive* in the theatre below the UN Pavilion.

EXPO got some great advice from its original, far-sighted overall film consultant, "Budge" Crawley. With the usual reticence, Crawley Films took on only a few of the many possible film assignments at EXPO but all are *very* great! Canada, in retrospect, has encouraged some of its genius film makers with Fair assignments. Chris Chapman, who directed Ontario's *A Place to Stand*, already has a Broadway revue film assignment in work; the National Film Board worked a masterpiece in the films for Labyrinth.

U. S. Firm Provides Projection Service

A final Expo report next month will describe the enterprise of one U.S. film service organization, Bergen Motion Picture Service, of Lodi, New Jersey. Eugene Demick, who heads that firm, built on his New York World Fair experience to contract to operate 10 important Expo exhibits, including the Festival of Gas, Singer, the states of Hawaii and Maryland, the Governments of India and Pakistan.

We rested between visits; enjoyed the superb cuisine of Montreal's restaurants and still ate best in Canada's own EXPO restaurant; in the Belgium Pavilion and, in between, munched and brunched at myriads of little places throughout the fair. Nobody overcharged, growled or pushed. We rode the cabs to the EXPO Express, transferred to the charming Minirail, listened to the taped descriptive "tour talk" on La Ballade (the motorized wagons) and were pushed, just once, in a pedicab.

Of course, we didn't see it all and we'll be back. EXPO, just once again before you close those gates on October 27th for all time. And the show will end that day. The Canadians are members in very good repute with the international powers that refused New York's "World" Fair its blessing. So the gates will close, the Pavilions come down, reluctantly but finally. A few will remain to carry memories of a triumph in showmanship and hospitality that may never again be equalled in our time. *Happy Birthday, Canada!*



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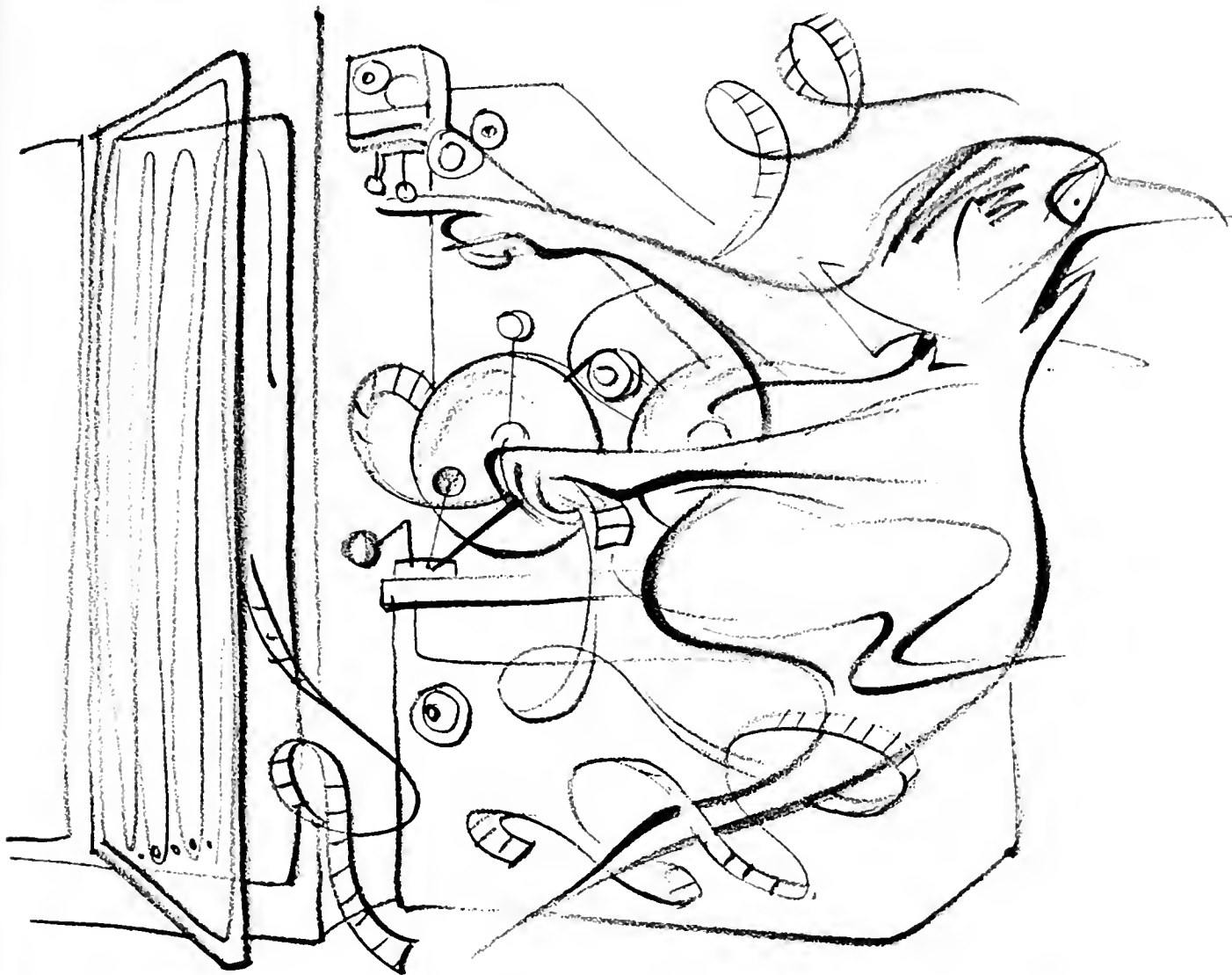
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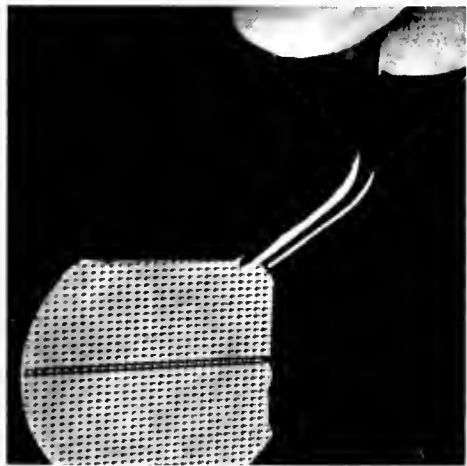
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# The Impact of Visual Communications on Industry

Prophetic Look at Future Shared With Editors by G. Carleton Hunt, President of the Society of Motion Picture & Television Engineers\*



Hologram is made by using laser beams to illuminate both subject and reference source. Scenes were shown to editors during Mr. Hunt's address.



This tiny silicon chip, less than an inch in diameter, carries a thousand of more integrated circuits reduced to microscopic size. . .



Cathode ray tube developed by Bell Laboratories can generate any style of type in any language at 150 letters a second, fed in computer.

**O**UR MODES OF COMMUNICATION are drawing closer. While you, as industrial editors, are primarily concerned with printed media and I with visual techniques, in the years coming up, if present trends continue, communicators like yourselves will have to become more knowledgeable about techniques of visual communications in both motion picture and television fields.

I firmly believe that in the next 10 years you will be witnessing breakthroughs which will make it possible for you to utilize visual communication techniques practically as much as printed publications. Let me quote from an article which appeared in Sigma Delta Chi's professional journalism publication, THE QUILL, in June of this year, expressing the thoughts of Charles A. Sprague, editor and publisher of the OREGON STATESMAN, Salem, Oregon:

*"Is print an indispensable medium for the transmission of knowledge and the stimulus of the mind of man? If it is, it will survive.*

*"It is conceivable, however, that reading may decline. If, in the fully automated age, teaching machines can really instruct workers in the essentials of performing their tasks, or if in an era of abundance, people can be sustained with a minimum of personal effort, then the incentive to pursue learning, which could well be served through reading, may be lost."*

But Mr. Sprague underscores the adaptability of print by claiming . . .

*"Print is here to stay and so are the other media, such as radio, television, tapes, etc. Each has a niche in the spectrum of communications. At times they overlap, at times they compete."*

The important point here is that Mr. Sprague underscores the increasing significance of the other media — especially visual media.

I would like to quote from a gentleman who has become what the French would call the "Terrible Infant" of Television — Marshall McLuhan:

*" . . . the electronic technology is within our gates, and we are numb, deaf, blind and mute about its encounter with the Gutenberg Technology, on and through which the American Way of Life was formed."*

The Rev. Father Culkin, director of the Center for Communication at Fordham University, in translating McLuhan, says:

*"The electronic media have broken the monopoly of print; they have altered our sensory profiles by heightening our awareness of aural, tactile and kinetic values."*

I leave it to your own judgment whether or not you are going to be concerned with audiovisual means of communication. The pace of technological change is quickening. The public

is becoming more conditioned to audiovisual techniques and I believe you will inevitably be caught in this tide of new ways to communicate ideas.

To help you understand what is happening and how this new tide of audiovisual communication will affect you and your company let me turn back the pages of history and trace what has happened to communications, what is happening right now and what trends show for the future — and how that future will affect you.

## The Past Is Prologue to Screen History

The original Edison Kinetoscope (on screen was the grand-daddy of motion pictures in the U. S. Little more than a peep show using subsequent images on film, Thomas Edison's device conveyed the illusion of motion. Some of the inventor's colleagues convinced him that this was not a satisfactory way to see motion pictures — the best way, they claimed, was to show them on a screen similar to the lantern slides of the day.

But when Edison tried to run film through a projector he designed, the film was torn in its sprocket holes. So, being a practical man he put a thin piece of metal around the edge of the film and dared the projector sprocket to tear the film. It was a motion picture projector that worked. To provide his machinery with film for projection, Edison also designed a camera (pictured on screen).

The inventor obtained very detailed patents on his new device and had these been less specific, it is probable that all film widths would be the same as Edison's original film size. But it didn't work out that way. Another company won a lawsuit against him and the result brought on 40 different film widths, sprocket spacings and frame areas in the years that followed.

You can just imagine the confusion that took place in the motion picture industry in that era. The industry did not have standardization in great degree until the formation of the Society of Motion Picture Engineers in 1916. Let me quote the Society's first president, C. Francis Jenkins, as he addressed our second convention in 1917:

*"The Federal Government sent two cameramen into our great National Parks to take motion pictures of the beauties and wonders . . . the giant geysers, lofty waterfalls, and mirror lakes. I was asked to a private showing of these films and found the photography of both men so good that the work of each was spliced together . . . but the film as a whole was horrible, for one camera framed on perforations and the other between. The projectionist at first tried to frame as fast as the misframes occurred but soon gave it up and the audience was the loser."*

The Society of Motion Picture Engineers was formed to establish a means for technical and engineering people in the profession to (CONTINUED ON THE FOLLOWING PAGE 26)



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## IMPACT OF VISUAL COMMUNICATION:

(CONTINUED FROM THE PRECEDING PAGE 24)

agree on voluntary standards so that everyone would benefit. It provided a forum to gear technical progress in the industry. What benefited one would benefit all.

Why go back in history to trace these developments?

For two reasons — to show how it relates to your own type of communication — and to show how lack of standardization can handicap an industry. As you can see, agreement on certain standards actually helps technological progress rather than impeding it.

### Then Came 16mm . . . and Sound-on-Film

There have been several technological explosions in the motion picture industry.

Among these major events, there was the introduction of the first amateur film in 16mm width by Eastman Kodak in the opening years of the 1920's. This event paved the way for a great many people to become their own movie-makers.

In 1928, sound came to the motion picture medium in a big way with the introduction of the first feature film successfully synchronizing sound and film action. There had been many previous pioneering attempts before that date, by Edison and others, to combine sound and live action on the screen.

Later, came such innovations as wide-screen motion pictures, CinemaScope, Cinerama, and even 3-D movies in which the viewer had to see depth by using special viewing glasses.

In a publication called "Vision by Radio, Radio Photographs" by C. Francis Jenkins, published in 1925, the giant television industry's future was forecast. He was even then designing a machine that transmitted the first motion pictures by radio, using a circular scanning disk.

The past is a good indicator of what can and undoubtedly will happen in the future. We have a similar technological series of breakthroughs today. They are strongly related to what you are doing and will be doing.

For example: the color explosion in motion pictures and color television. Today, more than 95 per cent of all motion picture features are produced in color and color TV pro-

(CONTINUED ON THE FOLLOWING PAGE 68)

**. . . and  
we quote:**

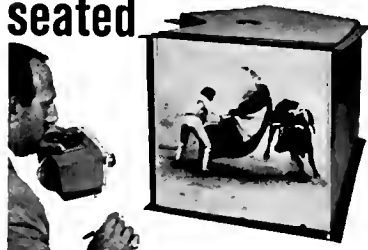
“ . . . so when my client said he liked the latest film I had produced for him I failed to understand why he had changed to another producer. . . then he told me that their titles were much better than mine. . . they had been made by Knight Studio, Chicago. Now I get my titles there. . . I have my client back. . . and we're all happy. ”

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## Pictures Like This Help to Save Lives

American Cancer Society to Show "The 3 Faces of Stanley"

**C**ANCER OF THE COLON and rectum will strike some 73,000 Americans this year; 44,000 of these victims will die. This condition ranks as the second most widespread of the cancers, both in incidence and death rate.

These grim statistics, compiled by the American Cancer Society, are facts that should be known to every adult in the United States.

### Early Care Can Save Lives

For there is a brighter side to the picture: three out of every four persons who incur this type of cancer could be completely cured if its presence is discovered early enough through a very simple, painless examination. That was the problem faced by the ACS: how to get this information, to adults through television, employee groups, luncheon clubs, etc. In short, wherever adults are assembled.

In early 1967, the Society commissioned EMC Corporation, in Hollywood, to provide answers to its problem. EMC is educationally-oriented. It includes the company's Educational Materials division in St. Paul, Minn. which produces educational audio programs for publishers and schools. EMC's Radio Recorders Division in Hollywood has facilities for recording narration, music, disc mastering, etc. And the Film Designers Division, also in Hollywood, is involved in the production of motion pictures, filmstrips and multi-media systems' programs.

### Shows Problem and Solution

Key problems: how to present this material in a tasteful manner; how to hold audience attention to a subject most people prefer not to think about?

The solution: the Film Designers division developed an animated film to present the material in a bright, graphic technique which was both palatable and informative.

Research indicated that the basic objection toward including the important proctological examination in most adult's annual physical examination was psychological. A sympathetic character, with whom most viewers would readily identify, was created. Meet "Stanley" whose personality facets are explored as he reacts to facets of life and study his involvement in a doctor-patient relationship.

### Will Be Released This Fall

Appropriately, this new American Cancer Society film is titled *The 3 Faces of Stanley* and it will make its nationwide debut in the fall months ahead. Local chapters of the Society will make prints available to any and all adult groups who request a showing date.

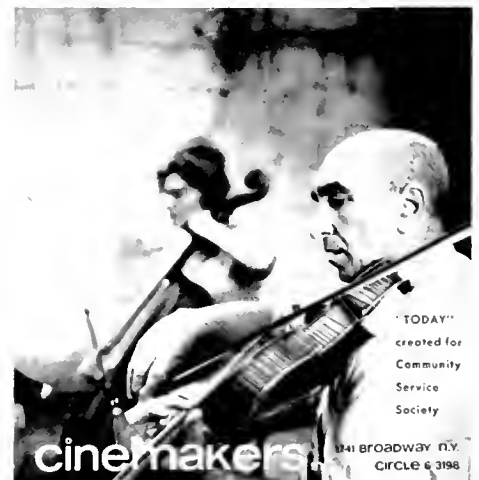
\* \* \*

**CREDITS:** Robert Hyskell directed and produced *Stanley*; Doris Lanpher directed the animation. Andrew Zermeno was in charge of background design and layout, and Kit Bristol and Al Halderson handled story development. Consulting for the American Cancer Society were John Findley, Executive Director of the Los Angeles County Branch; Peggy Hofman, Educational Director; and Dr. James Helsper, M.D.

\* \* \*

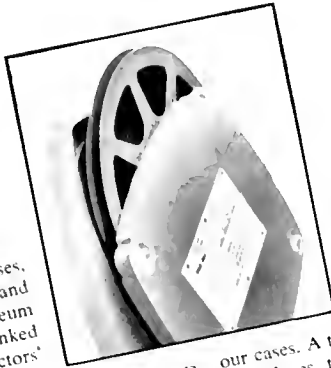
### Pictures for Health Education

☆ An editorial feature, listing the many films available on public health subjects, is now being prepared for a later fall issue.



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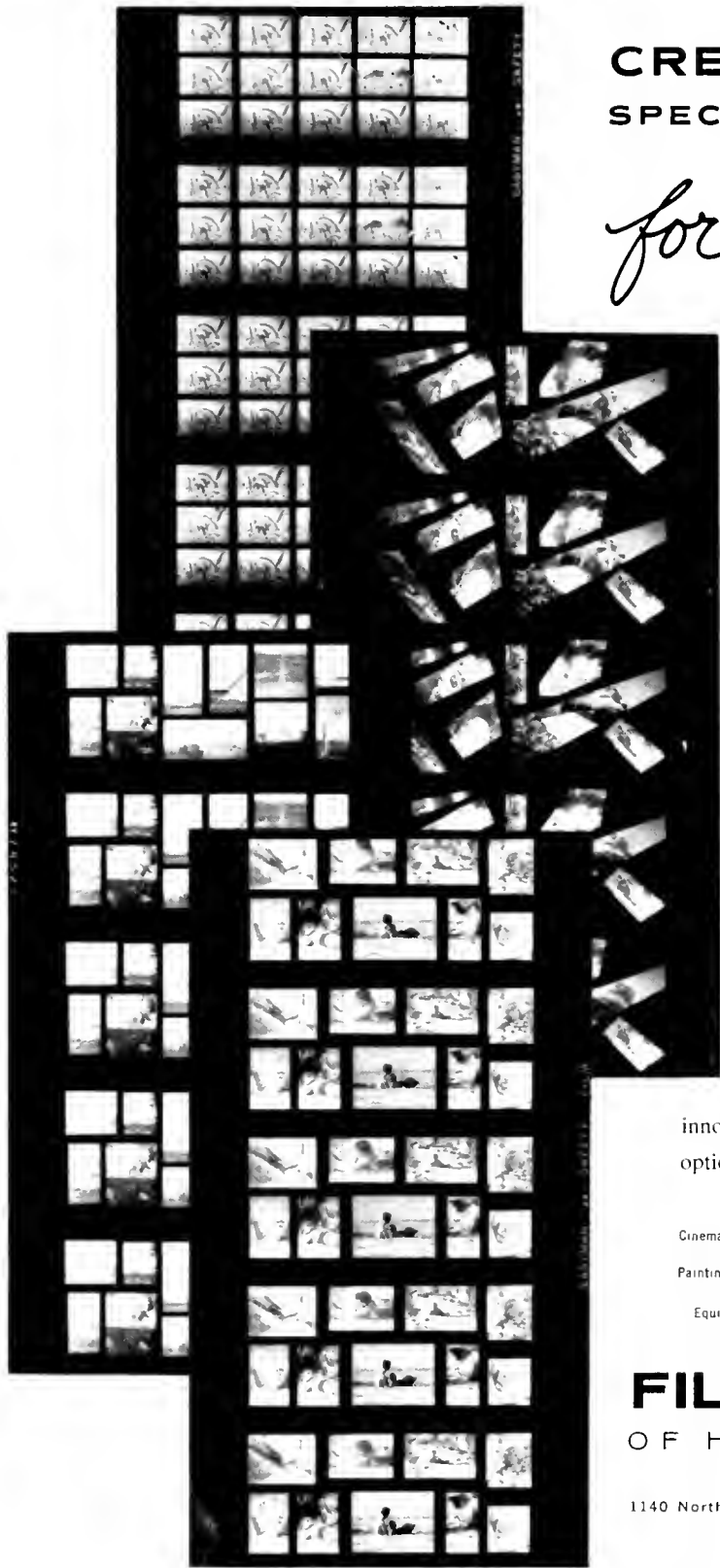


1915 Akeley "pancake" camera from F&B/Coco.

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So if it's film you want call our girl in New York, Eugenie Kaufman, telephone 212 HA 1-2315 – she works at the Rank Organisation Inc., 444, Madison Avenue, N.Y. 10022, New York, U.S.A.

Or call Producers Ian Latimer or Ray Elton at 11 Hill Street (The Heart of swinging London!) London, W.1., England. Telephone: Grosvenor 6353 Telex: 263955.

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Visiting throngs attending Expo 67 in Montreal are setting attendance records at this world exhibition. They're also setting an example for film sponsors as visitors form long, yet very patient, waiting lines at every Pavilion and other exhibits where films are being featured! Let us pay homage to those who only stand and wait, for they're waiting to see and enjoy Expo films!

# Expo 67: Showcase for Films

**T**AKE A FULL MONTH to cover Expo 67 if you want to see most of the *hundreds* of highly-interesting, often *spectacular* and seldom boring, motion pictures being shown in the myriad of theatres within Montreal's Theme Pavilions, in the imposing National Pavilions of lands from Algeria to Venezuela (by alphabetical choice) — or among the fascinating industrial exhibits on the grounds of this foremost World Exhibition.

*You still won't see them all!* Within the French Pavilion alone there are theatres on all six floors; the Soviet Union complements its formal cinema auditoriums with numerous rear-screen cabinets displaying brief films. Within the pages of this Special Report we have wisely chosen to feature in detail the highlights of visualizations at Expo. A final salute to *L'affair Montreal* will provide our readers with a concise summary of *every* exhibit where films are importantly used.

## These Are Important Points to Consider

What are the lessons of Expo to be learned by film producers or sponsors?

1. The conclusion is inescapable that, despite television's impact, the film medium has enormous potentialities. *No means of communication can equal its complete story-telling power.* Only film can re-create the events of the past or record the present; nothing less will serve to challenge our concepts of the future.

2. Montreal has brought the concepts first shown at the Fairs in Brussels, then in Seattle and recently in New York to *new heights*. Multi-screen imagery is already necessary for business group showings as in our schools, the

churches and now in motivation and training.

3. Projection equipment has performed superbly, for the most part, at Expo. Brilliant color images, many in widescreen 70mm, others in 35mm, draw enthusiastic applause.

## A Special Tribute to Expo Film Makers

4. Creativity in film production was challenged by these Expo assignments and new talents have emerged, established film makers have won new laurels. The U.S. film industry was best represented by the work of Empire Photosound (see following pages): Crawley Films Limited upheld its already solid reputation among Canadian film companies with exceptional work on behalf of the Canadian Government (see page 39), at the CN Pavilion (*Motion*) and in the water-screen presentation created for Canadian Kodak, Christopher Chapman, who directed Ontario's *A Place to Stand* (and other films) is a name to remember. Worthy of special mention, too, are Ann and Nick Chaparas (*Earth is Man's Home*); Graeme Ferguson (*Polar Life*); Michel Brault (*Conflict and Settlement* in the "Growth of Canada" series); Robert Citron (*Man in Ethiopia*); John Fernhout and Robert Gaffney (*Skies Over Holland* and *Motion*).

Fairs and expositions are a "way of life" for business and governments. L'envoi the coming event in Texas, in Southern California and at Expo 70 scheduled for Osaka, Japan. County and state fairs, export trade fairs and convention shows *all require real understanding of the motivating power of today's film techniques.* Expo 67 is a world university of exhibit film techniques, more than that, *it will may be the greatest factual film show on earth to date.*

The Steel Pavilion at Expo offers two films worthy of special note. The main attraction is the 23-minute Cinemascope color film, *Rulers of the Elements*, produced by the Advertising Films group of the Rank Organisation in England but filmed throughout Canada for the sponsoring group of Canadian steel companies.

It's an outstanding picture, with a "music only" sound track, as it interprets the role of steel in helping man control the elements: Earth, Air, Water and Fire. The long waiting lines outside the 350-seat theatre are lavishly entertained by another Rank film, a non-commercial, highly-amusing animated cartoon titled *The Professor* (scene at the left).

## THE A-V CALENDAR

FOR THE AUDIOVISUAL EXECUTIVE

### SEPTEMBER

**September 17-22:** Society of Motion Picture & Television Engineers, Technical Conference & Equipment Exhibit, Edgewater Beach Hotel, Chicago.

**September 23:** Canadian Film Awards ceremonies, Toronto, Canada.

### OCTOBER

**October 6:** 15th Annual Columbus Film Festival "Chris" Awards Banquet, Fort Hayes Hotel, Columbus, Ohio.

**October 16-19:** Industrial Audio-Visual Association, Annual fall meeting (members only), Cleveland, Ohio. Followed by special member trip to EXPO 67 on October 19-21 at Montreal.

**October 16-20:** International Management Film Award Competition, Finalist Judging, New York City. Entry lists to close Sept. 15. Write for entry data to: A. G. Toran, Society for Advancement of Management, Inc., 16 W. 40th St., N.Y.C. 10018.

**October 19-20:** Seventh International Film and TV Festival of New York, New York City. Contact: Industrial Exhibitions, Inc., 121 W. 45th St., New York, N.Y. for entry details.

**October 20-29:** 11th Annual San Francisco International Film Festival. Primarily theatrical event but includes section judging "Film as Communication." For entry details to that competition write Stewart Maccondray, c/o W. A. Palmer Films, 611 Howard St. San Francisco, Calif.

**October 27-28:** Eighth Annual Convention-Workshop and Film Competition of the Industry Film Producers Association at the Hilton Inn, Mission Bay, San Diego, Calif.

**October 27:** closing date for EXPO 67 at Montreal, Canada. If you haven't been to the "greatest film showings on earth" before this — you've missed something!

**October:** National Safety Film Contest Awards Presentation, during National Safety Congress, Chicago, Ill. Date to be announced.

### NOVEMBER

**November 1:** Freedom's Foundation Film Awards; entry list closes. For entry forms write: Freedom's Foundation, Valley Forge, Pennsylvania.

**November 16-17:** 10th Annual CINE Awards Program and Exhibition of Films of Merit, Washington, D.C. Attendance by invitation only. Contact: Council on Int'l Nontheatrical Events, 1201 16th St., N.W., Washington, D.C. 20036 for details on admission and program.





Labyrinth's first chamber: screens are viewed from the four balconies.

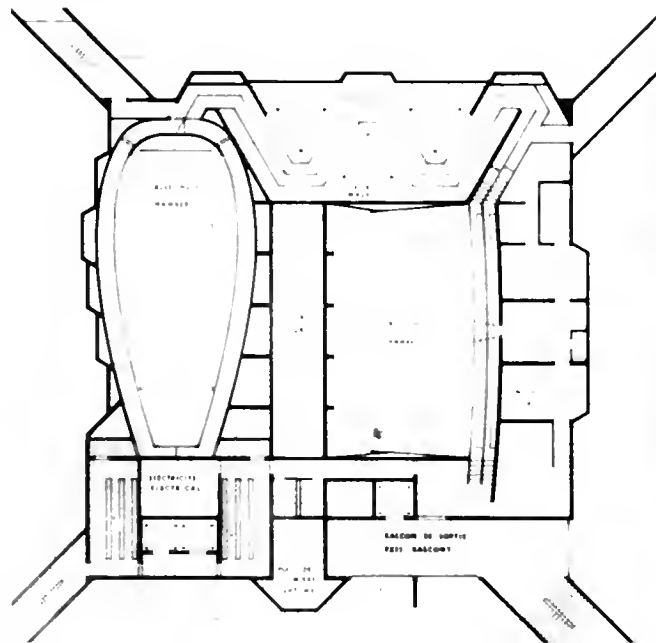
### Through the Labyrinth: a Moving Experience

☆ The allegorical story of Man the Hero is told in Labyrinth through a synthesis of architecture and film. Produced by the National Film Board of Canada, it is an unforgettable experience in which the visitor becomes a contemporary Theseus, hunting that beast of modern times which dwells within man himself.

Passing through the Great Hall, he finds himself standing on one of the four high balconies, facing a towering vertical screen or looking to other images on the floor far below. Deliberate sensation is evoked by scenes of high construction and other images which involve the viewer's sense of *being*.

The second chamber takes him into a maze of mirrors with an infinity of twinkling lights, suggesting a growing awareness, but also a feeling of vast space and of measureless time . . .

Within the third and final chamber are five screens set in symbolic cruciform shape. Most moving of all images within the Labyrinth, these films relate the viewer to people and places of his world today and they can bring a profound poetic response.



The Pavilion on the United Nations.

### The Universality of Nature and Man

**W**ORLD PREMIERE SHOWINGS in the round Pavilion of the United Nations at Expo are introducing *My Garden Japan* to countless thousands of fortunate viewers. It is unquestionably *the best* U.S.-produced motion picture at this world exhibition and probably *one of the finest pictures of the year at home or abroad*. We have selected this 30-minute 70mm Technirama film for the color feature opening on the facing page.

*My Garden Japan* also symbolizes production cooperation between lands. Filmed by Empire Photosound of Minneapolis in cooperation with the International Motion Picture Corporation and Aoi Studio K.K., of Japan, the film has been warmly received by Japanese viewers. Entirely non-commercial in content, its goal is "to show the essential unity in the aspirations of all people" according to the sponsor, International Minerals and Chemical Corporation.

As a major supplier of agricultural chemicals, IMC is well-remembered for an equally inspiring film, *Gardens of England*. This beautiful sequel is *not* a travel-

ogue, but a subtle and sensitive evocation of Japanese philosophy and art and culture.

The color pages vividly show the beauty and substance of its content. But a special word of tribute is due William Hilliard for his understanding of the deeper meanings which the people of Japan hold for nature, so well interpreted in his script; directed by Richard Jamieson has let the story unfold as a genuinely moving experience. Audiences sit in hushed retrospect as waves lash the shores of Japan's Inland Sea in the closing sequence. The bursts of applause which follow this ever-present interval of silence at U.N. Pavilion showings bespeak the appreciation of these viewers.

The original music score by D. Guyver Britton complements the sounds of nature itself yet holds the true fidelity of the land involved as the Imperial Court Musicians (the Sono Gagaku Players) interpret this talented woman composer's work.

U. S. audiences may soon have the privilege of sharing *My Garden Japan* with our Canadian neighbors. Let that be soon!

Discussing scenes for "My Garden Japan" (l to r) are: Director Richard Jamieson, interpreter Mary Shimoda; assistant director Masayoshi Kimuro and head cameraman Harry Mimura, as they planned a day's shooting.



# MY GARDEN JAPAN

International Minerals & Chemical Corporation reflects the cultural heritage of Japan's gardens in an inspiring Technirama production

FOR TWO DECADES, the International Minerals and Chemical Corporation has supplied Japan with food producing minerals. It is only natural that IMC should feel a strong kinship with Japan's cultural heritage as it is expressed in the gardens of these verdant islands. As a major world supplier of chemical fertilizer material, IMC has an abiding interest in the earth and in plant growth. But the company's interest goes beyond agriculture and commerce, toward the realization of man's bond with his natural origins and his ability to find beauty in the nature of growing things. It was in this spirit that *My Garden Japan* was created.

This widescreen Technicolor-Technirama production was produced for IMC by Empire Photosound Incorporated. It has been singularly honored in this year of EXPO 67 at Montreal by its selection as one of two motion pictures continuously shown in the theatre of the United Nations Pavilion. In his foreword to a distinguished color brochure on the film, George S. Avery, director of the Brooklyn Botanic Garden, has this to say:

"In many ways, *My Garden Japan* is a truly remarkable achievement. The arts and culture of this exotic land, refined during centuries of isolation, are still an enigma to many of us.

Despite the current surge of interest in "things" Japanese, our appreciation is too often a surface one, our understanding even less.

"A day's memory and reflection of one Japanese man is the film's theme. Yet through the thoughts of Mr. Shimura, which are sometimes only oblique and fleeting impressions reminiscent of Japanese *haiku* poetry, we come to understand the essential quality of the Japanese garden and its related arts—the humanization of idealized nature. After seeing the film, the viewer will relate himself to the universality of nature and discover there something of ordinary human experience. This is the deepest meaning of the film and makes it a moving human experience in itself. Above all, it remains essentially Japanese in spirit, yet it is presented in words and pictures the Western mind can comprehend."

The challenge of producing *My Garden Japan* was both exacting and exciting. Alone, the Japanese garden stands for little. It is in its relationship to man that the garden fulfills its purpose. More often than not treated as another living area of a home, these gardens are highly subjective in feeling and mood.

GINKAKU-JI—KYOTO: "The moon will shine tonight, lighting an empty space where great lords sat and tasted tea."



# 庭園

GARDENS

Man is one with the earth. For it is his earth which must sustain him. Throughout history, the Japanese have realized man's unchangeable union with nature and refined it in the beauty of their gardens and their love of growing things. MY GARDEN JAPAN is dedicated to the hope that a closer understanding of the heart and spirit of this great national tradition will serve as an example to world man that nature is the mainstay of its civilization and progress.

人間は大地と一体をなす。何故ならば人間を養い保つのは大地であるからである。歴史を通じて、日本民族はこの人間と自然の切らぬ交わりを悟り、その感情を庭園の優雅な風光と生育するものへの愛着のうちに洗練したのである。

「美しき庭日本」はこの優れた日本民族の傳統の眞髓のより深い識が、自然とその資源が人類の文化發展の大黒柱をなす一例として奉仕するよう祈りつつ世界の市民へ獻げる次第である。



Left: Junko Hara and Nobue Amano make a Japanese flower arrangement according to the Ohara School of Flower Arrangement.

Thomas M. Ueno

Chairman of the Board  
International Minerals &  
Chemical Corporation

トーマス M. ウェア

Therefore, to capture its essence, says Empire Photosound's president Bill Yale, "we had to understand the garden's place in the total cultural heritage of the people of Japan."

The film's writer, William Hilliard, delved into the study of Zen Buddhism, the Tea Ceremony, flower arranging, Buddhism, bonsai, and the philosophy and poetic literature of Japan, especially *haiku*. These miniature nature poems, which are so immense in substance and poetic experience, were the inspiration for much of the final narration for the picture.

Much of the filming was centered in and around Kyoto,

recognized a center of Japan's traditional culture and its capitol during a long period of artistic and cultural development. The city's famed temple and Imperial Gardens play host to thousands of visitors each day. Filming had to be done early in the morning and at other odd hours when tourists were not yet on hand.

Through the invaluable cooperation and assistance of Kei Yoshida and Ian Mutsu and garden consultants Kiyoski Inoshita and Seeichi Koizumi, locations were found and permission obtained. The film's principal character, Mr. Shimura (Yashuhiko Shima enacts the role), was a fortunate "find". His counterpart



KATSURA, DETACHED VILLA - KYOTO



as a young boy is played by another very popular young radio and television actor, Katsumi Takamiya. The producers also enlisted Mrs. Amano of the Ohara School of Flower Arranging; Sokyū Tsuchimoto and K. Yoshizumi of the Ura-Senge School of the Tea Company; and Elji Yoshimura, the director of the Kofu-En Bonsai Garden in Tokyo. A professional Japanese camera crew was headed by Harry Akira Mimura, J.S.C.

*The challenge was at hand.* Director Richard Jamieson's assignment was to bring to "life" a truthful interpretation in the essentially inanimate qualities of these gardens. Experienced

in lensing gardens of the West, he could there rely on the lush colors of flowers to constantly brighten his scenes. Now he and his crew were to photograph nearly flowerless gardens, monochromatic shades of green and the darkness of over-present rocks. Flowers and color in general are used sparingly in Japanese gardens; they are color counterpoints to the basic theme—coming and going with the seasons.

The camera must seek out the play of sunlight and shadow, the movement of water and the still, silent dignity of rock. Against these, the scene would enlist soft colors of Spring.





The Japanese child actor, Katsumi Takamiya, plays the young Shimura.



Yashuhiko Shima, a well-known Japanese actor, plays principal role of Mr. Shimura in "My Garden Japan."



Charming Noriko Okada has the role of Mrs. Shimura's grand-daughter.

☆ The sounds of nature play a most important role in the total picture of a Japanese garden. Skilled Japanese sound technicians, among them Mr. Tsushiya of the Aoi Studios, recorded in stereo the essential effects for this carefully-controlled sound and music track. Todd-AO, in Hollywood, did the final mixing and dubbing of the voice, sound effects and music.

D. Guyver Britton, who composed the original score for *My Garden Japan*, had never before composed music in the classical Japanese manner although she has long resided there. Yet she more than met the challenge and her memorable score is played by the Imperial Court Musicians, the Sono Gagaku Players.

There were other problems, met and overcome. Among them, the task of hauling the huge 70mm camera dolly uphill to film

a long shot of Japan's Inland Sea. But this equipment was too large to use inside the teahouses and homes where treasured paper shoji screens and tatami mats could be easily damaged.

\* \* \*

CREDITS: Story by William Hilliard. Original score by D. Guyver Britton. Cinematographer: Harry Akira Mimura, J.S.C. Color consultant: Ronald Thompson. Opening title calligraphy by Saizō Ichibashi. Gardening consultants: Kiyoshi Inoshita and Seiichō Koizumi. Music performed by Sono Gagaku Group and Japanese Ensemble. Filmed in cooperation with International Motion Picture Corporation and Aoi Studio K. K.

DIRECTED BY: Richard N. Jamieson. PRODUCED BY: Empir Photosound Incorporated, Minneapolis, Minnesota, for International Minerals and Chemicals Corporation, Skokie, Illinois

RYOAN-JI—KYOTO: "Garden of the tranquil dragon, an abstract harmony of sand and rock . . . a garden of the mind, to contemplate the force and spirit of the universe in the changing balance of wind, rock and sun."



# FIVE GREAT FILMS RE-CREATE 400 YEARS OF CANADIAN HISTORY

IN THE HEART of the Canadian Government Pavilion at Expo, beneath its dominant architectural feature — the Katimavik — a large revolving "carousel" theatre taking fascinated viewers through 400 years of Canadian history. Set up by Crawley Films Limited, the theatre itself is divided into six triangular sections (see diagram on next page): one for loading and unloading; each of the five remaining segments are separate units capable of accommodating 190 viewers. Every four and a half minutes, the carousel-like structure quietly moves clockwise for about 40 seconds, carrying the audience into a new era.

Each of the five films shown on the "Growth of Canada" theme is projected in these individual theatres" within the hall. Produced and directed by five of Canada's top cinematographers, each film presents one of the following chapters in the development of the country.

## Opening Film: "Exploration"

☆ The first film, projected in color on a wide screen, features various points of interest as they were seen by the early explorers who traveled from the Atlantic Coast, through treacherous waterways into the wilderness.

There is no sign of life, no settlement, no human activity until the closing scene, where viewers see the rock where Mackenzie stood when he caught his first glimpse of the Pacific Ocean.

## Then: "Conflict and Settlement"

☆ Also in color, the second film presents Canada's period of settlement and conflict. Presented on two screens, one vertical, the other horizontal, the action on the vertical screen is confined to four minutes in the life of the lonely settler, while the horizontal screen sweeps historic scenes such as the landing of "Les filles du Roy", the arrival of the first British

## Expo Visitors Ride a "Carousel" Theatre to See "Growth of Canada" on 10 Screens



Inverted pyramid of the Katimavik draws Expo visitors to Canadian Government's Pavilion where revolving "carousel" theatre features five pictures.

traders, the deportation of the Acadians, the United Empire Loyalists, and the American attempt to bring Canada into the Union.

## Third Picture: "Confederation"

☆ The third color film is presented in cartoon format. It is a fantasy on the Confederation of Canada. Closing in on the map of North America, the camera focuses on

isolated human figures standing in the centre of each of the Canadian settlements.

Through the magic of the cinema, these figures emerge as pianists, each expressing his ethnic origin with music. There are discordant notes. The viewer witnesses the Charlottetown Conference and the railway line linking isolated settlements.

The Canadian Pavilion at Expo 67: this keyed sketch shows the location of main exhibits. 1. "The Challenges" that Canadians face in making and keeping their country vital and progressive. 2. "Interdependence" — on the plinth beneath the great inverted pyramid, exhibits depict the role Canadians play in advancement of universal understanding and goodwill. 3. "Growth" where the major experience is a film ride (see story) in which the audience is carried into five theatres. 4. "The Tree of the People" in which an abstract maple tree portrays the great diversity of origin and occupation among Canada's people. 5. "The Land of Canada" in which films and music, with a sculptured metal screen, combine to suggest the vastness and beauty of the Land. 6. "The Arts Centre" includes a modern 500-seat theatre, art gallery and library. 7. "The Bandshell" is an outdoor stage seating 1,500 people. 8. The Children's Centre" provides a model nursery for visiting youngsters.



Indians were filmed in Northern Quebec for this scene from one of the Canadian Government pictures.

In the final scene, all the figures play in unison as in a great "concerto of Confederation". Presented on three screens simultaneously, the entire effect is a cheerful and lively musical interpretation of Canadian Confederation.

## "Agricultural-Industrial Growth"

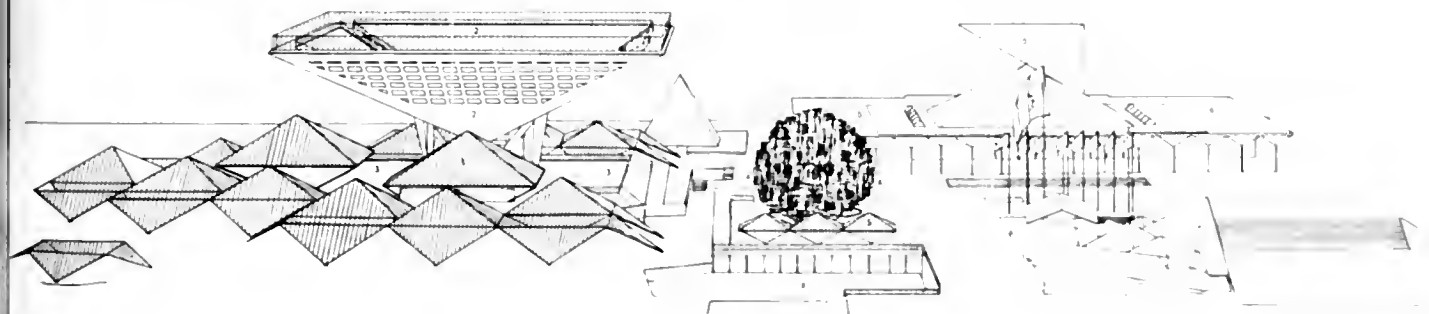
☆ The fourth film narrates the story of the opening up and settlement of the prairies, the first influx of immigrants from Europe, the gold rush, agricultural growth and industrial expansion up to World War II.

Projected on a regular screen, it is in effect the presentation of an historical pageant presented through old pictures from the archives. Tinted film stock and an appropriate sound track heighten certain effects.

## Closing Film: "Canada Today"

☆ The fifth and final color film is projected on three screens simultaneously. It portrays Canada since the Second World War — modernization and expansion of industry, urban development, cultural activities, and the contemporary Canadian. Music and sound effects are spirited and lively, full of the hectic and strident sounds and rhythms of the past two decades.

In this rapid-paced kaleidoscop-





A soldier in French uniform reads a proclamation in a village square in this scene from one of the Canadian Government "carousel" films.

**CANADA ON THE SCREEN:**  
(CONT'D FROM PREVIOUS PAGE)

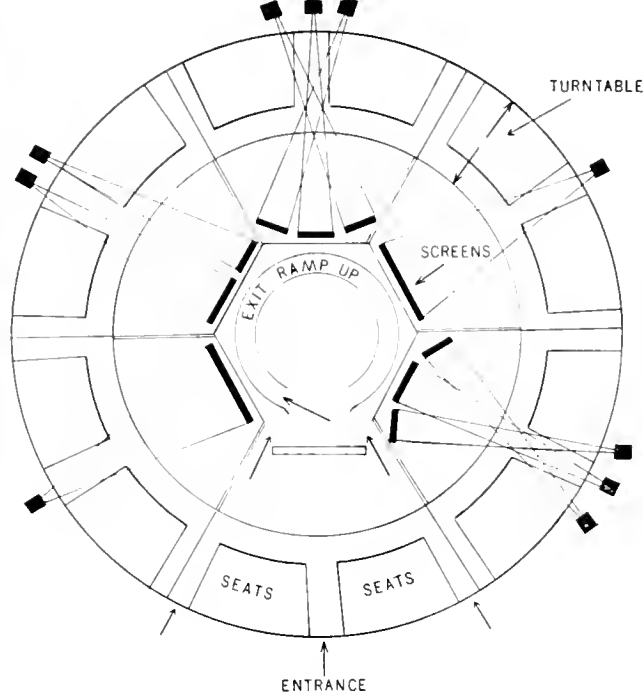
ic presentation of Canada's 400 years of history, visitors gain an insight into the staggering immensity of the land, the development of its vast resources, the throbbing life of its cities.

**Exit Theme: "Confederation Day"**  
☆ Exiting from the revolving theatre, the visitor passes through a hexagon of mirrors located in the hub of the structure itself. Here, he becomes one of an infinity of reflected images which portray a colorful, lively fantasy on the theme of Confederation Day, July 1, 1867.

The visitor finds himself in the very center of a display of newspaper advertisements dating back a century, posters, signs, fashion illustrations — all authentic — and all presented on multi-colored acrylic sheets suspended from the ceiling.

**Earns Well-Deserved Praise**

☆ High praise for this Carousel



**Behind-the-Scenes of the Carousel Theatre:** The audience is seated on a giant turntable, 140 feet in diameter, which revolves through a loading and unloading area and five theatres. Each film is 4½-minutes long plus 45 seconds of suitable transition footage shown while the ride advances. Two of the theatres have single screens; two are wide-screen presentations; and one is a two-screen show. 10 projectors carry continuous 5¼-minute loops and all are synchronized with "Selsyn" interlock motors.

The main control console in Projection Booth 1 was designed by Rod Sparks, Crawley Films' chief engineer, aided by Zeiss-Ikon. In normal operation, the films show continuously from 10 a.m. to 9:30 p.m.

10 seconds before the end of each show, metal patches on the film in the 10 projectors activate a warning bell in the loading and unloading area, at the same time flashing 10 lights on the console. This is a visual check of the threading procedure during the start-up each day. At the end of the show, a metal patch on the opposite side of the film activates a relay to start the ride through another segment.

If the film breaks, the buckle or roller switches situated above and below the film gate take the projector out of the interlock system, close the dower, stop the projector and flash a warning light at the console. The re-show procedure normally takes between five and 10 seconds for the repaired projector to be introduced into the system.

Theatre presentation was recently expressed by Dr. Colin Young, chairman of the Theatre Arts Department at the University of California, Los Angeles. Young cited *Conflict and Settlement* as "completely successful or almost so" at the Montreal Conference on the Performing Arts and Technological Media.

Producers of this Canadian Government theme series were F. R. Crawley and Tom Glynn of Crawley Films Limited; Judy Crawley was writer of the film. Production is credited to Crawley Omega-Fournier Ltd.

Larry Crosley's music was a joy in the opening film, *Exploration*. He also scored the third picture on *Agricultural-Industrial Growth*. Jean Cousineau composed *Conflict and Settlement*; Roy Goodwin for *Confederation*; a Francois contributed rich background behind *Canada Today*.

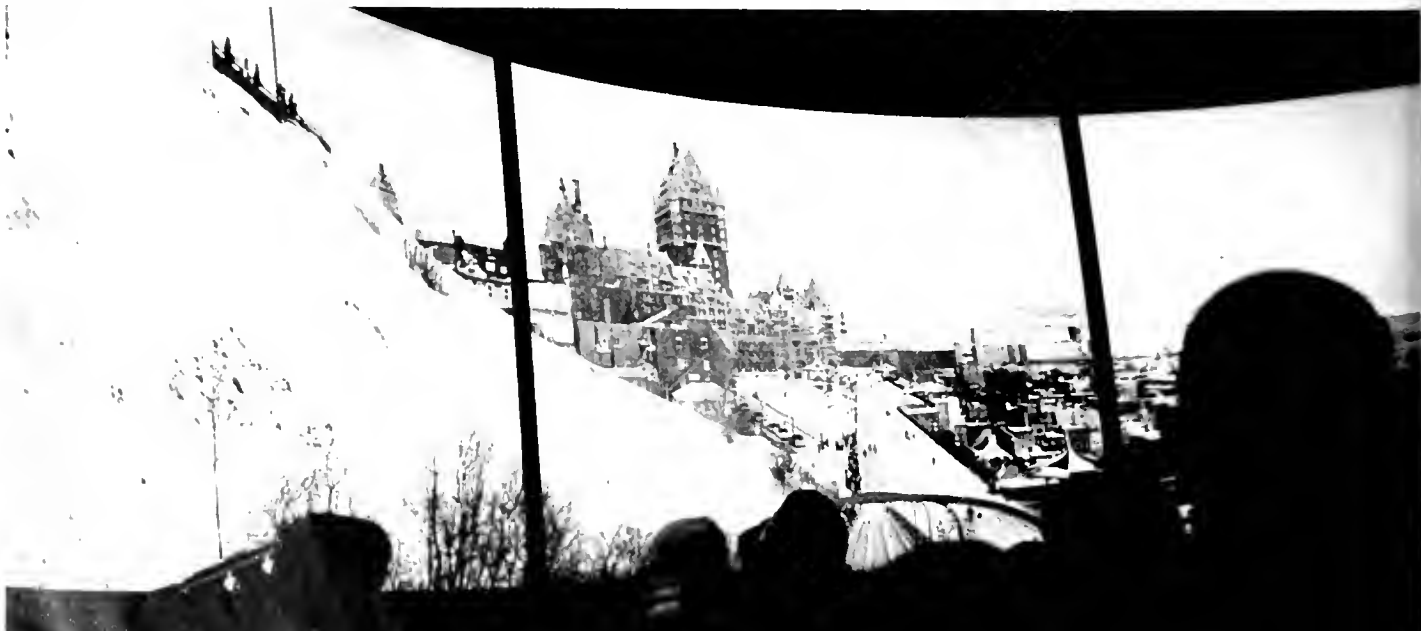
\* \* \*

**Crediting the Film Makers**

☆ Beyond the obvious skill and originality shown in design of the theatre by Crawley Films Limited and its consultant-engineers, credit should be noted for Christopher Chapman's photography and editing of *Exploration*; for Michel Brault's direction and photography on *Conflict and Settlement*; and for George Dunning's design and production of *Confederation*.

The fourth film, *Agriculture and Industrial Growth*, was directed by Donald Carter of Crawley Films' staff. This graphic artist won a Canadian Film Award for his first motion picture. The final "episode" (*Canada Today*) was most skillfully directed by Claude Fournier of Montreal. Heads Les Films Claude Fournier

The Telephone Pavilion's encircling screens take viewers on a toboggan ride down hill, sweeping past Quebec City's Chateau Frontenac





# EXPO FILMS WE WILL REMEMBER

Dean Walker Highlights Best of Montreal's Imagery



French Pavilion at Expo is most notable example of "all-out" film presentation with theatres on all six floors showing hundreds of subjects ranging from art to x-ray.

MONTREAL — For safe staid ways of making business movies, the writing is on the wall. It's a multi-screen wall at Montreal's Expo.

More than one accepted business communications technique is used in the ribs at Expo. Also locked sprawling: most audio-visuals, corporate symbology, exhibit design, even advertising.

But film above all. Not that Montreal offers so many startling technical innovations. There is a floor screen for the first time, and a water screen and some tricky effects with mirrors. There are true modern marbles supplied, as ever, by the Czechs. But, apart from these, Expo mostly presents polished and improved versions of techniques readily seen at the New York fair.

**The Message Comes Through**  
But now these techniques have special impact. Now they are seen not as mere gimmicks but as effective communications tools.

Partly this is because of the Expo environment which prickles the nerve ends, keys up the viewer to reach for the message. Still more important, the techniques communicate because they are not allowed to dominate the message; they are harnessed to the story; the story is not twisted to show off the techniques.

Expo's main impact comes from its architecture. But film is its second main stimulant. On the thousand-acre grounds are 50 movie-theatres ranging from the mirrored chambers of Kaleidoscope to the balcony-lined oval of Labyrinth to the craggy water-swished caverns of the British pavilion.

## Film At Its Best Is Here

Film has long been a staple of world fairs but at Expo it reaches its climax. There are indeed too

many films. One frustrated U.S. reviewer claims if he watched nothing else for Expo's entire 6-months run he'd still miss a few. That's an exaggeration, but film is so omnipresent that all those rear-projected loops, for example, soon disappear into the decor.

The Expo viewer quickly grows blasé even about fancy techniques and reverts to judging films on their artistic and informational merits. After days of experiencing multi-screens, total sound and carousel theatres, he finds it almost a relief to relax in a coolly elegant West German auditorium and see a black-and-white movie, carefully made, gently-paced and projected cleanly onto a conventional screen.

## Has Impact on Techniques

The business film sponsor, however, can take no refuge in that particular phenomenon. Expo still hammers home a basic message: future sponsored movies with impact will have to involve complex opticals and multiple images or else maintain the pace and concentration of a TV commercial.

World fair films are rarely failures because their creators are offered king-sized budgets and scope for imagination. It becomes

a matter of degrees of excellence. Certainly some Expo movies, offering unique combinations of content and technique — the right show for the right time — are more successful than others. Expo was only a few days old when the word went out: don't miss the Czech pavilion, *Labyrinth*, the Ontario film and the Polar Regions film. And those early judgments stood up. Three months later those exhibits were still creating long line-ups.

## Ontario's "Moving" Picture

Of them all, the most significant to sponsors is Ontario's film *A Place to Stand*. On a vast 66' x 30' flat screen, its images expand, contract, multiply and move. Sometimes it offers one huge scene; sometimes a grid of 15; sometimes a handful of odd-shaped fragments. The technique's significance lies in its flexibility and the fact that it is presented by one 70mm projector.

A similar technique could be used by any sponsor or adapted for use on 35mm or even 16mm. Already the film has been shown in a Toronto theatre and Gower Champion has commissioned the film's creator, Christopher Chapman, to produce a similar movie

## "Canada '67" Encircles Telephone Pavilion Audiences

Audiences of 1,500 stand in the center of a circular nine-screen theatre to view the dynamic action of "Canada '67" presented by the Telephone Association of Canada at Expo. Produced in Walt Disney's "Circle-Vision" technique, film opens on a "Musical Ride" by the Royal Canadian Mounted Police — then the cameras begin an exciting coast-to-coast tour of the country. A four man crew from Robert Lawrence Productions Ltd. spent nine months in production; a special nine-camera circular rig took the full-circle scenes showing at Expo.

as part of an upcoming Broadway musical.

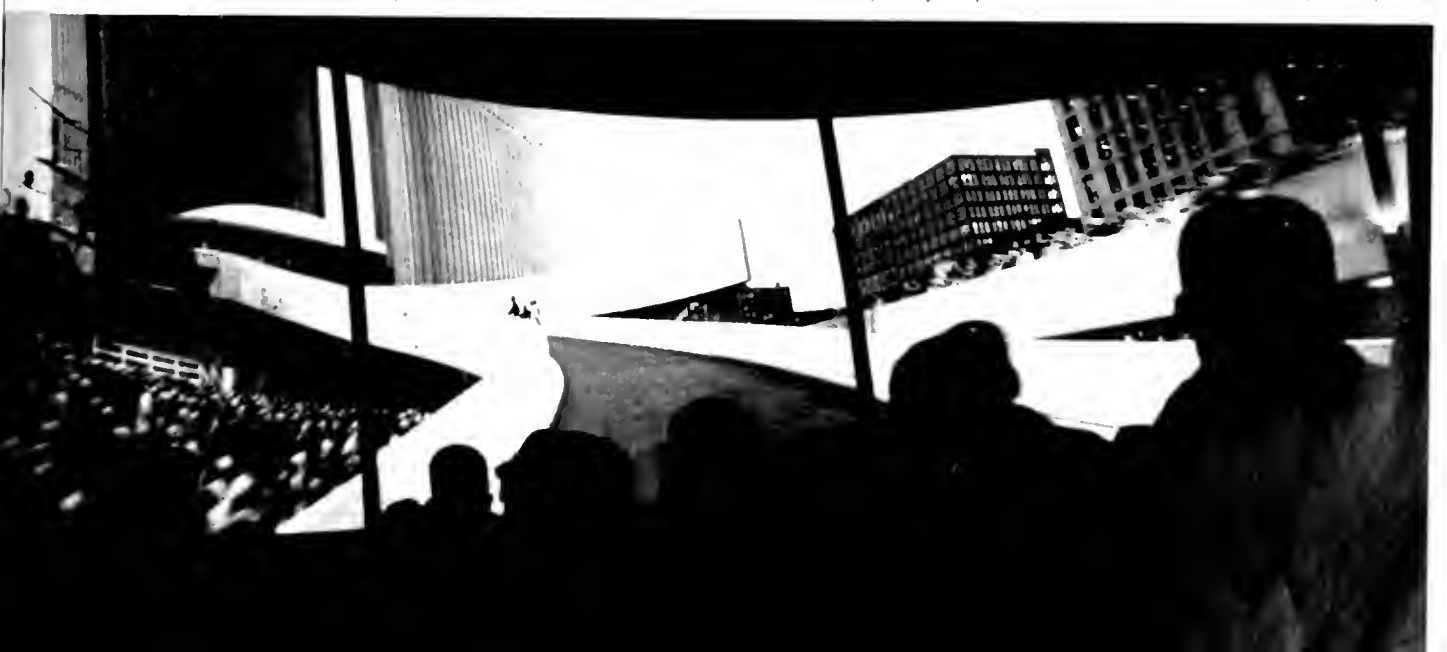
It's the adaptability of Chapman's film that gives it special interest to film users. It does not carry the impact of Expo's top spectacular, *Labyrinth*, but the Chapman film cost \$450,000 whereas *Labyrinth* and its pavilion cost ten times that much.

## "Building in" the Images

Described by Bosley Crowther as "indeed the most ingenious and complete construction of an audiovisual experience that has ever been done", *Labyrinth* creates a sombre environment of architecture and film. Its first movie theatre is a five-story oval with the audience lining high balconies. Viewers look forward and up at a vertical 45-ft screen and down — way down! — on another long screen on the floor. *Labyrinth* has a most serious theme — man in search of himself — but this first theatre is primarily exhibitionistic and gets much of its impact from people's fear of heights.

*Labyrinth*'s second film has more meaningful content. It's offered on five large screens forming a 60' x 60' cross. Depending

the audience is literally in the centre of the action as "Canada '67" scenes swirl through city-scapes and out across that broad, growing land.





Filming icebreaker in action for the "Polar Regions" film.

## EXPO FILM REPORT:

(CONT'D FROM PREVIOUS PAGE) on the storyline, the five screens form a unified picture or separate pictures. Selection of the screens to use — cross-shaped, vertical strip or horizontal strip — adds extra layers of imagery and symbolism. Beautifully photographed, the movie offers an experience from which most viewers emerge hushed and awestruck.

### Those Vast Polar Expanses

Graeme Ferguson's 18-minute *Polar Regions* film is seen by an audience on a rotating carousel surrounded by 11 large screens. As the carousel slowly turns, viewers can always see all of two screens and parts of two others. At times these screens form a continuous image; at others multiple images. The slow rotation and the huge screens emphasize the vast expanses of the Arctic and Antarctic.

It's a Czech tradition to make spectacular audio-visual presentations at world fairs and the country maintains this reputation marvelously at Expo. In one room a technique called Polyvision offers a montage of 8000 slides and eight

movies on 36 screens comprising stationary and moving cubes and rotating objects.

### Light Montages of Machines

Translucent mirrors and lighting give the show the effect of continuous space. Dimly seen in the foreground is a shuttle-less jet loom. One wall is lit with filaments of colored light. The content — machinery at work — is corny but the effect is captivating and the audience always applauds.

Music is important in the Polyvision exhibit and also in its neighbouring show which the Czechs call Diapolyecran, certainly the most unusual audio-visual display at Expo. A 32' x 20' wall comprises 112 2-ft cubes, each containing two slide projectors. In a 14-minute show, 15,000 slides are thrown on the small screens, sometimes at the rate of five a second. In addition the cubes themselves move in and out from the wall to create a three-dimensional effect.

### Czech Audiences Can "Vote"

Entirely different but equally ingenious is the Czech's Kino-Automat theatre which offers a 45-minute movie comedy in which, at regular intervals, the action is frozen on screen and the film's hero appears live on stage and asks the audience to vote on which of two alternate courses of action they wish the film to take. Depending on how they vote (and the tallies are projected beside the screen) the film proceeds. Voting buttons are red and green and there is a red or green tint on the screens showing the alternative actions. The system uses four 35mm projectors — two to carry



"Cascade of color" climaxes Canadian Kodak's "Wonder of Photograph" presentation (by Crawley Films) as water screens refract brilliant images.

the action and two to freeze scenes while the audience votes. Two 16mm projectors flash on the number of votes recorded for each alternative.

### From Austria to Venezuela

The Austrian pavilion has a 16-minute 2,500-slide presentation in a six-sided room.

Venezuela uses a special multi-screen technique. The audience is enclosed by four 19' x 19' screens. The 16mm Zeiss-Ikon projectors are synchronized so that action can start on one screen and continue on another. Penthouse Studios of Montreal made the movie with a Venezuelan crew.

### Pictures on a Water Screen

Canadian Kodak's theatre features a three-screen display of color slides that is conventional enough until the screen drops away and the pictures are projected onto a curtain of water created by hundreds of jets sprayed upwards and downwards. The intensity of the jets varies to suit the pictures. The presentation involves 6 front-screen and 6 rear-screen carousel projectors which,

along with the hydraulics and lighting, are coordinated by punched paper tape.

### "Rulers of the Elements"

The Steel Industry's pavilion has a 25-minute film on the Elements, made by Rank Advertising Films of Great Britain. System Techniscope, which photographs on half-35mm frames. This creates a "squeezed 35mm" which can be shown through a Cinema scope lens onto a 32-ft screen to give a comparatively inexpensive cinemascopic effect.

In Man and His Health pavilion, the busiest people are the stretcher bearers looking after viewers who faint at the sight of Caesarian birth. Operations are seen on film screens while a live "doctor" and "patient" below discuss the action.

Sean Kenny's opening sequence for the British pavilion is a masterpiece of mood creation. In a winding cavern-type auditorium above gushing waters, movies of Britain's early history are projected onto jagged rocky walls with overlapping sounds and effects and music.

The Cuban pavilion features love - Castro - hate - Batista theme movies which are meant to be visible from both inside and outside the building.

### Thompson-Hamid Do Encore

Francis Thompson and Alexander Hamid were commissioned reportedly for more than \$1-million, to make a sequel of *To Be Alive* for the Canadian Pacific Cominco pavilion. Six huge screens demand highly complex interlocking projection (one screen was out of action when I visited). *We Are Young*, a bright lively film, used three Canadian cameramen, seems somehow more related to U.S. than Canadian teenagers. Meantime *To Be Alive* gets another play, at the UN pavilion.

Art Kane's multi-screen *A Time to Play* at the U.S. pavilion has not been treated kindly by the (CONCLUDED ON PAGE 44)

Kino-Automat viewers "vote" on film scenes; push-buttons on their seats light up boxes around the screen.



TAKE YOUR SEAT in the Canadian National Railways' Pavilion theatre at Expo 67. Grasp the chair arms firmly when that big 40-foot curved screen lights up with its 70mm color images . . . or now you're in *Motion!*

An airplane nose-dives earthward through the clouds . . . a baby takes her first worldly step . . . a small girl laughs happily as she careens up and down on a 5-foot swing . . . teenagers gyrate to the beat of New York's "hip" neetah Club . . . and a space craft slowly but inexorably rises from its launching pad to the roar of igniting rockets. *You're in Motion!*

In "Motion" 33 Times a Day

And, you guessed it, that's the theme-title of the fast-moving 14-minute film being shown 33 times each day and evening in CN's 200-seat theatre. It's just one part of CN's twin-theme Pavilion: *Time and Motion*. More about *Time* later . . . let's get back into *Motion*. On screen, the shattering thud of a house crumbling under the impact of a bulldozer is juxtapositioned with the tumble of a head-on collision in a football match. Dozens of whirling bicycle wheels give way to the thunder of a horse impeded and break to the pregnant silence of wild geese in flight. Nobody says much while the screen takes the viewer through this kaleidoscope of action. A few sentences, spoken in English and French, are the only narration. The picture says it all: what motion means to man and how it affects him from birth to death.

**We Remain Servants of Time**

Despite man's ability to capture motion and to direct it for constructive or destructive purposes, he remains the servant of Time. And man has also used motion for enjoyment, entertainment and thrills . . . join the parachute jumpers in their free-fall sequences shot near California. The first action of this kind ever filmed in 70mm took a lot of technical know-how and innovation.

When "the end" comes as it does to all men, there's a New Orleans' funeral with sombre drums and a reverent laying of earth. But this funeral party is in the tradition of the French Quarter and marches off to the ringing rhythms of "When the Saints Come Marching In!"

**Produced by Crawley Films**

Crawley Films Limited, of Ottawa, was the producer of this Expo "highlight" attraction and the stu-



*You're diving toward earth in the cockpit of a plane in this scene from "Motion".*

## You're in "Motion" at CN Pavilion

CANADIAN NATIONAL'S 70MM COLOR IMAGES TAKE VIEWER INTO ACTION

dio put a *great* production team behind this picture. Among the "credits" for *Motion*: Eric Boyd-Perkins, sound editor with many features behind him; Tony Gibbs, consulting editor, whose credits include *Tom Jones* and *The Knack*; Vincent Vaitiekunas, director-editor (of Canadian documentary and tv fame); and Robert Gaffney, director of photography, who has been involved in Cinerama, Todd A-O and other wide-screen successes since 1955.

The music score was composed and conducted by Larry Crossley. It took time, talent and raw-stock to make the picture: 50,000 feet of film and six months of hard work went into the all-too-brief 14 minutes of imagery and excitement.

For the other half of CN's twin-theme exhibit, there's *Time*.

The aspects of *Time* and its many effects are portrayed in seven geometrically-patterned exhibit cells through a series of captivat-

ing mechanical devices, intriguing sound effects and mood lighting.

These exhibits represent the many ways in which man views the subject of *Time*: how he measures it, how he uses it and what it all means in terms of his lifetime.

The CN Pavilion is located on Ile Notre Dame, across the way from the Expo Theme Pavilion "Man the Producer" and convenient to an Expo Express station. Take *Time* and get into *Motion!* •

\* \* \*

### Behind the Production Scene

Consider this technical challenge faced by the creators of *Motion*: How do you get a 65-pound camera, falling 12,000 feet at the rate of 125 miles per hour to properly film a group of free-falling sky-divers?

Working for Crawley Films, director of photography Robert Gaffney found this sequence one of the most challenging he has

faced: capturing the 60-second free-fall on 70mm color film took more than three months of research and testing.

**An Experience for the Viewer**

"It's always intrigued me," he says, "that by using the big camera and a wide-angle lens to put them into position of being the pilot, driver or sky diver, you could give the audience an experience they never could attain themselves."

While filming at the Reno Air Races late last year, Gaffney met Bill Berry, a hot air balloonist from Concord, California. Berry and his 75-foot high balloon also appear in *Motion* and it was he who got Gaffney further interested in trying to film a sky-diving sequence in 70mm.

**Camera Size Presented Problem**

First tests with conventional methods took place at Reno but the weight and size of the bulky German-built MCS reflex camera, equipped with a 25mm wide-angle lens, posed problems from the

*Multi-colored balloons prepare for take-off in another 70mm scene from the Canadian National film.*





Sky-divers show how an exciting free-fall parachute drop was filmed for the feature "Motion" being shown in the Canadian National Railway Pavilion at Expo 67. A special capsule was designed so heavy camera floated freely with the jumpers. Some 50 jumps were made from 14,500-foot ceiling over two-and-one-half month period to obtain this exciting footage.

(CONT'D FROM PREVIOUS PAGE) start. A rectangular box housing the camera was first attached to a jumper's chest.

However, the unit did not allow the diver freedom of movement and during the first fall he experienced dangerous lack of control, had difficulty in pulling the rip cord to release his chute. On another attempt, the box housing the camera slipped and one arm became entangled in the straps, causing a jarring, one-arm-controlled descent after the chute opened.

#### The Camera's On Its Own

It was at this stage that Gaffney decided the camera must fall as a separate entity, much to the relief of the sky divers. Moving the project to California they organized a group of sky divers at Livermore, with an average of over 1,000 jumps to their credit. The big problem now was to come up with a container of the right shape and weight which would drop in a stable fall and at the same rate of descent as the divers.

A spherical shape with a stabilizing ring around it was found to work best. The camera required the case to be a minimum of 26" wide by 24" high and 18" in depth. The capsule was made from durable fibre glass and metal. Black in color, the jumping crew nicknamed it the "eight-ball."

#### You Can't Win Them All . . .

The lens window was covered with plexiglass and two barometric pressure devices were installed to automatically open the parachute at a 2,500-foot height. On the second drop test, automatic firing de-

vices failed to trigger the chute and Gaffney watched the capsule plummet to the ground and smash to pieces.

Another capsule was built and a manual opening device was added. Now, the diver could trigger the parachute himself and only if he failed, would the barometric device be activated. Using this method, the correct total weight of the camera, film and camera was quickly found to be 195 pounds. This unit was weighed accordingly and shooting began.

To achieve a 60-second free fall, divers must jump from 14,500 feet — and at that height, the chilly winter air over the central California location was between 20 and 30 degrees below zero. For complete safety, jumpers must pull the rip cord by the 2,000-foot level. Allowing 15 seconds after leaving the plane to reach the camera

Here's the 195-pound camera capsule designed to film that 70mm "free fall" sequence in "Motion."



and get into position and another 15 seconds to break formation and release the chutes . . . left only 30 seconds of free-fall filming on each jump.

The battery-driven camera was usually turned on before it was pushed from the aircraft. It was up to the control diver to shut the camera off and pull the rip cord as he pushed away from it.

#### Rendezvous at Sub-Zero!

Stepping out into sub-zero space at 14,500 feet requires all the fortitude and self-control that even an experienced jumper can muster, particularly in free-fall. But add a 195-pound camera unit and orders to rendezvous in camera range for some free-fall acrobatics and the assignment becomes far from simple. It was further complicated by the fact that all six jumpers had to leap in unison. They had to cling to the wheels and wing struts outside the plane to do this, because the plane had only one small exit.

If anybody's enthusiasm almost waned it was Gaffney's. He had gone through almost three months of testing and several failures. The weather was against him and budget problems made some people wonder if it was all worth it. How-

ever each time he phoned producer F. R. "Budge" Crawley in Ottawa, he was told to keep trying.

There were more than 50 jumps made over the entire period. Success finally came over a three-day span when five good six-minute jumps were caught on film! On one jump air currents tore the camera out of the hands of the jumper and the capsule began spinning wildly. But as it tumbled earthward it shot a magnificent series of pictures as the diver tried desperately to grab the camera on the way down. As it turned out the automatic release triggered the parachute at the 2000 foot level and this footage was used in the final film.

#### See the Exciting Results

For Gaffney, who watched every jump from the ground, the hardest part of the entire assignment was "looking up to see that \$25,000 camera hurtling down toward earth at 125 mph and waiting for the parachute to open." Fortunately, except for the dry-run failure, it opened every time. As a result visitors to CN's Expo pavilion can see for themselves, some of the most exciting film footage ever to go through a 70mm camera.

## DEAN WALKER TOURS EXPO

(CONTINUED FROM PAGE 42)

critics. It involves three screens, each 13'6" long and 10' high.

Man the Producer theme building's film about mass communications features three conventional ratio screens in line above a screen comprising a rotating sphere. Loops of black-and-white 16mm footage fill the upper screens while an animated color sequence on the globe below provides a visual link between sequences.

In the Swiss pavilion, E. A. Heiniger has a conventional format impressionistic travelogue.

#### Show on Vertical Screens

When Chaparos Productions of New York were asked to make *The Earth is Man's Home* for one theme building, Nick and Ann Chaparos first decided that ever-widening screens had gone about far enough, having reached the limits of peripheral vision. They settled for a 30' x 13' vertical screen and their 11 minute film, which combines color footage with black-and-white is seen continuously in three 150-seat theatres.

At times the vertical screen is divided into equal visual thirds; at others the image occupies the entire screen which is set at an



Ann and Nick Chaparos edit footage for the film "Earth is Man's Home"

angle so the viewer leans back and watches it before and above him. Like many Expo films, it overcomes the bilingual problem by eliminating narration entirely and gets its message across by audio and visual symbols and imagery.

The footage was shot on 35mm, then optically printed at a 90-degree angle on 70mm. The projector is set parallel to the screen and uses two front-surface mirrors to upright the image.

At La Ronde, the entertainment area where you pay for your fun, the Magic Lantern show which was the hit of the Brussels world fair is seen again. It combines movies, slides and live actors to create a variety-cum-circus show complete with optical illusions.

by Linwood G. Dunn, ASC  
 President, Film Effects of Hollywood

AT EXPO '67 in the Canadian Ontario Pavilion, audiences are viewing a unique 70mm documentary motion picture of unusual interest. In 17½ minutes *Place to Stand* provides high entertainment and at the same time tells a graphic story of Ontario's many cultural, physical, industrial and recreational attractions.

TDF Film Productions Limited, of Toronto, utilizing Barry Gordon's technical genius and Christopher Chapman's creative talents, has produced a picture so different from the usual that Expo audiences are enthralled. The 66 by 30-foot screen comes alive with constantly-changing scenes in multi-panel formats, some of which move across the surface in concert with the action and with the original musical score.

**A Task for the Specialist**  
 Film Effects of Hollywood, with its specialized background in 70mm optical printing and our vast experience in unique exposition films, was selected to do the complicated optical printing composite work for *A Place to Stand*. General manager Don Weed coordinated the complex details of his work.

The original photography was done in 35mm. Using special camera mattes, the scenes were printed onto 70mm. Up to 15 scenes were printed onto a single 70mm frame and with the almost constant changing of formats and positions within a single 70mm composite scene, the raw stock was passed through the optical printer camera as much as 90 times!

**Designed Exposure Analyser**  
 Matching of color and density in these multi-panel composites was an unusual challenge, requiring a specially-designed exposure analyser and computer to balance the quality of the many scenes.

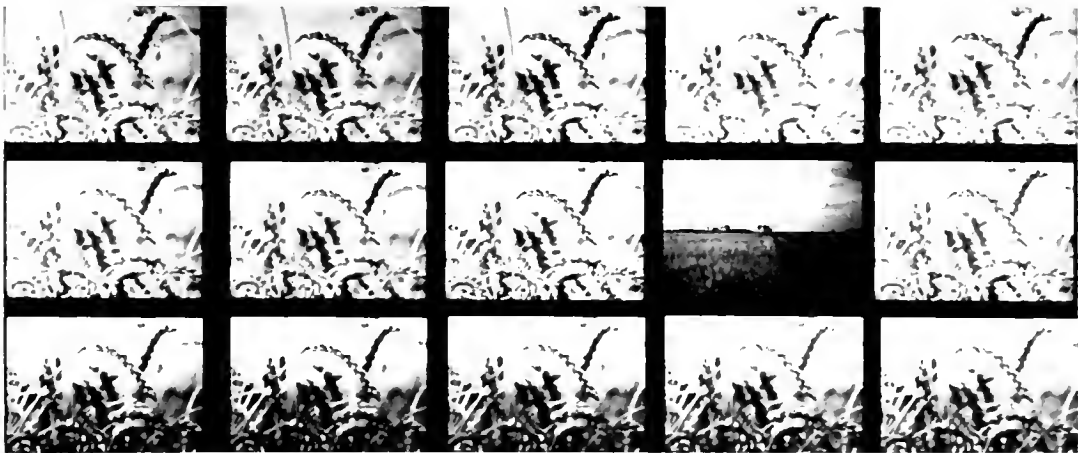
The entire production took nearly two years. For editorial layout it required the development of a special chart system to handle the accurate placing of the matted 35mm frames within the 70mm frames. With some 600 scenes used in this film, over 100 charts were required to indicate to the operator of the optical printer each specific scene, its movement and its position on the 70mm frame. A matching grid was used by the viewer of the printer cam-



Vertical scenes in an Ontario forest park frame look within the National Ballet School and its performers

## Creative Effects Visualize "A Place to Stand"

Ontario's Pavilion Has Images That Really "Move" Across Its 66-Foot Screen



Ontario's agricultural progress is symbolized by rectangles of wating gain which frame a field scene

era for positive positioning of every scene.

The creation of such a film as *A Place to Stand* is most difficult. Obviously there is no way of seeing a work print until the final composites are made and cut in. Until then the nearest thing to a work print was a synchronized white leader carrying color-coded lines indicating each scene. Cecil Love, vice-president and technical director of Film Effects, super-

vised the skilled technical staff on the film layout and complex optical composite work for this production.

**Blending of Color and Music**  
 The blending of this unique screen with Technicolor prints and an original music score with sound effects at Todd AO has produced a thrilling experience for those who have seen it at Expo. It tells the story so graphically without titles or narration that

many viewers are unaware of their absence. *A Place to Stand* has created great interest in the theatrical motion picture field for its unique way of telling a one and one-half hour story in just 17½ minutes. We can expect much of interest to develop from this new and exciting techniques.

To Chris Chapman's already deserved mention as director add David Mackay's credit as producer for TDF Film Productions.

Visual excitement is achieved through the intercutting of "go-go" action sequences of youthful dancers



## A Nation in "The Pursuit of Cleanliness"

A Witty and Informative History of Cleanliness Pictured in Brief Color Film from Soap and Detergent Association

**WHEN WAS SOAP FIRST USED?** How do today's detergents work? How have cleanliness products dramatically influenced our nation's environmental health?

These questions are answered in a new 14½-minute color motion picture sponsored by The Soap and Detergent Association. *The Pursuit of Cleanliness* is a witty and informative history of cleanliness from the yesterday of ancient Rome to the tomorrow of outer space. The film, now being nationally distributed through the facilities of Association Films, Inc., features the dual appeal of science and entertainment.

### It's Basic In Our Culture

It shows how the pursuit of cleanliness is basic to modern civilization. Most Americans today want to be clean—and enjoy it. This common desire of our culture extends from personal cleanliness to clean food, utensils, clothing, homes and even super-clean rockets shot into outer space.

The film picks up the story 3,000 years ago in ancient Rome. There, legend says, soap was accidentally discovered when, after animal fats combined with river water, Roman housewives found their clothes becoming mysterious-cleaner.

### Soap Through the Centuries

*The Pursuit of Cleanliness* chronicles the early use of soap for personal cleanliness, the decline and fall of bathing that paralleled the Roman empire, the re-emergence of bathing for public health and sanitary reasons in the Age of Enlightenment, the gradual acceptance of regular bathing as basic to personal cleanliness, and the reduction of costs to the individual family as more and more

Scene in this picture: "It is reported that the second group of settlers to arrive in Jamestown, Virginia in 1608 included several Polish and German soap makers. But their early soap factory failed to impress Colonial housewives, who were 'do-it-yourselfers' where soap making was concerned."



people accepted the benefits of cleanliness.

This revolution in cleanliness, brought about largely by developments in the commercial manufacture of soap, is depicted by woodcuts and early newspaper and magazine ads.

Then, as modern-day life and needs produced myriad new fabrics and other materials, twentieth century technology gave the world detergents to meet these more complicated cleaning tasks. A whole new family of washing products was developed for a multitude of cleanliness requirements—in the home, on farms and in industry.

The film illustrates, through special photographic techniques, how modern detergents, with their unique combination of ingredients, loosen dirt, grease, and foreign particles and make today's cleaning effective, efficient, and economical. In this era of specialization tailor-made detergents are available for every consumer need.

Produced by Wilding, Inc.

*The Pursuit of Cleanliness* was produced by Wilding, Inc. It was prepared with the assistance of the Division of Home Economics, Cooperative Extension Service, U.S. Department of Agriculture. The picture combines live action with artwork shot in multi-plane techniques that give a third-dimensional effect.

Prime audiences will include home economics, women's groups, home extension specialists, local civic and community organizations, environmental health bodies, governmental agencies, business and service clubs, high school and college students and television viewers.

Purchase prints are available

directly from the Soap and Detergent Association at \$50 per print. Free loan prints may be obtained from all offices of Association Films, Inc.

\* \* \*

### This Sponsor's Third Film

*The Pursuit of Cleanliness* is the third in a series of films produced for the Soap and Detergent Association.

Previous productions have been *Every Drop Fit to Drink*, and *It's Your Decision: Clean Water*, both of which have been award winners and outstandingly popular among 16mm audiences. The latter title, for instance, was endorsed by the League of Women Voters, has been seen by an audience of seven million persons since April 1966 (via Association Films) and 160 prints have been purchased by

other companies and government agencies in addition to the Association's own distribution system.

The 39-year-old Soap and Detergent Association's audio-visual activities began, three years ago, coincidentally with the arrival of Robert C. Singer, who joined the association as public relations director, after similar experience with the Institute of Life Insurance.

Mr. Singer, imbued with hand knowledge of the effectiveness of I.L.I.'s successful film program, took steps to convince the Association's 120 members that films could be of outstanding service to the soap and detergent industry.

With each new film, such as *The Pursuit of Cleanliness*, prophecy seems to be coming true.

## Noted Gynecologist "Talks" to Profession

"The Role of Endometrium" Is Presented by Dr. John Rock

**PHYSICIANS AND MEDICAL STUDENTS** are key audiences for a new and definitive motion picture, *The Role of Endometrium in Conception and Menstruation*, Discussed by John Rock, M. D. Sponsored by the Medical Department of G. D. Searle & Co., in cooperation with the Rock Reproductive Clinic, Inc., the film presents an illustrated discussion by this noted gynecologist.

Dr. Rock is Clinical Professor Emeritus of Gynecology at Harvard Medical School and director of the clinic in Boston which bears his name. A pioneer in the prevention of habitual abortion, he helped to develop the first oral contraceptive and has written and lectured extensively on the dangers of world over-population.

Produced by Filmex, Inc.

The Business Film Division of Filmex, Inc., New York, produced the 30-minute color film. The production updates existing concepts of endometrial and ovulatory functions in the fertile and infertile cycle. Dr. Rock illustrates normal changes that occur in the uterus, the ovaries and the products of conception during the first two weeks of pregnancy. The film also provides a discussion of the purposes and physiology of the menstrual cycle.

The set in which Dr. Rock is presented re-created (in Filmex' studio) the doctor's own study in Cambridge and included a large, authentic medical library. For purposes of illustration, a rear-screen projection unit was



Dr. John Rock's clinical discussion is presented in a set which Filmex re-created from his study at home built into one wall. Fine details are made clearly visible through the use of animation.

### A Master of His Subject

During production, members of the Filmex crew constantly marvelled at the doctor's command mastery of the art of being on camera. Speaking entirely without a prepared script, Dr. Rock went through one unbroken take of 25 minutes duration. The original take planned to run five minutes, but two cameras had been provided each with 1,200 foot magazine which run for one half-hour.

They made it possible to capture the entire sequence without interruption. The doctor's was (CONTINUED ON PAGE

# Creating a Picture "With a Woman in Mind"

A Refreshing New Armstrong Film Has Special Appeal for Feminine Viewers

THERE'S A CLEAR RING OF REALITY in the "women talk" which feminine viewers are hearing in a new Armstrong Cork Company picture (see box) because it is *real* talk — the actual conversation of three visiting women who were filmed as they were given free run of the Armstrong Company's decorating studios in Lancaster, Pennsylvania. Maybe, too, because the film was expertly directed by a man!

"Hens" are as scarce as hen's teeth in the business — and this dearth of women directors has frustrated many a company with hopes of getting its women's-interest products across to the feminine audience. The importance of this problem is brought home emphatically by *With a Woman in Mind*, Armstrong Cork Company's new film, written and directed by Tracy Ward of Audio Productions, Inc., an award-winning director and one of the most interesting film-makers around, male or female.

### Wanted: a New Approach to Real Buyers

There have been many decorating films on the market — most of them full of preaching and pontifical advice — and most, significantly, made by males. John M. Hughlett, Manager, Special Promotions, of the Armstrong Cork Company, wanted a *new* approach that would really reach a certain kind of woman — the woman who is ready, financially and because of the kind of home she has, to re-cover her floors.

Tracy Ward's method was to make a film featuring three women, with characteristics similar to those of the desired audience, going through a day filled with decorating adventures, as they participate in the decorating of many rooms in Armstrong's studios.

### Listen to Their Comments, Loud and Clear

From a woman's point of view, this has got to be more exciting than being loosed in a toy store if you're a kid, or a man in a golf pro shop. As they rummage through the tremendous stock of Armstrong's decorator accessories kept on hand for decorating rooms for photography) their excited comments and exclamations, raw and spontaneous, come through loud and clear.

The three ladies happily rearrange furniture in a series of visually stunning floors and pro-

The film shows off the client's product in a way that is irresistible to the women in its audience.



vide Miss Ward with the raw material for a dazzling cinematic display of color and design fireworks. Having "reached" her feminine audience through her concept of identification with their equals, she proceeds to "hook" viewers on the client's product by showing it off in a way that's got to be irresistible for large numbers of women.

Incidentally, many of the rooms shown are actually still color transparencies from the Armstrong files, but so beautifully are they



### The Ladies React to Room Designs

**Lee:** "Now if I had a little girl, that's the room I'd want to have. I like that . . . I like the floors . . . I like the pink . . ."

**Ruth:** "I think I'd like to invite one of her friends in just to sleep there."

**Lee:** "I like this room . . . black and white checks. I like black and white. I love this chair . . ."

**Ruth:** "Oh, isn't that a clever idea, using that horseshoe. That must be a settee."

**Joan:** "I'd like to sit in one of those chairs. That looks like where the action is . . ."

integrated into the cinematic action, there is hardly the faintest hint of this fact on the screen.

Director Ward takes full advantage of every opportunity, using her typically canny women's eye for color and design, to rove lovingly from room decor to floor coverings — both finished

There's a mood of highly-appealing gentleness and homeliness in the content of the picture.



. . . enjoying a day filled with decorating adventure as she roves through Armstrong's studios.

and on the designers' drawing boards. The result is an almost psychedelic excursion through a world of color — you are sorry to see it end.

All the unity needed is provided by the three ladies' delighted travels through the plant. There is a highly appealing gentleness and homeliness to this which blends well with the "womanly" mood of the entire film. *With a Woman in Mind*, made by a woman for women, renders great service, not only for its own value as a film and its value to the client, but in giving a surprisingly simple answer to the very important question of how to capture the feminine audience. *With a Woman in Mind* demonstrates that there is a definite difference in the approach of a woman director trying to motivate women. We say *Vive La Difference!* •

### New Union Pacific Safety Picture Shows Driving is a Full-Time Job

IT ISN'T ALWAYS the big sudden emotional upsets that distract drivers enough to make them so mad they can't see straight. In the case of the Miller family in an important new Union Pacific Railroad safety film, the saddest part of their terrible day was that there was nothing big or dramatic about the events leading up to tragedy. It was just little things . . . trifling things . . . that were really just — nothing at all.

*The High Cost of Letting Go* demonstrates that you can't drive properly when your mind is distracted — even by little things. Driving is — should be — a full time job.

The film, a photoplay with professional cast, expert direction and a believable, provocative script, is the latest in a long series of Union Pacific accident prevention motion pictures. It was awarded a top honor in the 24th Safety Film Contest conducted by the National Committee on Films for Safety earlier this year, and joins eight other U.P.-sponsored safety subjects available to the public free of charge in the railroad's film library.

Producer-director of the new film, and of a number of other award-winning Union Pacific pictures, was Robert W. Carlisle, of WCD, Inc., New York.

As pictured in "The High Cost of Letting Go"





The Astrosphere: said to be largest dual-walled air-inflated unit built.

## Astrosphere "Trips" Help to Sell Air Travel

**American Airlines Invites Public on Simulated Flights in Astrojet Theatre Set Up on Shopping Center Plazas**

**F**IVE MAJOR U.S. FIRMS spearheaded by American Airlines are participating in a massive multi-million dollar effort to convince the more than 100 million Americans who have not flown of the extraordinary benefits and the bargain rates of air travel.

Focal point of the campaign, which stresses the fact that U.S. airline fares have steadily declined over the past three decades is the world's largest inflated dome structure. Called the Astrosphere, it will tour the nation's major shopping centers during the next two years.

What the visitor sees once inside the domed structure, which measures 100 feet in diameter, is an Astrojet Theatre in the unit's center with 128 first-class Astrojet seats laid out to create the impression of an airplane cabin.

Stewardesses guide guests to their seats for a special 12-minute motion picture, titled *Day Dreams*, which is shown several times during the day. The Cinemascope color film takes the visitors on a simulated Astrojet flight to leading U.S. vacation areas.

To further simulate the experience of actual flight on an Astrojet, the seats are equipped with headsets (as in American's Astrovision on in-flight aircraft). Stewardesses demonstrate the use of the headsets to those viewing the movie. Travel literature is provided in the seat packets (in front of the "passenger") for the use of those viewing the movie presentation. The seat packets are refilled after each Astrojet Theatre showing.

Participating with American, which itself will invest \$2 million in the two-year program, are American Express Co., Hertz Rent A Car, Holiday Inns of America, and Texaco, Inc. Support advertising, pro-

Cutaway model of the Astrosphere shows arrangement of interior and of booths for American Express, Holiday Inns, Hertz Rent-a-Car and Texaco.



motion and related activity by the partners and interested local firms is expected to boost the overall investment substantially.

According to Marion Sadler, American's president, the Astrosphere represents a revolutionary marketing approach towards reaching the many millions who have not flown or been exposed to the excitement, convenience and low cost of air transportation.

"It is the first time that an airline will merchandise its product, an airplane seat, at the consumer's doorstep the same as other retailers market their wares," he said.

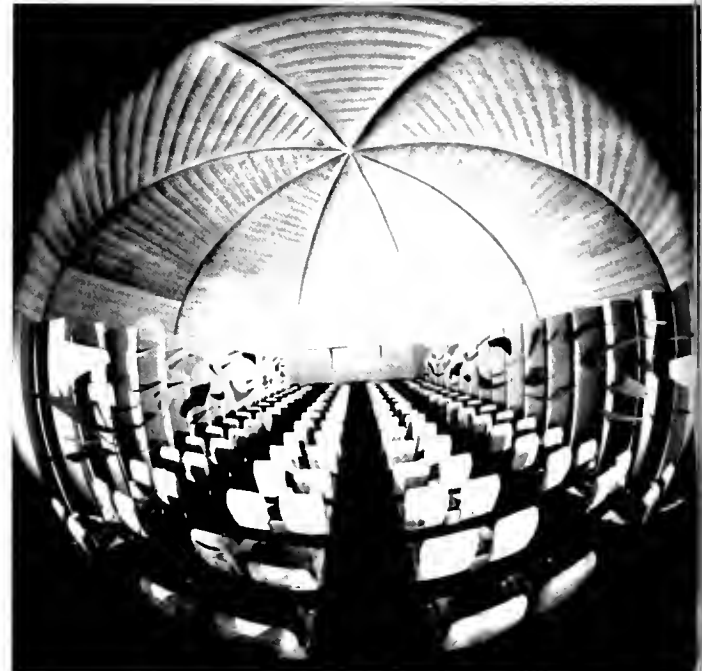
During its lengthy tour, the Astrosphere is assembled over the weekend at each of the shopping complexes. It is moved on four large-size vans to its next location after the Saturday closing.

Producer of the Astrosphere program and film in collaboration with American and its partners is Michael John Associates, of New York. It was constructed by Air Inflatable Products of East Haven, Conn.



Greeting a family group at entrance to Astrosphere; they're among the more than 10 million people who are expected to visit dome during nationwide tour of shopping plazas.

There are 128 first-class seats in the Astrosphere's Theatre. It was designed to resemble the interior of an American Airlines' 707 Astrojet; will accommodate several million "passengers" on tour over the next two years.





# Modern Sailors of Inner Space

Deep Beneath the Oceans of the World "The Submariners"  
of U. S. Navy Play Deadly Serious Game of Cat and Mouse

In 1900, after several unsuccessful attempts, John Holland was able to prove to the U. S. Navy that the craft he had designed and built to submerge and operate underwater would really work. To many forward-looking naval officers, the potential of this new 'submersible' was enormous. And yet it is likely that, even in their wildest dreams, they could not envision the awesome weapon system that is the modern United States Navy submarine.

Today's submarines are faster, better equipped and have longer endurance than ever before. The latest nuclear powered submarines represent the finest, most sophisticated vessels in the fleet, equipped with the up-to-date accessories of space age technology—the most sensitive sonar devices, the newest and most accurate weapons with computerized and automated fire control systems, powerful, silent propulsion systems and hydrodynamically streamlined new hull shapes which provide stealth, speed and maneuverability.

## Hold First Line of Defense

Their missions range from standing at the Free World's first line of defense with Polaris, the deterrent-retaliatory strategic ballistic missile, to constantly patrolling the inner space of the oceans in guard against any would-be aggressor submarine which would threaten our security.

*The Submariners*, a new, half-hour television film, produced for the Navy's Chief of Information by Sun Dial Films, Inc. tells the story of the men who serve aboard these complex, specialized underwater craft. In many ways, these men are unique. They must meet the highest standards of intelli-

gence, physical fitness and psychological stability. They receive the equivalent of a two year college education, and then spend more time in on-the-job training aboard a submarine before they win the coveted dolphin insignia of the Submariner.

gence, physical fitness and psychological stability. They receive the equivalent of a two year college education, and then spend more time in on-the-job training aboard a submarine before they win the coveted dolphin insignia of the Submariner.

## Meet Today's "Submariners"

The film centers on four men in the crew of a nuclear fast attack submarine who are representative of today's Submariners: the Commanding Officer, in charge of thirty million dollars worth of submarine; a young Lieutenant who,



Commanding officer of submarine at periscope is actor Peter Collins.

in his job as Diving Officer aboard an attack submarine, takes a step or two beyond the risk and responsibility of the average man; a Master Chief Petty Officer who has been in submarines since World War II . . . on purpose . . . because he likes it and thinks it worthwhile; and the young sonar technician who, at 21, is already becoming expert in the incredible and rapidly expanding new science of underwater sound.

*The Submariners* follows these men to their stations inside a nuclear attack submarine and follows the action as Narrator Chris Bohn, who accompanies the crew, describes what it is like as the submarine, on patrol deep beneath the ocean's surface, detects and begins to track a simulated "enemy" aggressor submarine . . . and attempts to destroy it.

## New Development in Warfare

This contest of submarine against submarine is one of the newest developments in underwater warfare and has been likened to a game of cat and mouse, where stealth and fast reaction time are paramount. Yet, in this game, neither opponent can see the other,



Nuclear-powered U.S. Navy attack submarine is pictured while on surface during sea trials. (Official U.S. Navy photo.)

and as depicted in the film, the outcome depends upon the capability of the submarine's sensors and the skill of the men who use them.

Written by Tom Carroll, Jr. and directed and produced by Carl Ragsdale, *The Submariners* is enhanced by the work of professional actors who appear in the four key roles and in three supporting parts. All other members of the submarine's crew were played by naval personnel.

## Behind the Production Line

Research, writing and photography took Sun Dial's crews from New London, Connecticut and Washington, D.C. to Charleston, South Carolina, Norfolk, Virginia and San Juan, Puerto Rico and aboard several U.S. Navy submarines, including the USS Skipjack, USS Shark, USS Triton, USS Guardfish, and USS Tusk.

Technical assistance was provided by CDR Paul Barnes, Public Affairs office, on the staff of the Commander, Submarine Forces, U.S. Atlantic Fleet.



Cameraman Glen Kirkpatrick had to lens some of the important scenes for "The Submariners" in the tight confines of these nuclear vessels. He's pictured above while at work in a submarine's control room. . .

Sun Dial director-producer Carl Ragsdale filming underwater sequence of scale models of submarines as they perform in David Taylor Model Basin





These wastes defy nature's work; scene in Eastern Pennsylvania dump.



This California dump blots landscape just west of Los Angeles.

## Problem for America: Our Mounting Wastes

United Action, New Methods for Solid Waste Management Are Needed as Cities Face Menace of "Third Pollution"

**P**OLLUTION OF THE AIR we breathe and of the land and waters which sustain us is rapidly achieving crisis proportions in the highly-populated nations of the world. In the United States, for example, just one aspect of the problem is revealed in the startling fact that per capita production of refuse had grown from 2.75 pounds per day in 1920 to 4.5 pounds per day in 1965. Refuse production is believed to be increasing now at about four per cent per annum.

The current annual cost to the nation's economy of refuse collection and disposal services is over \$3 billion. Among public services, this amount is exceeded only by expenditures for schools and roads!

### Public Health Is Affected

Storage, collection and disposal of solid wastes in metropolitan areas have a number of public health implications, many of which are well known. One of the most troublesome of these stems from the increasing extent to which urban, suburban and rural areas are crowding together, leav-

ing little or no land for waste deposition. Communities are being forced to realize that they can no longer manage waste disposal independently.

And, within recent years, there is growing concern about pollution of landscapes by automobile junkyards and other visible refuse heaps, particularly along primary and secondary roads. Estimates indicate 17,726 refuse areas along interstate highways of the nation alone; for all roads, this number could be multiplied by a factor of ten or more.

### A Highly-Useful New Film

A specializing producer of films who has earned deserved stature for his work in the field of visual pollution reports and studies has given us an important new film with answers to the problem of solid waste management. In *The Third Pollution*, a 23-minute color study, Stuart Finley presents the problems and provides the alternatives and solutions which some communities have achieved.

This important film points out that burning refuse contributes to air pollution; dumping of these

wastes contaminates ground water supplies. In addition, the film shows that the collection and disposal of solid wastes is expensive and technically challenging. Finley's camera takes viewers to municipalities which have abandoned earlier haphazard methods and shows how they have switched to more sophisticated public works procedures.

### Awarded a "Golden Eagle"

The film has earned a CINE "Golden Eagle" and is one of the pictures representing the U.S. at the current Edinburgh Film Festival. It will win no prizes for "pretty" pictures; these are vistas of ugliness, of the aftermaths of bottled, canned and plastic-bound productivity and of mounting heaps of rusting autos.

As *The Third Pollution* unreeels, it is obvious that America has many choices. We can bury or flush our wastes; we can move them to more convenient, or less undesirable, dumping points by



Protesting citizens ask for clean air instead of pollution from the Kenilworth Dump, Washington, D.C.

wheels, pipes, or barges. We can grind, treat, neutralize; we can even re-use, although this practice is generally getting less and less encouragement.

### The Public Needs to Know

A pollution control unit, to be successful, needs the support of a constituency. This means a continuing program of public education and *The Third Pollution* is an

important first step which has taken by some 50 State Health Departments and by an increasing number of other print buyers.

Worthy of note and a very important key to such vitally-needed documentary films of this type is that Finley's pictures take viewers to places where they rarely go — in fact, where can seldom visit. Ever seen the San Francisco Island Sanitary Landfill?

When voting, tax-paying citizens have seen the whole of a 23-minute exposition of one of their most critical problems, gain real knowledge to help guide their actions, to help make better box decisions. Stuart Finley has again developed a motion picture that will have a substantial impact in the communities where it is shown. He accomplished this also, in *The Green City* which has set up the need for "green spaces" in urban areas.

In this objectively-oriented film, there is no "best" procedure preferred. The reason? What is best in one community may not suffice in another. There is no sponsorship or product; the film was produced for public use. The technical accuracy of *The Third Pollution* is assured through continuous consultation during production with the American Public Works Association and the Office of Solid Wastes of the United States Public Health Service.

### How to Acquire This Film

Key Facts: *The Third Pollution* is 23 minutes, color, 16mm. Film price is \$225. Free preview copy to purchase through Stuart Finley, Incorporated, 3428 Mansfield Road, Falls Church, Virginia 22041.

\* \* \*

### Exhibited at Edinburgh Festival

☆ Since the above text was prepared, we have been advised that *The Third Pollution* is an official United States entry in the Edinburgh Film Festival being held August 20-Sept. 3 in that city.



Eastern Pennsylvania solid waste dump pictured in "Third Pollution."

## A LISTING OF SUSTAINING MEMBERS OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC

## SAN DIEGO CHAPTER:

☆ This area's activities are led by Stanley Follis, Chairman of the San Diego Chapter, aided by Gene Leff, Vice-Chairman for Programs; Jay Skidmore, heading Membership; Joe DiRosa, in charge of

publicity; and Lutz Winkler, as Secretary-Treasurer.

San Diego will host the first annual IFPA Conference to be held outside Los Angeles. The convention will take place in October, as noted in the story below. •

## 8th Annual Convention Opens October 27th

Workshop, Awards on Program at Hilton Inn in San Diego

THE EIGHTH ANNUAL CONVENTION-Workshop and "Cindy" awards competition of the Industry Film Producers will be held October 27-28 at the Hilton Inn on Mission Bay in San Diego, California. IFPA's Board of Directors also announced a new deadline for entry of films for "Cindy" awards: *September 10th.*

Details on categories, eligibility for the film competition are given elsewhere in these pages.

It is also stressed that room reservations for the convention period at the San Diego Hilton must be made directly with the Inn—not through a travel agency or the Hilton chain's reservation offices—to qualify for the IFPA special rates. Reservations should be made before October 16th.

## Here Are the Essential Facts on the "Cindy" Awards Competition

☆ For the first time, IFPA's "Cindy" awards competition is open to *all* non-theatrical filmmakers. They have previously been closed to all but members of the association.

Five categories of films will be judged and the winner in each category will receive a "Cindy" plaque, with "finalists" receiving

a special certificate. Each person who contributed to a winning film will also receive a certificate honoring their individual contribution. Duplicate certificates for various members of a winning production team will be made available at a nominal fee.

Here are the five categories:

1. **PUBLIC INFORMATION:** these are general-interest films aimed at a broad audience; they may have information of a semi-technical nature but are directed to a general audience. Example: a film dealing with orbital flight may include the drama and suspense but not primarily for technical information. "Company image" films are also in this category.

2. **TECHNICAL INFORMATION:** this includes special-interest films aimed at a small audience; information is stated in technical language and directed to a group of specialists. The "engineering report" film belongs here.

3. **SALES PROMOTION:** includes films intended to sell a specific item of "hardware", a service or product line, aimed at buying prospects. "Company image" films created to *sell services* being in this category.

4. **TRAINING:** covers the "how-

Discussing convention plans (l to r): Roy Deets, editorial vice-president, Robert Hecker, president, and San Diego chapter chairman Stanley Follis



## New Officers to Lead IFPA in Year Ahead

Robert Hecker Is President; Ira Thatcher Executive V.P.

ELECTION RESULTS are in and new officers have assumed their duties in the national headquarters of the Industry Film Producers Association. Three IFPA chapters have also announced their new slates for 1967-68 as described in these pages.

Robert Hecker will lead IFPA during the coming year as President-elect; Ira Thatcher (United Air Lines) is our new Executive Vice-President; Roy L. Deets, elected for his third consecutive term, continues as Editorial Vice President and is now also Executive Secretary of the organization. Mitchell Rose (USAF Space Systems Division) is our new Financial Vice-President/Treasurer; and James Newcom (QM Productions) will serve as Chapters Vice-President/Membership.

Mrs. Jackie Stilwell has been appointed Recording Secretary.

### Installation on August 29th

The new slate was officially installed at a dinner meeting on August 29th, hosted by the San Francisco Chapter membership at the Stagecoach Restaurant in new Wells Fargo building in that city. Bob Day of the Ampex Corporation was the guest speaker on that happy occasion; Past President Bob Gunther introduced the new officers.

Key item on the 1967 calendar is the forthcoming annual convention and "Cindy" awards program re-scheduled for San Diego in October. These sessions will be held at the Hilton Inn on Mission Bay.

### Eight Members on the Board

During the recent balloting, IFPA members also voted in near-unanimous numbers to amend the organization's bylaws, increasing the Board of Directors from five to a minimum of seven members and to include each Chapter Chairman on the National Board as a Director. In the coming year there will be eight members on the board, thus providing a broader base of talent and experience from which to draw in the months ahead. Plans are also underway to activate the approved Board of Governors which has as its nucleus all active past presidents of IFPA.

The Governors will be able to provide more continuity to the overall planning and policies of IFPA than can be accomplished with the year-*turnover* of Officers. One of the first items on their agenda is a rewrite of Bylaws to bring the organization more in line with and pre-

pared for the advancements they will make and participate in the fields of audio-visual communications.

Members of the new Boards of Directors and Governors have stated in their studies that we are no longer *just filmmakers*—we are *communicators*. As such, we must stay in the front lines of the communications arts.

As such, IFPA is the only organization covering all fields of non-theatrical communications from the most important viewpoint of "software" — the ideas, materials, and information that goes on all the new, highly sophisticated pieces of equipment our "hardware" manufacturers are inventing and marketing.

There is a great and vital challenge here to all present IFPA members—and to those who **COULD** join us in meeting the challenge. Shall our communications field become a great maze of complex instrumentation—or verdant fields of knowledge transmission?

This is IFPA's challenge—and yours! Let's join forces! •

\* \* \*

## Leading the Chapters

THE LOS ANGELES, San Francisco and San Diego Chapters of IFPA have all completed the election of new officers who will guide these groups through the coming year. Here are the new Chapter leaders for 1967-68:

### LOS ANGELES CHAPTER:

☆ Harry Poppe, Jr. is the new Chapter Chairman; Saul Jacobs is Program Chairman; Charles McCrone, Treasurer; William Brose, Publicity Chairman; and Tom Emmett is Membership Chairman.

This Chapter will soon announce a new mailing address (separate from that of the National offices) and a new secretary.

\* \* \*

### SAN FRANCISCO CHAPTER:

☆ Edward Carroll is now President of this Chapter. Stan Ahlborn will serve as Vice President of Publicity; Clay Dudley, Vice-President of Membership; Ray Hollingsworth, Vice-President of Programming; and Mrs. Louise Corwell, Secretary-Treasurer.

The Golden Gate Chapter was the first to host a National IFPA event held outside the Los Angeles' area—national officers were installed at a dinner in San Francisco on August 29th.

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ASSOCIATION, INC.**

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1967 — 1968**

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Robert Hecker

\* \* \*

**Executive Vice-President**  
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\* \* \*

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and Executive Secretary**  
Roy L. Deets

Roy Deets & Associates  
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\* \* \*

**Northern California Chapter**  
Ed Carroll, *Chairman*  
\* \* \*

**San Diego Chapter**  
Stan Follis, *Chairman*  
\* \* \*

The Eighth Annual  
IFPA CONFERENCE  
and

10th Anniversary  
Workshop and "Cindy"  
Award Competition  
October 27-28  
Hilton Inn, San Diego  
California  
\* \* \*

For Information, Write  
Industry Film Prods. Assn.  
Post Office Box 1470  
Hollywood, Calif. 90028

**The "Cindy" Awards:**

(CONTINUED FROM PAGE 51)

to-do-it" film; designed to train in some specific technique, i.e. flying a spacecraft, landing a plane, soldering a connection, etc.

5. **ORIENTATION & INDOCTRINATION:** The "why-to-do-it" film may teach, but not specifics. It gives broad background, an introduction to or overview of a technique or system or philosophy. Films which present ideas, consider their broad aspects and prepare the viewer for more specific data are in this group.

\* \* \*

**Rules and Requirements**

1. Anyone may enter one or more non-theatrical films. All films must, however, be 16mm prints with optical sound tracks.

2. All films must be accompanied by official entry form, properly filled out, or a duplicate of same. Write, wire or phone: IFPA Film Competition Chairman, P.O. Box 1470, Hollywood, Calif.

3. An entry fee of \$15 for IFPA members and \$25 for non-members must accompany each film when entered. All films must be insured. IFPA will not be responsible for prints lost in shipment.

4. The deadline for entry is September 10, 1967. The film must be at the IFPA Hollywood Post Office Box (see above) by that date.

5. All films must have been completed for release (or, in the case of military subjects, declassified for general release) during the period of January 1, 1966 to June 30, 1967. No films completed before or after these dates are eligible for this year's competition.

\* \* \*

**San Diego Chapter Is Host as Group Tours Photography House**

The San Diego Chapter meeting in August brought two top officers of IFPA to that city as National President-Elect Robert Hecker and your re-elected Editorial Vice-President, Roy Deets, were on hand to tour facilities for the October National Conference. Chapter chairman Stanley Follis was their host and guide. The session was held in the recently-completed facilities of Photography House, whose three co-owners (Gene Leff, Harvey Weber and Henry Wakefield) are all active IFPA members.

At this meeting, Bob Hecker



Pictured at San Diego meeting (l to r): Roy L. Deets, editorial vice-president; Henry Wakefield of Photography House; IFPA president Robert Hecker; San Diego Chapter chairman Stanley Follis; Gene Leff and Harvey Weber of Photography House, who were hosts for this August session.

told chapter members of plans now being carried out in both national offices and in local chapters to make the coming year "an historical step forward for IFPA."

The proud owners of Photography House escorted their guests around the various photographic and film lab facilities available. Their setup was interesting, since several organizations share the same group of buildings, all representing crafts working in film production requirements such as graphic arts, cameramen, models, 16mm lab facilities, etc.

Each of these concerns work together on productions as well as

on their separate accounts. Gene Leff and Photography House, for example, are filming all San Diego Chargers' professional football games as well as other publicity signments connected with this A pro team. To round out this Chapter meeting, Leff projected a special NFL film containing some of the most exciting and spectacular footage of the pro game.

There's new enthusiasm brewed within the San Diego membership heightened by the National Office acceptance of their invitation to host the 1967 Conference. They are going "all out" to provide us with a great meeting!

**Meet Bob Hecker: IFPA's New President**

IT IS DIFFICULT TO SAY exactly when Bob Hecker's interest in audio-visual communications began. However, we do know that as a senior at Polytechnics High School in Long Beach, California, he was a photographer on the school paper, while at the same time, he was winning letters in cross-country and track.

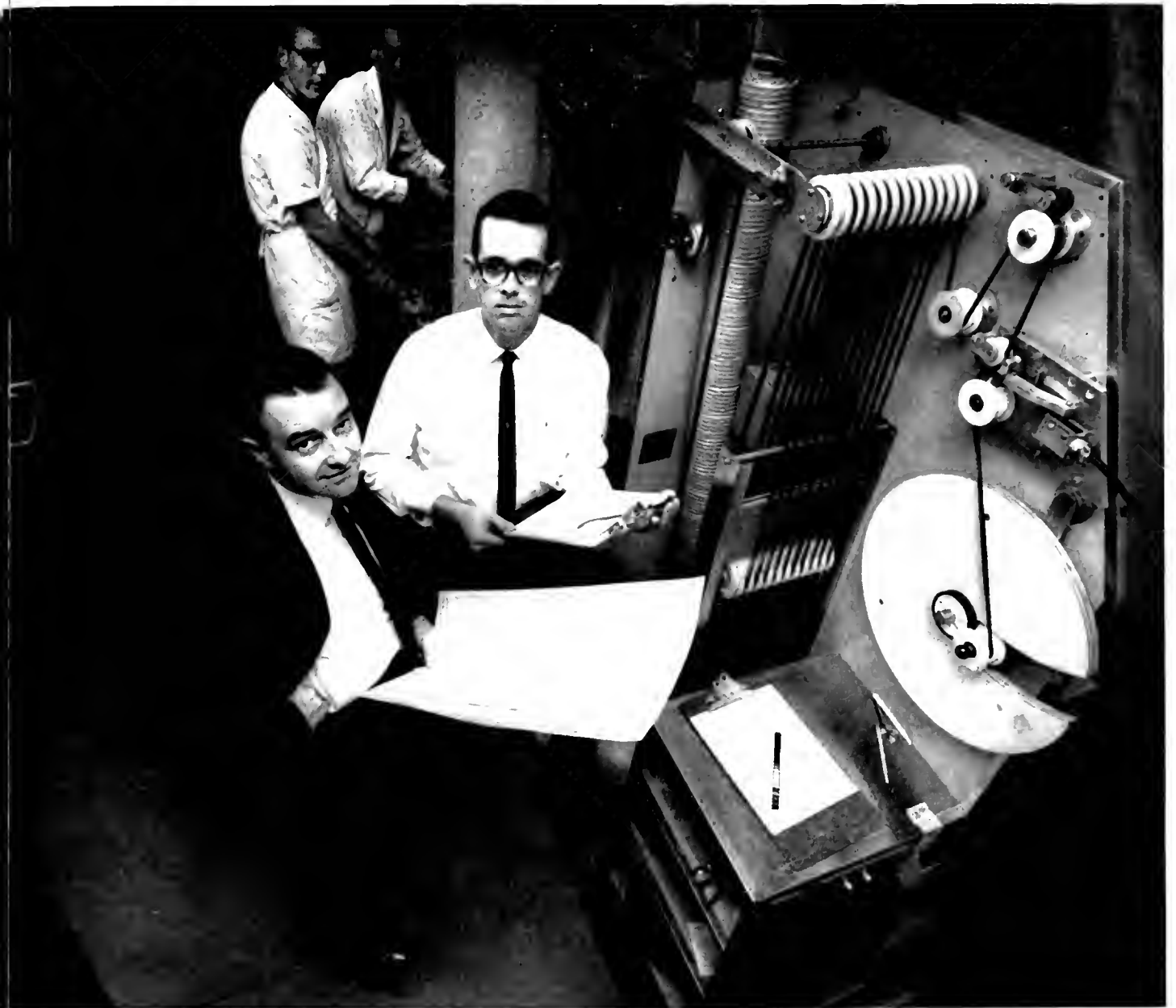
World War II interrupted his first year at Long Beach City College, and he enlisted in the Air Force as an Air Cadet. While completing two tours of duty in the European Theatre Operations, he was awarded Air Medals, a Distinguished Flying Cross, and a Silver Star. He presently is a Lt. Colonel in the Air Force Reserve, serving as motion picture production officer. Bob says if things get too rough for him in IFPA, he can always apply for return to active duty.

Following the war, Hecker enrolled in the Pasadena Playhouse School of Theatre. He graduated in 1947 and went on to complete a post-graduate course in production and direction. During this first year, he began working part-time for the Mutual Broadcasting System's radio production department.

To further round out his showbiz knowledge, he studied music at nights at the Westlake College of Music and the American Opera Lab—while working full-time for Mutual.

It was while working for Mutual that Bob first became involved with his present occupation





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## Meet Robert Hecker:

(CONTINUED FROM PAGE 52)  
writing. He was assistant director on "The Count of Monte Cristo" when the producers ran into trouble getting good scripts. So, Hecker began writing them and the producers were happy with his work. Branching out, Bob's radio credits included such shows as "Let George Do It", "Family Theatre", "Behind The Story", "Suspense", "The Whistler", and others.

Then, the bottom fell out of dramatic radio and, having recently acquired a bride (who he had met in short story writing class, naturally), Bob decided he'd rather switch to television than fight a declining radio market. His TV writing credits include *Schlitz Theatre*, *Fireside Theatre*, *Ford Theatre*, *Salute To Reservists*, *Space Patrol*, and *Man in Space*.

### An Aerospace Film Maker

Because of his extensive firsthand knowledge of aircraft and its specialized terminology (along with his outstanding abilities at writing visuals), Bob Hecker was enticed into joining the Lockheed Missile System Division as a writer-producer-director of informational motion pictures.

He quickly worked his way up to head the writer-director section of Lockheed, but when it was decided to move his division to San Francisco, Bob joined the writing section of the famed Lookout Mountain Air Force Station.

### Served With Glenn Miller

After two years of turning out Air Force and Atomic Energy films, plus adding two children to his family group, Hecker joined his former Lockheed boss in the newly-formed Glenn E. Miller Productions.

Here, he not only had the usual writing-directing chores, but he

also conceived and carried out special effects photography on films on missiles and space projects.

### Now a Free Lance Writer

Seven years ago, Bob decided to strike out on his own as a freelance writer. Though he says he hasn't made a fortune from writing, it has enabled him to come personally acquainted with almost every informational filmmaker in the country. Additionally, his scripts have brought many honors to him through winning awards from the American Film Festival, Columbus Film Festival, and San Francisco Film Festival along with several "Cindy's" from the Industry Film Producers Association.

When our new President was asked what he thought of IFPA's future, Bob said: "To me, an organization is not functioning properly unless it is doing a good job for its members. Your recently elected Board of Directors thinks they know what IFPA is capable of achieving.

"It is loaded with potential.

"We intend doing our best to see that it moves closer to its potential of the future. And it can only do this by fulfilling its obligations now. That is the key to the future."

\* \* \*

## Sorry, All Roles Have Been Cast for This State Department Film

☆ We're hearing about an interesting new training film which the U.S. State Department is making for its Foreign Service Officers. This subject will be used in a training program endorsed by the State's Incentive Board and will show compromising situations which diplomats are likely to find themselves. There's one course for unmarried officers, another for married officers, another for family members.

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## A Documentary Film Maker Reports on Production Behind the "Iron Curtain"

by Lee R. Bobker, President, Vision Associates

**A**BOUT A YEAR AGO, Vision Associates were asked by the McGraw-Hill Book Company to prepare three short motion pictures (20 minutes each) for distribution to high schools on the subject of life in Czechoslovakia, Hungary and Poland, as these countries are today. We approached this with some trepidation. It has always been our policy to strive for total honesty as much as possible. There were two questions uppermost in our minds:

(1) Would the client and the academic advisors accept films which might turn out to be quite positive in their content as regards life in these Eastern European lands?

(2) Would the countries themselves permit us to photograph those negative aspects which exist?

### Embassy Officials Cooperated

Within a period of six months, both Ann Eisner (my assistant director) and myself got to know representatives of the three governments involved very well. To our admitted surprise and pleasure, each of them — Andrej Konopacki, First Secretary of the Polish Embassy; Sandor Antal, Cultural and Scientific Attache of the Hungarian Embassy; and Frantisek Pavlis, Cultural Attache of the Czech Embassy — proved most cooperative and extremely excited about the project.

They offered all possible co-

operation and made relatively few demands of us. They spent a great deal of time working on scripts with me and suggested changes in the interest of accuracy, making no demands and asking for no veto power.

When I had written scripts that seemed to me to be creative and viable film instruments, these were sent to Edward Meell, project supervisor at McGraw-Hill and to Dr. Clyde Kohn of the University of Iowa, prime advisor in the social studies area. Again, a few minor corrections were made and we were ready for the field.

### Enlisted Local Film Units

Ann Eisner set up the entire project via phone and cable with local film units in Warsaw, Budapest and Prague. We arranged to have production supervisors do the initial scouting and preparation against the scripts. They were to meet us at their respective border with interpreters.

Having had considerably more difficulties in arranging film work in India, we were really amazed that everything had gone so smoothly. We flew to Vienna with Ann and were met by Herbert Raditschnig, our European cameraman. Armed with an Arriflex, a Bolex, a case of Quartz Lights and boundless enthusiasm, we headed for the Hungarian border.

On our approach, sighting arm-

ed guards with Tommy guns, my first thought was "now the fun begins", but our advance preparations began to pay off. The border people had been notified by Hungarofilm to expedite us and we were cleared in six minutes without opening a single equipment case.

A pleasant drive through lush Hungarian farm country brought us to Budapest . . . a gorgeous city full of life and vitality and with a burgeoning economy. Our first day was spent meeting many of the people at Hungarofilm. They went out of their way to make us feel very welcome. We were asked



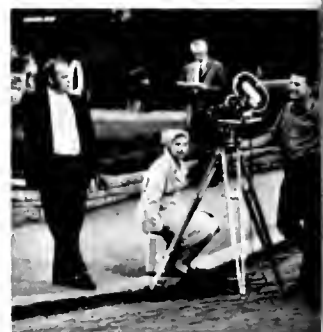
Lee Bobker waves goodbye to friends at the Hungarian farm cooperative.

to attend a final script conference at the Foreign Ministry to assure them that the submitted script was indeed the film we intended to shoot. Again, a few corrections were made to up-date some of the facts in the script, which I later cross-checked and found to be correct. We were ready to shoot.

### Filming a Cooperative Farm

Oskar Barek, an experienced professional production manager was assigned to us and we drove down to the farm country where the story took place. Based on my research, I had chosen to center the film around the development of cooperative farming in Hungary and the problems faced by an agricultural nation seeking to industrialize.

Barek arranged with a family in the town of Harta, 60 miles south of Budapest, to be the central characters in the film. Through their eyes, we were able to freely lens cooperative farming and the pressures luring young people away from the land. Wherever we went, we were freely and openly welcomed. The so-called "secret police" atmosphere was certainly not evident in this area. We were permitted to shoot everything we



A pause between scenes on Budapest street (l to r): Oskar Barek, production manager from Hungarofilm; Ann Eisner and Herbert Raditschnig.

wanted; completed this film in 12 shooting days.

We then drove north from Budapest and crossed the border into Czechoslovakia where an even brighter surprise awaited us. Our production manager, Stefan Gasperek, was unable to speak English and had brought along a spectacularly beautiful, 21-year-old interpreter, Magda Margalova, in skirt and all!

Here again, everything was well arranged that we could be shooting two hours after crossing the border. The crossing was a 10-minute operation, again expedited by Gasperek and Margalova. We looked to the three distinct areas of this new country for much more complicated operations than heretofore.

### Czech Youth Going to Cities

Here, our story deals with the desires of Czech youth to stay out of farming and to leave the traditional crafts for more exciting city life. We also sought to emphasize the problems faced by a nation which had an existing industrial base to maintain its agriculture and its traditional crafts. We filmed in Ostrava, the coal mining center and at Kosice, the country's big steel center. Modern plants impressed us with the burgeoning of industry in this small country. Again, there was no attempt to prevent us from filming. (CONTINUED ON NEXT PAGE)



Focus on molten steel for a scene in the Kosice, Czechoslovakia mill.

"The Feast of the Holy Body" a religious procession in Warsaw is filmed by cameraman Herbert Raditschnig and assistant director Ann Eisner (left).







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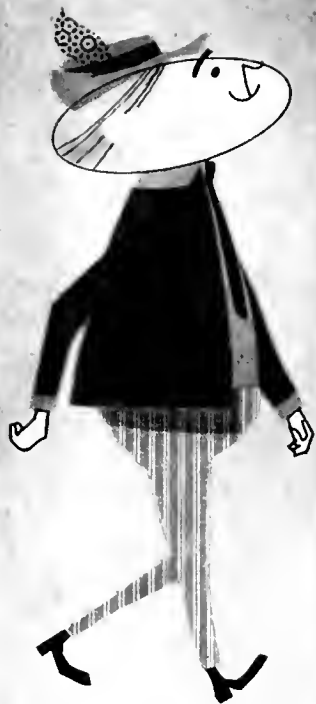


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## This is Stanley

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MOTION PICTURES  
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## Producing Films in Eastern Europe:

(CONTINUED FROM PAGE 56) anything except a new steel process that is internationally patented (and can be bought by any nation in the world) but cannot be photographed. Censorship here was economic and not political.

After completing a third of the Czech film, we drove into Poland. Again, we were met by a brilliant and effective production manager, Marian Lisowski and a charming interpreter. Poland was the most complex of all to film. Our story dealt with three generations... an old farmer living near Lublin who has seen his son and grandson desert the farm. He views the cooperatives with distaste. His son is living on the other side of Poland, in Wroclaw, where he has come to work in the factories. The grandson wishes to attend the university, to become an engineer and live near Warsaw.

### Poland Has Economic Problem

Through this story, we hope to demonstrate the severe economic problems of Poland, i.e. an agricultural nation whose farmers resent the cooperative method; a faltering and primitive attempt to compete industrially with its neighbors, further complicated by the desire of the State to produce more engineers and technical men.

Our production man had prepared exceedingly well: we filmed the old farmer near Lublin and then completed a very exciting sequence with another family, ostensibly the son and grandson in Wroclaw. There was even a strong family resemblance between these totally unrelated Poles.

Accommodations in Poland fell far below earlier high standards



Cameraman Raditschnig with Arri...

of the previous lands. Economically, Poland seemed in the worst shape of the three countries but politically, if anything, it was the freest. The Poles were incredibly warm and open... we were continually being invited to supper at the farms where we worked. In Warsaw, presumably chafing under a government restrictive toward religion, we freely lensed a Catholic mass on a Catholic holiday with well over 150,000 Poles attending in the main square.

Trying to get a high-angle view of this throng, we chose a house on the square at random, walked up to the second floor and knocked on the door. Explaining who we were and what we wanted, we found the word "American" a fantastic "open sesame." We were invited in, given the best table in the house to stand on for a better angle and on completing our shots, invited to lunch!

On our return to Czechoslovakia, we photographed the beautiful town of Zelezny Brod, center of glass-making crafts, again with a wonderfully cooperative and warm family. We completed our assignment in Prague.

Our overall impressions: in all

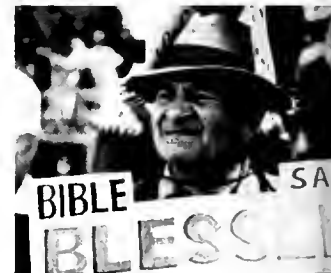
Preparing to shoot a film scene on farm cooperative in Harta, Hungary.



three countries the people were credibly pro-American and warm towards us. They are generally optimistic and their conditions of national life certainly on the upswing. We filmed in schools, from the primary grades through the university in all countries. At an age level, the student body was quite equivalent to those in the country. We found them intelligent, cheerful (with a good sense of humor) and very "hippy." There is little evidence of the Russian presence visually. Almost everywhere the people spoke freely and critically about their own governments and Russia, just as we do at home. There seemed to be no atmosphere of fear or the so-called "Iron Curtain" philosophy.

### Film Industries Are Alive!

Needless to say, film industry in all three countries is very much alive and filled with young, creative talent. Again, the interesting fact was that we were accorded not only courtesy and welcome but were permitted to shoot anything and everywhere. The more travel, the more I think the "Iron Curtain" is a figment of somebody's bad imagination.



Scene from "Steel Town" which won 2nd prize in Social Informatic

### 5TH LABOR FILM FESTIVAL

(CONTINUED FROM PAGE 14) received a second prize (in Safety Accident Prevention) when *Slip and Falls*, produced for the Bell System, won that honor for Pathenon Pictures, Hollywood. *Huega*, produced by King Screen Productions, Seattle, received a third award among Trade Union Subjects. O. H. Coelln, editor of *BUSINESS SCREEN* and U.S. delegate to the Festival, accepted these awards on behalf of the United States entrants and the Council of International Nontheatrical Events.

Other awards included a third prize to *Kantatiskiwa*, a 40-minute film submitted by the International Labor Office in the Worker Aid & Welfare category; the same sponsor won a second prize for *A Day Like Any Other*, entered in the Films for Education group

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**News Along the Studio Production Lines**

**W. R. Schmidt Elected President  
of Condor Productions, St. Louis**

☆ William R. Schmidt, recently named as president of Condor Productions, Inc., motion picture producers in St. Louis, is joining an old partner at his new post. Schmidt, who was head of McDonnell Aircraft's motion picture section for 22 years, rejoins C. J. "Duke" Uding, vice-president of Condor, who worked with him on production of most of McDonnell's films.

This team was responsible for McDonnell films of the historic Mercury and Gemini Space Flights including the award-winning *Window on Space*. Condor has been completely re-staffed for a concerted drive on the midwestern nontheatrical film market. •

**Rheineck to Direct Operations  
at Holland-Wegman Laboratories**

☆ Robert C. Rheineck has been appointed to the newly-created position of director of operations for Holland Wegman Laboratories, Inc., a subsidiary of Holland-Wegman Productions, Inc., Buffalo, New York.

According to H/W executive vice-president Sheldon C. Holland, Rheineck will be responsible for color processing of all motion picture films in that company's new color laboratory, the first of its kind in Western New York. He was most recently chief engineer for Color Service Co., Inc. Prior to that, for 14 years, he was both manager of technical operations and chief engineer for CBS News Film Production in the Columbia Broadcasting System. •

**Herbert Braun to Head Eastern  
Sales for Bebell & Bebell, N.Y.**

☆ Bebell & Bebell Color Laboratories, Inc., has appointed Herbert J. Braun as Eastern Sales Manager.

Mr. Braun joined the Bebell sales staff three years ago. He has specialized in audio-visual services for education and training programs. He is also co-founder of Films for Educators, a single-concept educational film production house. •

**New Studios in Puerto Rico**

**Acquired by Delta Films Int'l.**

☆ After prolonged negotiations, Delta Films International, Inc., has acquired new studios in San Juan, Puerto Rico.

According to Klaus Werner,

vice-president in charge of Delta New York office, the new building features a 35 x 70 ft. sound stage as well as a separate 25 x 25 ft. recording studio. The new studio, to be operative September is said to be the largest sound stage in the Caribbean area.

Delta has recently completed 25-minute color documentary entitled *Operation Export* for the government of Puerto Rico.

**Two Modern Buildings to House  
Wilding Operations in Detroit**

☆ Two large, ultra-modern buildings, now under construction, will soon house the Detroit facilities of Wilding, Inc. and that company's Tri-Dex display, exhibit and scenery production division. They are slated for occupancy in October.

A 3-story glass and steel structure will house Detroit sales and film production facilities, currently in two separate structures. The second Detroit building, two minutes from the airport and 2-minutes from downtown, will provide Tri-Dex with 66,000 square feet of floor space.

**Zacks & Perrier, Inc. Announce  
Production Studios in New York**

☆ Zacks & Perrier, Inc. has opened its doors at 18 East 50th Street New York. Mark Perrier is president and Lewis Zacks is vice president of the new shop.

Formerly vice-president of the audio-visual department at Muller Jordan and Herrick, Inc., Mark Perrier has written and helped to produce audio-visual presentation for such clients as IBM, DuPont, Union Carbide, Celanese, Owens Corning and J. P. Stevens.

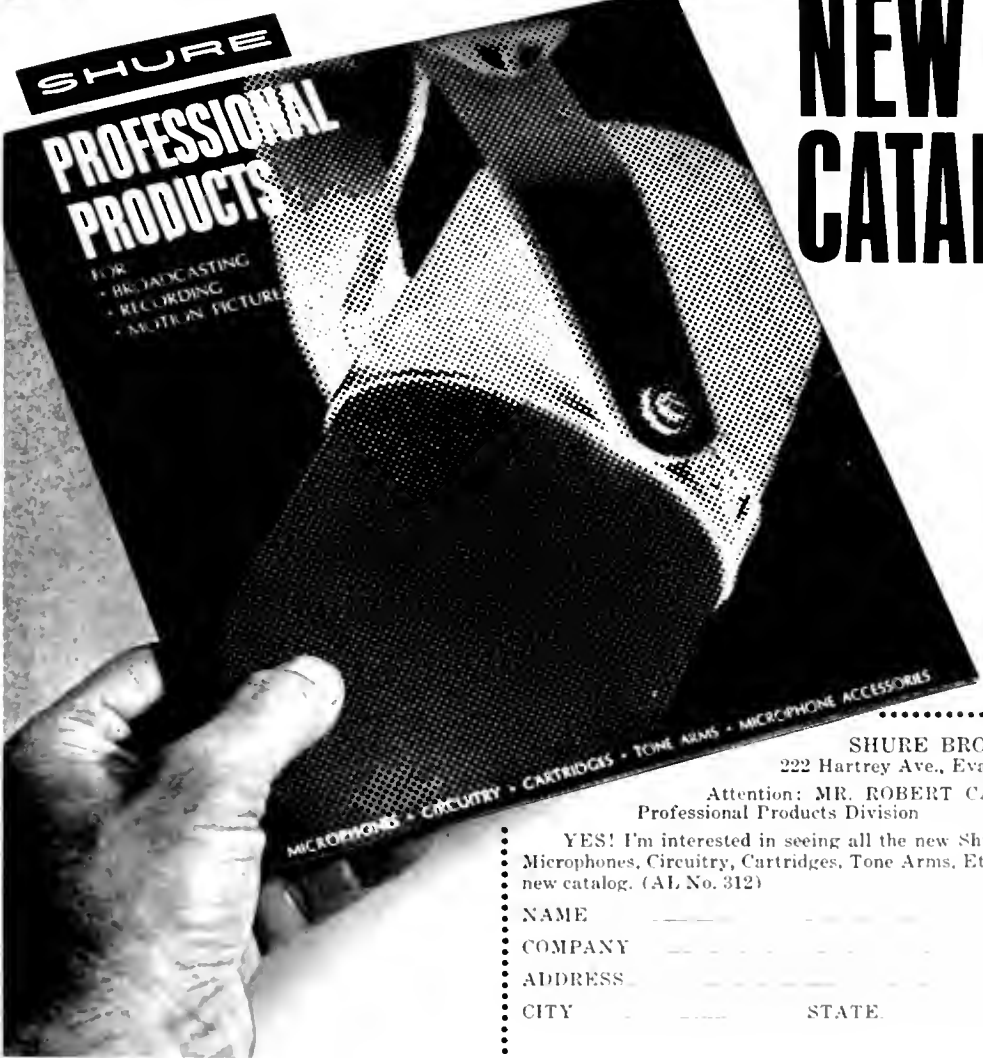
Lewis Zacks is also from MJH where he was responsible for the art direction and design of audio visual productions for clients such as Clairrol, J.C. Penney, DuPont, NBC, IBM and others.

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Pabst Beer commercial taped earlier off-the-air on the Ampex VR-7100 videotrainer is played back for analysis at Kenyon & Eckhardt, Chicago.

## Advertising Agencies and Producers Make Good Use of Videotape Recorders in Shop

**V**IDEOTAPE RECORDING is becoming a valuable tool for advertising agencies and agency suppliers across the nation.

Agency officials, who were among the first to appreciate the contributions of broadcast videotape recorders in bringing product messages to the nation's television audiences, are quickly learning to use the newest generation of videotape recorders to organize and prepare their commercial messages.

Ways in which videotape recording equipment is being used are as varied as the number of agencies employing the equipment. Videotape recording's "instant replay" is used to create storyboards, to produce experimental commercials, to test themes, story ideas and personalities, to probe consumer response to new products and personalities, and to preview campaigns for clients. The number of applications grows each day as new agencies acquire video-

tape recorders and agencies with the equipment discover new ways in which they may be put to use.

### Study Market Panel Reactions

Erwin Wasey of New York City uses an Ampex VR-7000 videotape recorder to tape the response of market research panels. The comments and visual responses of people who are shown a new product are studied in subsequent playback.

Campbell-Ewald Co. of Detroit combines an Ampex broadcast videotape recorder and a portable closed circuit model for a wide variety of applications. The broadcast unit is used to produce polished storyboards with the use of the recorder's electronic editor, and to make experimental commercials for evaluation. Finished commercials and programs are also recorded and played back for clients. C-E takes its portable videotape recorder into the field to tape on-the-spot consumer interviews. For instance, interviews

with shoppers at a supermarket are incorporated into a presentation to clients and prospective clients.

S.P.I. Television Center, San Francisco, uses an Ampex portable videotape recorder for quick rushes and dress rehearsals of television commercials and programs. In the first instance, a scene is recorded on video tape at the same time it is recorded on film. The "instant replay" capability of video tape enables the director to see just what has been filmed. If

ideas using color film transfer to video tape.

Kenyon & Eckhardt in Chicago uses an Ampex VR-7100 Videotrainer system to tape commercials off the air for showing to clients and to make original presentations to clients and potential accounts. The videotrainer, which contains a videotape recorder, camera and television receiver in a compact mobile package, also is used for market research recording and playback.

### Telpex Tests TV Commercials

Telpex, Inc., a British-based company with offices in New York City, makes extensive use of an Ampex videotape recorder in television commercial pre-testing and research. Telpex combines video tape production of rough commercials with consumer research to test advertising theme settings and new product ideas and brand names. Commercials are recorded on video tape, incorporating all the opticals, dissolve background and special effects that would go into the finished production. The use of videotape recording provides immediate playback so that adjustments can be made during a single shooting session.

The video-taped spots are then shown to selected audiences at Telpex's own studios to test consumer reaction. Normally, a minimum of 100 people view two or more commercials on a particular product.

### Complete Testing in 48 Hours

Advantages of videotape recording, according to Nigel A. Brown, president, are its speed and economy. As little as 48 hours are required from the time of taping to completed testing. Total cost for a finished test commercial, including research, is about \$2,000.

Audience Studies, Hollywood, California, makes similar use of videotape recording. The company uses Ampex videotape recorders to sample audience reaction to pilot television shows, feature films, television commercial package designs and product concepts for a variety of clients in advertising, promotion and design. Tapes made at Audience Studies' theater are either mailed or hand carried to company office in Chicago, New York and Sydney, Australia, for client replay on Ampex videotape recorders there.

These are just a few examples of videotape at work in agencies.



TV commercial production technique is perfected thru instant replay of Eversweet Orange Juice scenes.

the production is not just right, it can be repeated. Video taping also is valuable for use in rehearsals enabling both crew and talent to make necessary adjustments before a final scene is recorded on film.

### How Y & R Uses Its Recorders

Young & Rubicam uses two Ampex videotape recorders at its office in New York. Wild footage is recorded on Y&R's VR-7000 recorder and the material is dubbed onto a portable broadcast-compatible Model VR-660B, where it is electronically edited to the desired length. When greater portability than the 660B affords is required, the material is dubbed back to the VR-7000 format for replay. Videotape recording is used in the preparation of storyboards, in consumer research where the reaction of the public to product and advertising ideas is shown to clients, and in testing actors for parts in commercials.

For its videotaping needs, Doyle, Dane, Bernbach has obtained an Ampex VR-1200 high band color broadcast videotape recorder. It is used to playback color and black and white broadcast tapes and to test commercial

Client media presentations can be viewed at the client's convenience. Here Kenyon & Eckhardt advertising agency executives are preparing a presentation analyzing national video markets, using their videotape recorder.



**Sun Dial Appoints Hardy Glenn As the Executive Vice President**  
 The appointments of Hardy Glenn, as executive vice-president and David C. Fuellhart, as executive producer, have been announced by Sun Dial Films, Inc.



Exec. v.p. Hardy Glenn

President Carl V. Ragsdale announces that Glenn will move from Washington, D. C. where he has been based to the company's New York headquarters. He has headed Sun Dial's facilities as executive producer there since October, 1965.

Fuellhart takes over Sun Dial's new offices in Washington, located at 1100 22nd Street, N. W. He joins Sun Dial on his departure from the U. S. Navy.

and a member of the 9215th Air Reserve Squadron in the metropolitan New York area. Gumley will be responsible for this company's a-v presentations, closed-circuit TV, motion picture production, tapes and art studio.

**A. J. Henderson Joins Staff of The Jam Handy Organization**  
 ☆ Allan J. Henderson, formerly vice-president of creative development at Wilding, Inc., has joined The Jam Handy Organization. He will assist Everett Schafer, senior



Allan J. Henderson

vice-president in charge of that company's planning and programming. Henderson is the former president of A. J. Henderson Associates, which merged with the Wilding organization in 1955.

**Association Films, Inc. Names Donald E. Adams as Controller**  
 Donald E. Adams has been named controller of Association Films, Inc., it has been announced by Robert D. Mitchell, president. Mr. Adams, who formerly held the same post at General Switch Company, has had considerable experience in cost accounting and inventory control, systems, purchasing and electronic data processing.

A graduate of Rutgers University, Mr. Adams attended the IBM Supervisor School (Rutgers) and IBM Training School for Financial Executives at Endicott, N.Y. For eight years he was chief accountant with the Curtiss-Wright Corporation, Caldwell, N.J.

**Major Gumley to Direct A-V Activities at Hoffman-LaRoche**  
 Leonard Gumley has been appointed manager of audio-visual communications for Hoffman-LaRoche, Inc., Nutley, New Jersey.

An Air Force Reservist Major

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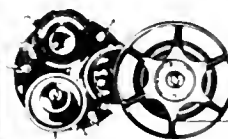
ci 6-4061

**Al Bialek to Head Sales for Filmexpress Division of Filmex**  
 ☆ Al Bialek has been appointed sales manager for Filmexpress, the

print expediting division of Filmex, Inc., New York. This is a newly created post; Bialek was sales manager at Screen Gems since 1963.



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Viewing the film "Work Study in Printing" are Netherlands' executives who attended a showing at Amsterdam (Hilton) during March, 1967.

## Graphic Arts, Packaging Executives Enjoy Holland Paper Company's "Film Evenings"

FOR THE PAST 15 YEARS, a promotion-minded paper-wholesaler in Amsterdam, Holland has been setting a notable example for many other companies in Europe and the U.S. through its regularly-scheduled "film evenings" devoted to the showing of motion pictures of special interest to graphic arts executives and packaging departments of large concerns.

This year, G. H. Buhrmann's Papiergroothandel N. V. will present from 50 to 100 such film programs in all Benelux cities (Belgium, The Netherlands and Luxembourg). Interest is high and each evening showing averages from 100 to 300 guests. On the 31st of March, Buhrmann sales

promotion executive J. de Jong (in charge of these programs) welcomed the company's 125,000th guest to the Towntheater of Sittard. H. Boon, accompanied by his wife, were greeted with appropriate ceremony.

### Business Talk Is Discouraged

These film evenings are not commercialized by their sponsor; clients are welcomed guests and business conversation is discouraged during these informative screenings. Films are gathered from worldwide sources by unending search of Buhrmann's program director, who conducts an international correspondence. Film data is recorded on a card-index, which now contains titles of more than

Another large group of Dutch graphic arts' executives are pictured at G. H. Buhrmann's Papiergroothandel (N.V.) showing — also held during March.



G. H. Buhrmann's Papiergroothandel, N. V., of Amsterdam, Shows to Sizeable Audiences Throughout Benelux Countries

1,500 appropriate films of interest to its prospective customers.

Each of the evening programs will include from six to nine pictures (depending on their running time) and these are presented in two main segments of approximately one hour each. There's a refreshment break for the comfort and convenience of the viewers. Makeup of the program takes into account the varied interests of these audiences, carefully considered in the selection process.

### Like Films on Art and Design

For change of pace and relaxing interludes, experimental films such as those created by Norman McLaren, Guy Glover, and others are



J. de Jong, of Buhrmann's Sales Promotion Department, greets the viewer audience at Amsterdam.

programmed. And even these bring elements of art and design to men and women interested in these aspects of the graphic arts. Every film is briefly introduced before showing.

Translation in Dutch and French is provided when necessary; this commentary always being a literal translation of the original script. Buhrmann's program director finds that the "picture's the thing" and he has encountered little difficulty with comprehension of sound tracks. Besides, he notes, English is practically a "second language" in these countries.

### Sponsored Films from the U.S.

U.S. sponsors and producers have fared well on these evening shows. Such films as *Litho*, sponsored by the Amalgamated Lithographers of America; *Faces and Fortunes*, produced by Morton Goldsholl Design Associates for Kimberly Clark; *A New Way to Set Type* (IBM); *Books on the Move* (Smyth Manufacturing Co.;



125,000th executive viewer to attend these showings was H. Boon pictured (center) with his wife, Sittard Towntheater in March.

and *Partial Page Stereo Color* (Copley Press) are noted from previous film programs. Film from Britain include *Produce Packaging*, *Work Study in Printing*, and *Aluminum Foil* (Steel Aluminum).

*Encre (Ink)* sponsored by Encre Dresse of Brussels was popular picture, as were such subjects as *Mosaic*, produced by Norman McLaren for the National Film Board of Canada; and *Ee Zondag op Het Eiland Van a Grande Jatte (A Sunday on the Isle of Grand Jatte)* produced by Franz Weiss for CPNB-Amsterdam.

*Prospect for Plastics* (Shell-Th Netherlands) and another U.S. film, *Discovering Line* (Film Associates of California) were also featured on an evening program.

Yes, it was just 15 years ago this past Spring that G. H. Buhrmann's began these evening film shows. There were just a few in those early audiences, viewing only one or two pictures. But the idea took hold, the word got around and the film service has grown accordingly. It's a fine "good-will" builder for this paper company and not the least of the dividends for the viewers is the opportunity thus provided for personal, after-hours friendly contact with other members of their craft and clients, present and potential.

\* \* \*

EDITOR'S NOTE: Sponsors who have films suitable for such programs and interested in the promotional use of existing subject are urged to contact J. de Jong Sales Promotion Department, G. H. Buhrmann's Papiergroothandel N. V. Keizersgracht 28-46, Amsterdam, Holland (Postbus 749 Amsterdam).





DuPont Building in Hollywood, new headquarters for F&B/Ceco of Calif.

**F&B/Ceco of California Located in DuPont Building in Hollywood**  
 The well-known DuPont Building, located at 7051 Santa Monica Blvd., at the corner of Sycamore, in Hollywood, will house the new California headquarters of F&B/Ceco Industries, Inc. The new facility is being stocked with professional motion picture equipment, specializing in both rentals and sales.

F&B/Ceco of California, Inc., which will serve all the Western states, joins the F&B/Ceco branches in New York and Miami to form the world's largest movie equipment organization. Rental inventory is being augmented by over \$500,000 of brand new equipment, earmarked exclusively for the new branch, which will open about September 1, 1967.

SOS Photo-Cine-Optics, Inc., a recently acquired division of F&B/Ceco Industries, will also make headquarters in the building, and will operate sales showrooms and a fully stocked warehouse, offering professional equipment, new and used, for sale. In addition to the exclusive F&B/Ceco and SOS lines, all major products will be on sale, including Arriflex, Auricon, Colortran, Moviola, Magnasync, Bell & Howell, Graflex, Zeiss, Spectra, GE, Mole Richardson, Maier-Hancock, Clair, etc.

Headed by Reginald Armour, president of F&B/Ceco of California, the staff will include C. Henderson "Andy" Beal as gen-

eral manager, plus other key personnel to be announced later. •

**CBS Announces a Pre-Recorded Film Playback for Home TV Set**  
 ☆ Type was still warm on Carl Hunt's prophetic address to the International Council of Industrial Editors (see page 24) when the news-wires brought word of a pre-recorded film cartridge system announced by the Columbia Broadcasting System.

The system of electronic video recording (EVR) uses pre-recorded film encased in 7-inch cartridges to be inserted in a playback device about the size of a bread box. This player can be attached to the antenna terminals of a television receiver (or a number of sets linked to a master player) and provide up to one hour of black and white programming. Manufacturer's selling price of the player will approximate \$280, according to a CBS spokesman. Cartridges carrying 20 minutes of black-and-white film will cost between \$7 and \$14.

Film or videotaped material is transferred to a special 8.75mm unperforated thin film. CBS said the system will be first introduced in England. Cartridges and players aren't expected to be available for public sale until 1969. Pre-recorded cartridges will be made in a new plant to be built by Ilford and prototype players will be manufactured by Thorn Electrical Industries Ltd., in England.

**DR. JOHN ROCK ON SCREEN**  
 (CONTINUED FROM PAGE 46)  
 and humor won over the film technicians to the point that one crewman even asked him to autograph a pill!


**CREDITS:** this medical film was produced by Terry Colasacco; directed by Bert Lawrence; and lensed by Sol Negrin, all of Filmex' staff. Consultants on the project were Robert E. Wilson, Inc., advertising agency for G. D. Searle & Co. •



## Workhorses don't have to be ugly.

rate bass and treble controls permit adjusting sound for maximum fidelity. The P6 has a sharp f1.3 lens and powerful 250 watt quartz iodide lamp that team up for brilliant, true-color projection. Its 2000 foot capacity can be extended to 4000 feet, with optional accessory arms. Other accessories include dynamic microphone, accessory speaker system and a choice of lenses from 25mm to 75mm.

You don't have to be afraid of the price, either.

Less than \$1250 with 50mm f1.3 lens, 2000 ft. capacity. Also available with GE Marc-300 lamp and power supply for large auditoriums where longer throw and larger pictures are desired. Allied Impex Corp., 300 Park Ave. South, New York, N. Y. 10010. Chicago, Dallas, Los Angeles. 

Or heavy, or complicated. Just rugged and reliable. Like the new Bauer P6. The most compact, lightweight, automatic 16mm projector on the market. From one of the world's largest manufacturers of professional projection equipment.

The P6 delivers everything you want in a school, business or industrial projector. All packed into 32 pounds of failsafe engineering (including 15 watt amplifier and built-in speaker). Threading is automatic and foolproof. Just insert the leader and push a button.

You get both optical and magnetic sound reproduction, plus magnetic recording (even sound-on-sound). Sepa-

**Bauer P6** Automatic 16mm portable sound projector

**Charley is New Vice-Chairman of Industrial Division, P P of A**

☆ The Industrial Division of the Professional Photographers of America has a new national vice-

chairman. Jack T. Charley, photographer at the Hyster Company, Portland, Ore. for the past nine years will communicate with and coordinate Industrial Division activities for the association. •

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Donald Glasell, Audiovisual Manager, Product Sales Training Department, Montgomery Ward & Co., also spoke on "The Training Facility in Business and Industry" during sessions on "The Environments of Education" at the Americana.

ONE OF THE VISUAL HIGHLIGHTS of the four-day Third Annual Conference and Exhibit of Education and Training at the Americana Hotel in New York, August 8-11, was a 40-minute multi-media, multi-screen presentation called *Concepts in Communications*.

Part of the Audio-Visual Technology segment of the conference, the presentation was a production of the Eastman Kodak Company, and seen for the first time in public.

It was presented by Gordon H. Tubbs, Director of Markets Development, and Marvin Hodges, Director of Sales Development and Education Markets, both of Eastman's Motion Picture and Education Markets Division.

Designed to show the power of visuals and how they can communicate and effect the learning process, this Eastman demonstration involved three screen, two slide projectors, a movie projector, stereo tape recorder and a dissolve control.

#### Antioch's Multi-Media Program

Another major demonstration featured during the Conference was a presentation by three members of the staff of Antioch College in Yellow Springs, Ohio, along with Michael Hilsenrad, Media Designer of Learning Systems, Inc., which is affiliated with Antioch, and Robert Gates, Director of Education Operations, Educational and Technical Services Division of the Phileo-Ford Corp., Fort Washington, Pa.

Also a multi-media presentation, the Antioch demonstration used slides, movies and videotape to reveal how freshmen students reacted to Antioch's somewhat modified approach to the systems program of learning. Impressionistic slides and film were used along with actual movies and videotapes

## Today's Trends in Education and Training

### Audiovisual Technology in Spotlight at New York Conference

taken during student sessions. The systems approach to programming involves a series of consequential steps leading as directly as possible to a well-designed objective, identifying each step and the possible alternatives. At Antioch, it embodies a new preceptorial student-faculty relationship, unparalleled student independence, the work-study cooperative experience and other departures from the usual restrictive procedure of the classroom.

Tied-in closely with the themes of the Conference, an exhibit show-

ing producers in hardware, software and other "knowledge industry" services took place during three days of the Conference.

Almost 100 exhibitors were on hand to display their wares for the 1,200 business, government and education executives who attended this conference.

During the conference, the continuing effort of the unique partnership of education, business and government was thoroughly appraised and analyzed by some of the nation's most distinguished authorities in their fields. •



Gordon H. Tubbs, Director of Markets Development, Eastman Kodak Co., introduced the multi-screen presentation, "Concepts of Communication" for a first public show-

### Who Says "We're Not Getting Any Younger"?

The man who said that hasn't seen our office gals, recently. Miniskirts, even!

He *may* have been reading a description of HFE, though: "Founded in 1907, HFE has been serving film producers for over half-a-century and is believed to be the oldest 16mm film laboratory in existence . . ."

That adds up to 60 years, in our book — a *vigorous* 60 years, and we're still going strong!

"HFE offers complete 16mm laboratory service in color and black-and-white, including optical, contact and reduction printing as well as Kodachrome duplicating. The latest Bell & Howell additive printers are used in the Eastmancolor Division . . ."

And when there's anything newer *and better* HFE will have it!

"Complete negative, positive and reversal processing services are available in both color and black-and-white . . . Modern facilities provide for in-plant processing of Ektachrome and Ektachrome ER, MS and EF camera original and Ektachrome Type 7386 color reversal prints with individual processing machines for each type of film . . ."

So, maybe we're *not* getting any younger, but HFE is keeping as modern as tomorrow, and adding experience every day!

"The firm also maintains complete editorial facilities, projection rooms and temperature-controlled vaults with a storage capacity of over 500 million feet."

What does all this mean to YOU? A PERSONALIZED SERVICE!

"Personalized Service" is what has earned HFE a long list of long-time, satisfied customers. We'd like to have your name on that list. Try us soon, won't you?

### HOLLYWOOD FILM ENTERPRISES INC.

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in **COLOR**  
or Black & White

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and **NEWEST** in Equipment . . .



### New Name, New A-V Line for the Electronics Corporation

☆ The expansion of Electro-Ne Steel, Inc. into the electronic educational industries was formalized on August 17th when the company became the Electronet Corporation. Annual sales have risen to \$14 million in the seven years since its formation in 1961.

Electronics' president Carl Wang emphasized the change which have taken place with the announcement of three new audiovisual products:

RolaVision, featured on an introductory basis at the recent Education and Training Exposition, the American Management Association, is a new method of presenting instruction for both industry and school use. It has been described as the "modern electronic adaptation of the scrolls of ancient times. 32 inches of color is exposed to a classroom on two by three-foot screen; any portion of the 60-foot long rolls the device can be advanced or reversed for viewers.

CarrelVision is an enclosure type of desk for use by hunched children. It provides vividly lighted illustrations to improve concentration and accomplishment.

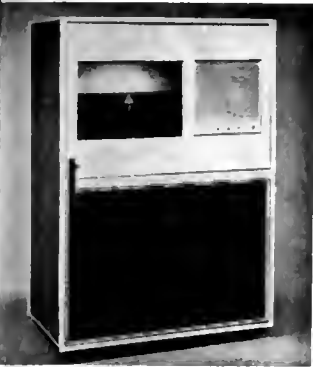
UniVision is a low-cost small "theater" with a rear projection screen that can be carried by individual and set up in seconds.

About half of the company's growth is said to have been internally originated in its seven years of operation; another half has come through the acquisition of other firms, notably a wholly owned subsidiary, Radiant Manufacturing Corp., a leading manufacturer of projection screens for the past 28 years.

**NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION**

**VS-Model 400 Cabinet Projector combines Slides With Tape Sound**

A new AVS Model 400 rear-screen cabinet model slide projector is being marketed by Audio-Visual Systems, Inc. of Denver. The AVS 400 uses an automatic, remote-controlled or manually-operated Carousel projector w/ slides and a special tape deck. Up



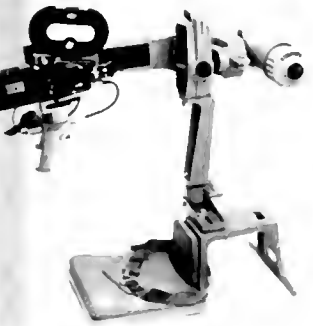
VS Model 400 rear-screen cabinet presents slides with taped sound.

64 Carousel slide trays and tapes can be stored in the lower cabinet.

Cabinet stands 72 inches high; 24 inches wide and 30 inches deep; screen dimension is 16 x 24 inches. The AVS Model 400 was developed at the request of airline clients who use it for slide/sound programs in pilot training. For further data: write Audio-Visual Systems, Inc., 3857 Elm St., Denver, Colorado 80207.

**Tyler Mini-Mount, Designed for Producers, Available for Rental**

A new Tyler Mini-Mount designed primarily for 16mm projectors, but with the same smooth tracking and tracking as larger Tyler 35/70mm Helicopter Mounts has been announced by Tyler Camera Systems. It has the added advantage of quickly adapting to Tyler Mini Mount is being used on boats, airplanes, cars and cranes.



stage dollies, cars, boats, wheelchairs, etc.

The new Mini-Mount, including camera, lens, motors, magazines, film, and batteries fits into one light-weight, foam-lined shipping case. The mount and a variable-speed 10-1 zoom lens rents for only \$75 per day; \$300 per week. Write or call: Tyler Camera Systems, 6335 Homewood Avenue, Hollywood, Calif. Phone 213/HO 6-0522.

**Three "Unisphere" Microphones Added to Shure Brothers' Line**

☆ Shure Brothers, Inc. has expanded its series of Unisphere "Ball Type" microphones to include three new models with special, problem-solving features. Included is the Model 585SAV Unisphere A, which offers unique advantage of a volume control mounted on the microphone case.

The second new Unisphere is Model 565S, with an on-off switch included as part of the swivel connector assembly. Third in the new line is Model 566, especially made to critical control standards, with special shock mounting to prevent pickup of mechanical vibrations and handling noise.

All new Unisphere models are unidirectional dynamic microphones with uniform cardioid pickup patterns. Write: Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Ill. 60204 for complete technical data and list prices.



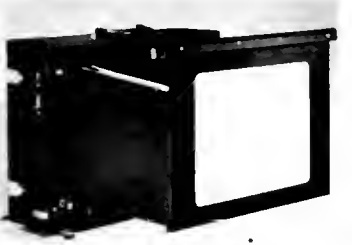
Convenient listening center which expands use of Technicolor's Model 1000A Super 8 cartridge-load optical sound projector. It has six individual jacks for head phones; each with a volume control. Marketed and made by Technicolor's Commercial & Educational Division.

**Universal Matte-Box for Arri's 16S, 16M Cameras Now Available**

A new Universal Matte Box for Arriflex 16S and 16M cameras is now available from the Arriflex Corp. of America and its franchised dealers. The box was designed to bring Matte Box utility, convenience and economy to the most popularly-used Arriflex zoom lenses: the 12-120 Angenieux and the new Zeiss 12.5-75 Vario Sonnar.

This Universal Matte Box also accommodates many long focal-length lenses which could not be used with the standard Arri 16 Matte Box; it may also be used with regular Arri short focal-length lenses. A data sheet with full details is available from the company's dealers or from: Arriflex Corp. of America, 25-20 Brooklyn-Queens Expressway West, Woodside, N. Y. 11377.

**Add These to Your A-V Buyer's Guide: Two New Beseler Salesmates!**  
(Data received after closing date of this section in Number Four)



[Left]: Beseler Salesmate's "Training-Mate" a portable training center which combines 35mm filmstrips (31-150 frames) with loopplay tapes (334 or 179 fps). Both are in continuous loop cartridges. Flip open self-contained (9" x 12") rear screen; plug in power cord; push "start" button. Remote control w/ interrupt and advance features. Shuts off when show's over. Weight: 19 lbs. in black leatherette outfit case measuring 17" x 13 1/2" x 6". Ask about linear programmer and tester feature. Power: 400 watts @ 110 v. 60 cps. for this TrainingMate.

[Right]: Beseler Salesmate's "Executive" puts Ultratone hi-fi sound with its unidirectional loop filmstrips (31-150 frames). Choice of 3 screens (9" x 12" or 18" x 24" rear screens) also direct wall projection. Both tapes (2 speeds) and strip in cartridge loop cartridges for ready use. Weight: 19 lbs. with 2,000 hour motor. Write: Beseler Salesmate, 219 S. 18th St., East Orange, New Jersey 07018 for details on both of these new Salesmate models now available.



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## IMPACT OF VISUAL COMMUNICATION:

(CONTINUED FROM THE PRECEDING PAGE 26)  
gramming is a must on all major networks and a great many local stations. And so we come to today's events.

### Color TV Lacks a Single World Standard

Last year, an International Conference on Color TV Standards took place in Oslo, Norway. Representatives from all countries took part. The object was to agree on one system of color television that could be received all over the world. It was important because the United States had already demonstrated satellite TV which spans continents and oceans. And Soviet Russia had a satellite transmitting between Moscow and Vladivostok.

What happened at that conference was a setback for international television. France and Russia proposed a system called SECAM, which was incompatible with our own U.S. system, called NTSC, for National Television Standards Committee. Britain and Germany proposed still another system called PAL. As a result, three systems of color television are on tap for the world.

Why should we care what each country decides to do about color television? Most of you belong to organizations with international contacts, branches or, with the world getting smaller, may be part of an overseas industry. A key point: videotapes made for one system won't reproduce on another without the use of expensive and difficult to maintain transcoders — and these degrade the TV image.

Even the one universal, common denominator which can be used on all TV systems — film — can't overcome the handicap of transmitting in border regions, where one country has SECAM and the other the PAL system. Incidentally, as far as technical standards go, none of the systems has any great advantage over the other.

### Recent Developments in the Film Medium

Film is the universal medium and there have been some recent developments that will be of more direct concern to you.

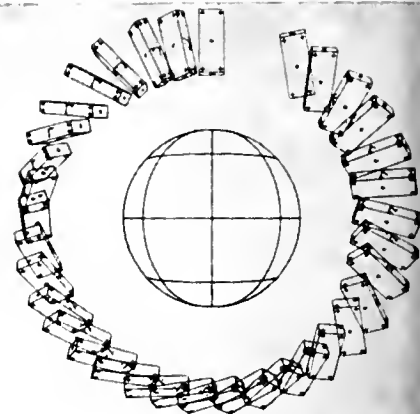
First — the production of self-threading projectors, simple to load and to set up.

Second — Super-8 cartridge-loaded optical or magnetic sound projectors. Now it takes seconds to load and set up a sound and color projector that will show up to a half-hour motion picture. With inexpensive prints, automatic rewinding, Super 8 (which some experts can hardly distinguish from 16mm) is in for a big volume operation.

Raw stock for this new dimension is inexpensive. You can make quantity prints on a low budget. Your company may be using this new type film not only for all types of training, but for home study and, as noted, for employee communication. This is where you can be a valuable asset. In effect, it can put your company in the motion picture communication field in volume.

Consider your competition: the time your employees spend watching TV, the volume printed media, magazines, newspapers, etc. — everything that vies for their attention.

I don't say that the use of Super 8 in business communications is the final answer. I



Computer-made rapid sequence drawing to illustrate the movie

**This computer-made, rapid-sequence drawing  
an example of animation's step into future.**

merely point out that here is a dynamic medium you can use with impact and another effective way of getting your message across.

### Technological Advances Presage the Future?

And what of the future? How will it affect you? Here are a few illustrations of technological developments that we believe to be significant:

Look at the picture (see page 24) of chip of silicon less than an inch in diameter. It has a thousand or more integrated electric circuits. With reduction of circuit size, doesn't take much imagination to think of sight/sound communicator on every employee's desk.

The Picturephone is transmitting sound and images between major metropolitan cities. Used for a growing number of special purposes, the next step may well be for training use — and from there — to employee communication, either instantaneous, live, or video stored film or tape. What's to stop it now? Mainly, cost. But with integrated circuits the cost will come down and can be seriously considered by your management. Who, then, will be coordinating this type of communication your company?

What's the next step beyond photo-type? Well, a new system of generating any style type in any language on the screen or a television style tube has been invented by the Bell Telephone Laboratories. And it sets this type which can be stored from the tube, on film, 150 letters a second with the aid of a computer. You can change faces quickly by changing the programmed instruction.

Will cathode ray typesetting forecast a new way to economize? Is it the forerunner of wedding between electronics and printing?

Computers are even now being developed which generate three-dimensional motion pictures. Previously, animated films were made a frame at a time. Now, however, special photo-optical equipment under the control of a high-speed digital computer is being used generate animated motion pictures.

A three-dimensional effect can be created by presenting two slightly different pictures separately to each eye. Although the two pictures are shown together, each eye sees a different picture. (CONCLUDED ON THE FOLLOWING PAGE 7)

## news for film makers

Two new Calvin companies have been formed to rent, lease and sell photographic and audiovisual equipment. The Calvin Cinequip, Inc. companies are located at the facilities of Calvin Productions, Inc. in Kansas City and Philadelphia.

The new Edgewater studios of New Dimension Films, Inc., producers of animated films and special effects, have been opened at 850 River Road in Edgewater, New Jersey. Bernard Lamm and Leonard Rubin are the executive producers.

The Howard A. Anderson Co. and General Film Laboratories have jointly announced that General Film will begin using the new technique developed by Anderson for making duplicate negatives of films, involving optical and special effects. The new method is said to provide superior quality and a reduction in cost.

MPO TV of California, West Coast subsidiary of MPO Videotonics, is about to start working in videotape as well as film. Beginning October 1, according to v.p. Mel Deller, the Hollywood studio will be ready to start tape operations with newly-created tv. commercial color videotape equipment.

Sherman Grinberg Film Libraries, Inc. has disclosed that its volume of stock film footage now exceeds 75 million feet and believes it to be the largest collection in the world. Footage from Pathe News, the Paramount News Library, all ABC-TV news footage and feature footage from Columbia Pictures and Allied Artists as well as Screen Gems tv. productions are being shelved in the New York and Hollywood vaults. Grinberg also has distribution rights to all non-French-speaking countries of over 20 million feet of Pathe Francais motion picture film.

Joseph Tawil, eastern marketing manager of Berkey/Color-Tran, Inc. has announced the opening of a studio, show room and offices at 322 East 45th Street in New York City. The new facility has a working studio (35' x 25') with ColorTran lights.

Broadcast-Plaza, Inc., of Hartford, Conn. (operators of TIC-TV-Am-FM and Constitution Plaza) has announced the formation of a new subsidiary, Plaza Productions, Inc. Heading the new a-v communication service company are: James W. Gille, executive vice-president and general manager; and Stillman Shaw III, operations manager. Studio has a staff of 20.

Under a new agreement, the Eastman Kodak Company will now sell L/W flickerless motion picture projectors through its nationwide organization of over 200 audio-visual dealers. There are four L/W projector models available for purchase.

### New Literature Available for Your Reference Shelf:

Issue Three of the ColorTran News, with highly-informative articles of interest to film makers is available on your letterhead request from ColorTran Industries, Inc., 1015 Chestnut St., Burbank, California 91502. 8-page newsletter has a "state of the art" report on Film Lighting and special feature on Barndoors . . . Function, Applications and Limitations."

The Kodak Audiovisual Products Catalog (VI-11) provides a fully-indexed, illustrated, cross-referenced listing of products, accessories, photo aids and films in a complete source guide. Ask your Kodak audiovisual dealer for a copy of this useful reference work.

Write for the current edition of Sound Scope, useful newsletters published by Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. Latest issue has many useful features on sound application.

A brochure on the Ampex Video Institute and courses available at this complete closed-circuit television facility is available from its headquarters at 2201 Lunt Ave., Elk Grove Village, Illinois. Write today for your copy.

## INTRODUCING THE NEW DuKane "Super-8"



### SOUND PROJECTOR

. . . the only Super-8 projector that offers magnetic recording and playback, plus optical sound reproduction—a precision-made unit with automatic threading, quartz iodine lamp, solid state amplifier. A professional quality machine that is easy to operate.

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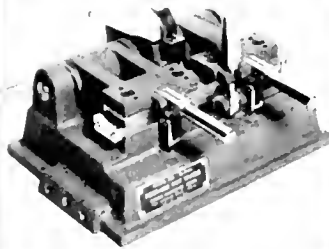
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- Low-visibility splices made at frame line per proposed ASA standards.
- Precision, full-fitting pilot pins. Handles A or B rolls.
- Thermostatically heated blades make perfect welds.
- Hardened, chrome steel cutter blades
- Patented lifetime scraper blade and holder built in.
- 3-prong safety power cord.

\*Should scraper blade ever need sharpening, we will sharpen it for a nominal charge of \$7.00.

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**The Jam Handy Organization**, 1775  
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Phone 212/Judson 2-4060.

**Training Films, Inc.**, 150 West 54th  
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**Visual Sciences**, 599BS Suffern.

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Eighth St., Pittsburgh 15222.

**Oscar H. Hirt, Inc.** 41 N. 11th St.  
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923-0650.

**J. P. Lilley & Son, Inc.**, Box 3035,  
928 N. Third St., Harrisburg  
17105, (717) 238-8123.

**The Jam Handy Organization**, Pitts-  
burgh. Phone: ZENith 0143.

## • GEORGIA •

**Colonial Films**, 71 Walton St., N.  
W., JA 5-5378, Atlanta.

## • LOUISIANA •

**Delta Visual Service, Inc.**, 715 Girod  
St., New Orleans 70130. Phone:  
504/525-9061.

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**The Jam Handy Organization**, 230  
North Michigan Avenue, Chicago  
60601. State 2-6757.

**Midwest Visual Equipment Co., Inc.**  
6500 N. Hamlin, Chicago 60645.  
Phone: (312) IR 8-9820, and  
Two equipment rental locations:  
571 W. Randolph — AN 3-5076.  
O'Hareland: 6600 Mannheim Rd.  
at O'Hare Inn — Phone 296-1037.

## • MICHIGAN •

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E. Grand Blvd., Detroit 48211.  
Phone: 313/TR 5-2450.

## • MISSOURI •

**Swank Motion Pictures, Inc.**, 201 S.  
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63103. (314) JE 1-5100.

## • OHIO •

**Academy Film Service, Inc.**, 2110  
Payne Ave., Cleveland 44114.

**Films Unlimited Productions**, 564  
Park Avenue, Mansfield.

**Fryan Film Service**, 2929 Prospect  
Ave., Cleveland 44115.

**Sunray Films, Inc.**, 2005 Chester  
Ave., Cleveland 44114.

**Twyman Films, Inc.**, 329 Salem  
Ave., Dayton 45401.

**M. H. Martin Company**, 1118 Lin-  
coln Way E., Massillon.

## • CALIFORNIA •

### LOS ANGELES AREA

**Coast Visual Education Co.**, 5620  
Hollywood Blvd., Hollywood 28.  
HO 6-1651.

**The Jam Handy Organization**, 305  
Taft Building, 1680 N. Vine St.,  
Hollywood 90028. HO. 3-2321.

**Photo & Sound Company**, 5515  
Sunset Blvd., Hollywood 90028.  
Phone: 213/Hollywood 6-7681.

**Ralke Company, Inc. A-V Center**,  
641 North Highland Ave., Los  
Angeles 36, 933-7111 (A/C 213).

### SAN FRANCISCO AREA

**Photo & Sound Company**, 116 Na-  
toma St., San Francisco 94105.  
Phone: 415/GARfield 1-0410.

## • COLORADO •

**Cromars' Audio-Visual Center**, 922  
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## • OREGON •

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234 S.E. 12th Ave. Portland  
97214 Phone: 503/233-5621.

## • UTAH •

**Deseret Book Company**, 44 East  
South Temple St., Salt Lake. 10.

# CINE Golden Eagles:

(CONTINUED FROM PAGE 16)

## Arizona and its Natural Resources.

Sponsored by Phelps Dodge Cor-  
poration. Produced by Alfred Hig-  
gins Productions. 29 min., color.  
• Depicts how Arizona became a  
productive state through modern  
conservation techniques.

**Atomic Power Today.** Sponsored by  
Atomic Industrial Forum. Pro-  
duced by Seneca Productions. 28½  
min., color.

• Shows the story of central station  
atomic power plants and their ser-  
vice to the country.

**Brookhaven Spectrum.** Sponsored  
by Brookhaven National Labora-  
tory. Produced by Owen Murphy  
Productions. 25½ min., color.

• Varied aspects of nuclear research  
and engineering are depicted in a  
national lab.

**The Last Frontier.** Sponsored by  
U. S. Dept. of Interior. Produced  
by Larry Madison Productions. 28½  
min., color.

• Pictures the nation's westward ex-  
pansion.

**Log of Mariner IV.** Sponsored and  
Produced by NASA. 28 min.,  
color.

• Describes the Mariner 1964-65  
successful fly-by mission to planet  
Mars.

**Magnificence in Trust.** Sponsored  
by National Park Service. Pro-  
duced by Chomologma Produc-  
tions. 28 min., color.

• Film photographs three National  
Park Service areas in Alaska.

**Mission Oceanography.** Sponsored  
by Oceanographer of the Navy.  
Produced by the U.S. Naval Photo  
Center. 28½ min., color.

• Documents the discoveries and  
research by ocean scientist of early  
1800's and the Navy's involvement  
with seas and oceanography.

**My Friend The Enemy.** Sponsored  
and Produced by the U.S.I.A.  
34 min., b & w.

• Illustrates the solutions of labor-  
management problems in a coopera-  
tive spirit.

**Pancho.** Sponsored by Office of  
Economic Opportunity. Produced  
by Robt. Sharpe Productions. 24½  
min., color.

• The miraculous transformation of  
a child named Pancho from cretin  
to a normal child.

**Patterns of the Wild.** Sponsored and  
Produced by U.S. Dept. of Agri-  
culture. 27½ min., color.

• Describes the efforts done to make  
the forests more livable for animals  
and more enjoyable for people  
by proper wildlife management.

**Rivers in the Sky.** Sponsored by U.  
Department of the Interior. Pro-  
duced by John Bransby Production  
28 min., color.

• Depicts Bureau of Reclamation  
research efforts in inducing addi-  
tional precipitation from the sky for  
use of farms and industry.

**Schizophrenia: The Shattered Mir-  
ror.** Sponsored by the U.S. Na-  
tional Institute of Mental Health.  
Produced by Harold Mayer Pro-  
ductions. 59 min., b & w.

• Aims to provide the public with  
a more realistic understanding of  
the attempts to study the unknown  
nature and cause of Schizophrenia.

**Time of the West.** Sponsored by U.  
National Park Service. Produced  
by Guggenheim Productions. 30  
min., color.

• A portrait of the old west, the  
way it was.

**Tower to the Sky.** Sponsored and  
produced by the U.S. Coast Guard.  
28 min., color.

• An elder's account of how a Coast  
Guard Loran station on the Western  
Pacific island of Yap was con-  
structed.

**Transportation USA.** Sponsored and  
Produced by U.S.I.A. 20 min.,  
color.

• A visual impression of U.S. trans-  
portation from coast to coast in-  
cluding Alaska.

**A Year Towards Tomorrow.** Spon-  
sored by Office of Economic Op-  
portunity and VISTA. Produced by  
Sun Dial Films. 28½ min., color.  
• A moving depiction of the VISTA's  
almost thankless task in the  
slums of Atlanta and on a Navajo  
reservation.

## MEDICAL AND DENTAL

**Age Minus 60 Days.** Sponsored  
by Carnation Company. Produced  
by Flagg Films. 16½ min., color.

• Shows Carnation's interest in me-  
dical education through helping ed-  
ucate pediatric trainees.

**Auscultation of the Heart: Mitral  
Stenosis.** Sponsored by Eli Lilly  
& Company. Produced by Bart  
Productions. 23 min., color.

• Film introduces a new "heart" ma-  
chine.

**Better Odds for a Longer Life.**  
Sponsored by American Heart As-  
sociation. Produced by Hanna Ber-  
bera Prods. 19½ min., color.

• Depicts continuing research and  
present day knowledge on reduc-  
ing risk of heart attacks.

**Bullet Embolus to Right Ventricle.**  
Sponsored by Baylor University  
Produced by Biological Film Ce-

(CONCLUDED ON PAGE 7)



## Sound Ideas in FILMSTRIP RECORDING

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## IMPACT OF VISUAL COMMUNICATION:

(CONTINUED FROM THE PRECEDING PAGE 68) spectives are quite similar, the human brain translates their minute differences into a very realistic depth effect.

One aerospace company has made use of a computer to create perspective motion pictures of a satellite containing an attitude control system. Through these films, an engineer can study the motions programmed by a computer and find out what happens when certain technical decisions are made to determine satellite motion.

### Dimensional Images Made by Holography

Another breakthrough in the three-dimensional field, both for still and motion pictures is holography. Sometimes called "lensless photography" or "wavefront reconstruction photography," this is a way of recording the unfocused light reflected or transmitted by an object or objects. A hologram is made by exposing a photographic plate to light reflected from a subject and a reference source. The subject and reference source are both illuminated with laser light.

Several companies are said to be working on three-dimensional motion pictures in which a viewer can look at a screen from any angle and see the object depicted as if it were seen from that angle.

One Cleveland-based corporation has forecast that three-dimensional color TV should be with us by 1971 and flat TV wall screens by 1975.

### Tomorrow's Books to be Published on TV?

As a straw in the wind, the recent combination between RCA and the Random House publishing firm, is indicative of another trend: books that will be recorded in sight and sound, for playback on your home communication center. Publishing may be directly affected by the ability to put literature on tape, film and records for playback. RCA has applied to the FCC for communication facilities to transmit a newspaper via facsimile that will be printed on your home TV set. The company's president Robert Sarnoff, has stated:

"... the learning industry will incorporate 50 per cent of the gross national product within 20 years."

That's big money, untold billions on billions, and much of your effort is in the learning area, especially in communicating ideas to your people. Therefore, this trend can affect you.

Time is a big factor... people take less time to read. That's why audiovisual technology is going to have tremendous impact. The printed word may not be enough to provide your company with the fullest impact for its communication needs.

I say to you — now is the time to expand your horizons!

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# CINE Golden Eagles:

(CONTINUED FROM PAGE 70)

ter, The Methodist Hospital. 9 min., color.

• Describes the successful treatment of an unusual surgical case.

**Cardiac Valve Replacement Using An Improved Prosthesis.** Sponsored by Cutter Laboratories. Produced by Baylor University Dept. of Surgery. 20 min., color.

• Demonstrates technique of cardiac valve replacement.

**Conservative Management of Tubal Pregnancy.** Sponsored by E. R. Squibb & Sons. Produced by Billy Burke Productions. 11 min., color.

• Shows technique of linear salpingostomy and testing of tubal patency at the time of laparotomy where future pregnancy is desirable.

**Dentistry in the Hospital.** Sponsored by the American Dental Society. Produced by The Jam Handy Organization.

• Aimed at encouraging young dentists to take hospital training, in association with the medical profession, before or early in their careers in active practice.

**Dentistry Through the Ages of Man.** Sponsored by Rocky Mountain Dental Products Co. Produced by Rippey, Henderson, Bucknum & Co. 23 min., color.

• Explains the necessity for dental care throughout life.

**Hospital Dental Service: Today and Tomorrow.** Sponsored by the American Dental Association. Produced by the Jam Handy Organization.

• Film shows dental services established within hospitals.

**The Mechanisms of Action of the Oral Contraceptives.** Sponsored by the Syntex Laboratories. Produced by Aegis Productions. 21 min., color.

• Explains the course of primary antiovarian action of both the combination and sequential forms of oral contraceptives.

**Myocardial Revascularization — Vioberg Procedure.** Sponsored by the Upjohn Company. Produced by Medical Communications Associates. 20 min., color.

• Pictures highlights of actual surgery using Dr. Vioberg's procedure.

**The Obsolete Menopause.** Sponsored by Upjohn Company. Produced by Norman P. Schenker. 18 min., color.

• Film shows authorities explaining how women can be spared physical and mental deterioration through replacement of former levels of female sex hormones.

**Personal Oral Hygiene for the Handicapped.** Sponsored by the Texas Institute for Rehabilitation and Research. Produced by Vital Research Films. 22 min., color.

• Illustrates sound programs for mouth hygiene of aged, disabled and handicapped persons.

**Point of View.** Sponsored by Children's Memorial Hospital. Produced by Jerome Schulman. 23 min., color.

• Depicts a 4-year old child's arrival at a hospital with distorted view regarding hospitals.

**The Preportioned Dental Amalgam: Its Preparation and Condensation.** Sponsored by Northwestern University. Produced by Wilmer B. Eames. 14 min., color.

• Describes the research on a new dental technique for standardizing the preparation of silver amalgam.

**Prnsthokeratoplasty.** Sponsored and Produced by A-V Corporation. 20 min., color.

• Shows technique for operations to obtain functional improvement in unfavorable eyes with the Cardons Kerstprostheses.

**Roentgen Anatomy of the Normal Alimentary Canal.** Sponsored by the American College of Radiology. Produced by Key Films. 27 min., h&w.

• Pictures functioning anatomy from mouth to bowel through cinefluorographic sequences.

**Suicide Prevention: The Physician's Role.** Sponsored by Roche Laboratories. Produced by Visual Projects, Ltd. 20 min., b & w.

• Traces the clues to suicide and shows their proper management.

**T.U.R. — A Teaching Film (Transurethral Prostatectomy).** Sponsored by Eaton Laboratories. Produced by A-V Corporation. 20 min., color.

• Shows the usefulness of the motion picture in teaching transurethral prostatectomy.

**What Happens Next? . . . Code 4.** Sponsored by Smith, Kline & French Laboratories. Produced by Ralph Lopatin Productions. 16 min., B&W.

• Film describes human and technical factors involved in the organization and training of a hospital resuscitation team.

## AGRICULTURAL AND NATURE FILMS

**An "A" for the BC Way.** Sponsored by Farm Credit Administration. Produced by Bill Snyder Films. 22 min., color.

• Depicts a student's view into the farm cooperative program.

**Life in the Balance.** Sponsored by Standard Oil Company of New Jersey. Produced by Equinox Films. 29½ min., color.

• Documents man's struggle against hunger and famine.

**The Livestock Farmer and the Four Flies.** Sponsored by the American Oil Company. Produced by Iowa State Univ. 21 min., color.

• Describes typical observations of farmer and recognition of habits of horn fly, stable fly, house fly and face fly.

**My Garden Japan.** Sponsored by International Minerals & Chemical Corporation. Produced by Empire Photosound Inc. 30 min., color.

• Depicts the bond of nature so characteristic of the Japanese people as exemplified in their traditional art and culture, especially within the gardens of Japan.

**Opportunity Land.** Sponsored by Deere & Company. Produced by Wilding, Inc. 20 min., color.

• Records the history of farming and the ultimate contribution of the farmer to all mankind.

**Tribute to a Champion.** Sponsored and Produced by International Harvester Company. 14½ min., color.

• Shows changes in methods of harvesting corn.

**Waters of Yosemite.** Sponsored and Produced by Pyramid Film Producers. 9 min., color.

• A portrait of nature showing the beauty of the wilderness.

**A Winter Holiday in Yosemite.** Sponsored by Yosemite National Park and Curry Company. Produced by Pyramid Film Producers. 22 min., color.

• Pictures a family spending a winter holiday in Yosemite National Park.

## HEALTH AND SAFETY

**Basic Techniques of Drownproofing.** Sponsored by the Water Safety Programs. Produced by Sun Dial Films, Inc. 12½ min., color.

• Demonstrates techniques of staying alive in deep water for long periods of time.

**The Day the Bicycles Disappeared.** Sponsored by the AAA Foundation for Traffic Safety. Produced by Bay State Film Productions. 15 min., color.

• Film educates kids to ride their bikes safely with animated bicycles going on strikes.

**Drownproofing: Safety and Survival Technique for Swimmers and Non-Swimmers.** Sponsored by the Office of Economic Opportunity. Produced by Helicon A-V Consultants. 20 min., color.

• Portrays survival techniques taught to five volunteer job corpsmen.

**The Empty Hand.** Produced by Stephen F. Verona, Cinema Verona and Filmex, Inc. 10 min., b & w.

• Shows unusual happenings in Karate school with athletes in a tion.

**Space Driving Tactics.** Sponsored and produced by Charles Cahoon and Associates. 15 min., color.

• Illustrates tailgating chain reaction; what happens and how it happens when lead car slams on brakes.

**The Third Pollution.** Produced by Stuart Finley, Inc. 15 min., color.

• Demonstrates problems of waste collection and disposal.

**You and Office Safety.** Sponsored by Xerox Corporation. Produced by Holland Wegman, Inc. 10 min., b&w.

• Constructive corrective measures are presented on common hazards in offices.

## SCIENCE FILMS

**Central Similarities.** Sponsored by National Science Foundation. Produced by Minnemath Film Division. 11 min., color.

• Exhibits transformation (central similarities) as a problem-solving instrument.

**Dihedral Kaleidoscopes.** Sponsored by National Science Foundation. Produced by Minnemath Film Division, Minn. 12 min., color.

• Illustrates mathematical transformation called reflection through the use of mirrors.

**The Growing Edge.** Sponsored by International Minerals & Chemical Corporation. Produced by Empire Photosound Co. 18 min., color.

• Sequences move from the atom to modern fields and gardens to depict the scientist's quest to create a more bountiful earth.

**The Hidden World.** Sponsored by Encyclopedia Britannica. Produced by Wolper Productions. 5 min., color.

• Shows facts about the insect world.

**Next . . . The Men.** Sponsored and Produced by Hughes Aircraft Co. 18 min., color.

• A documentary on the preparation, launch, flight and landing of Surveyor on the Moon.

**A Pair of Paradoxes.** Sponsored and Produced by Bell Telephone Laboratories. 3 min., b&w.

• Describes two psychological phenomena: one concerning a windier staircase and the other about musical tone.



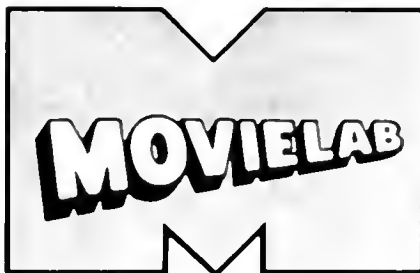


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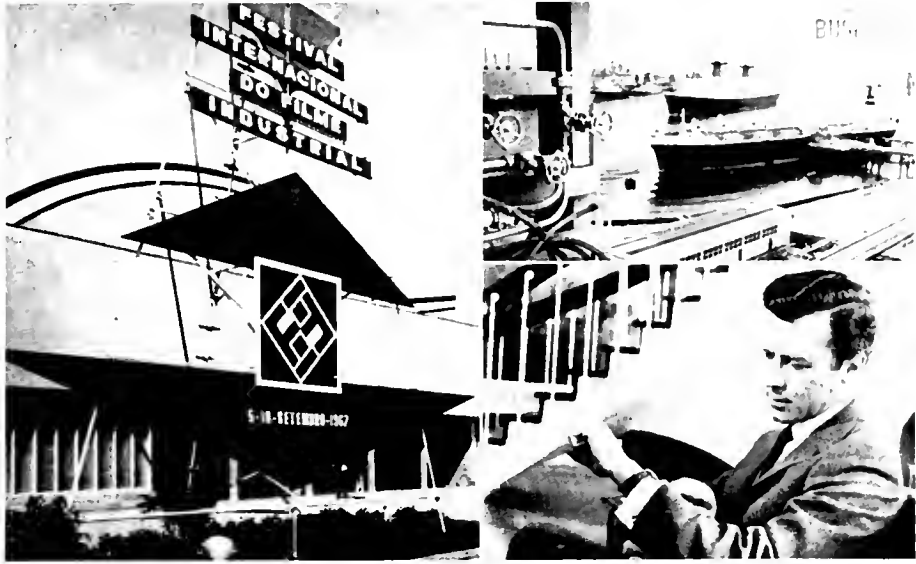
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# BUSINESS SCREEN



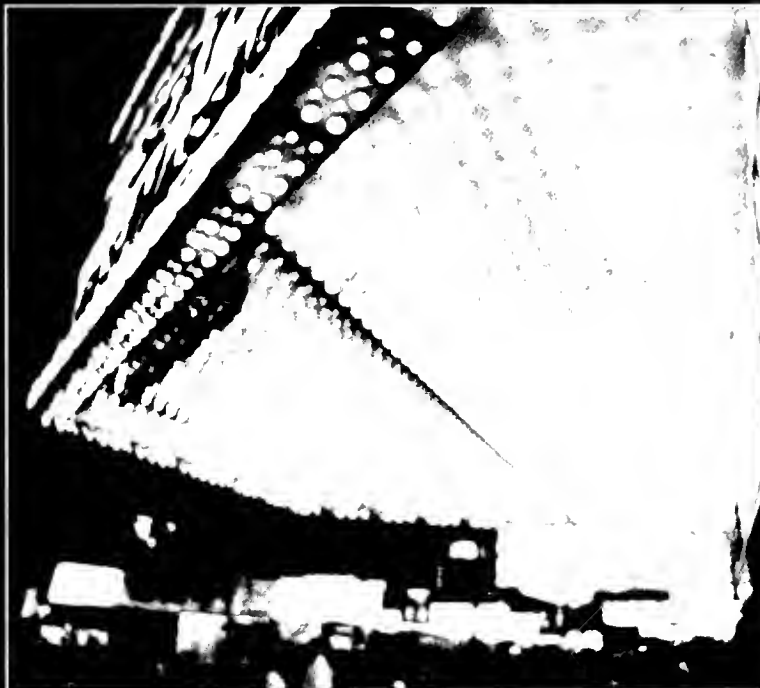
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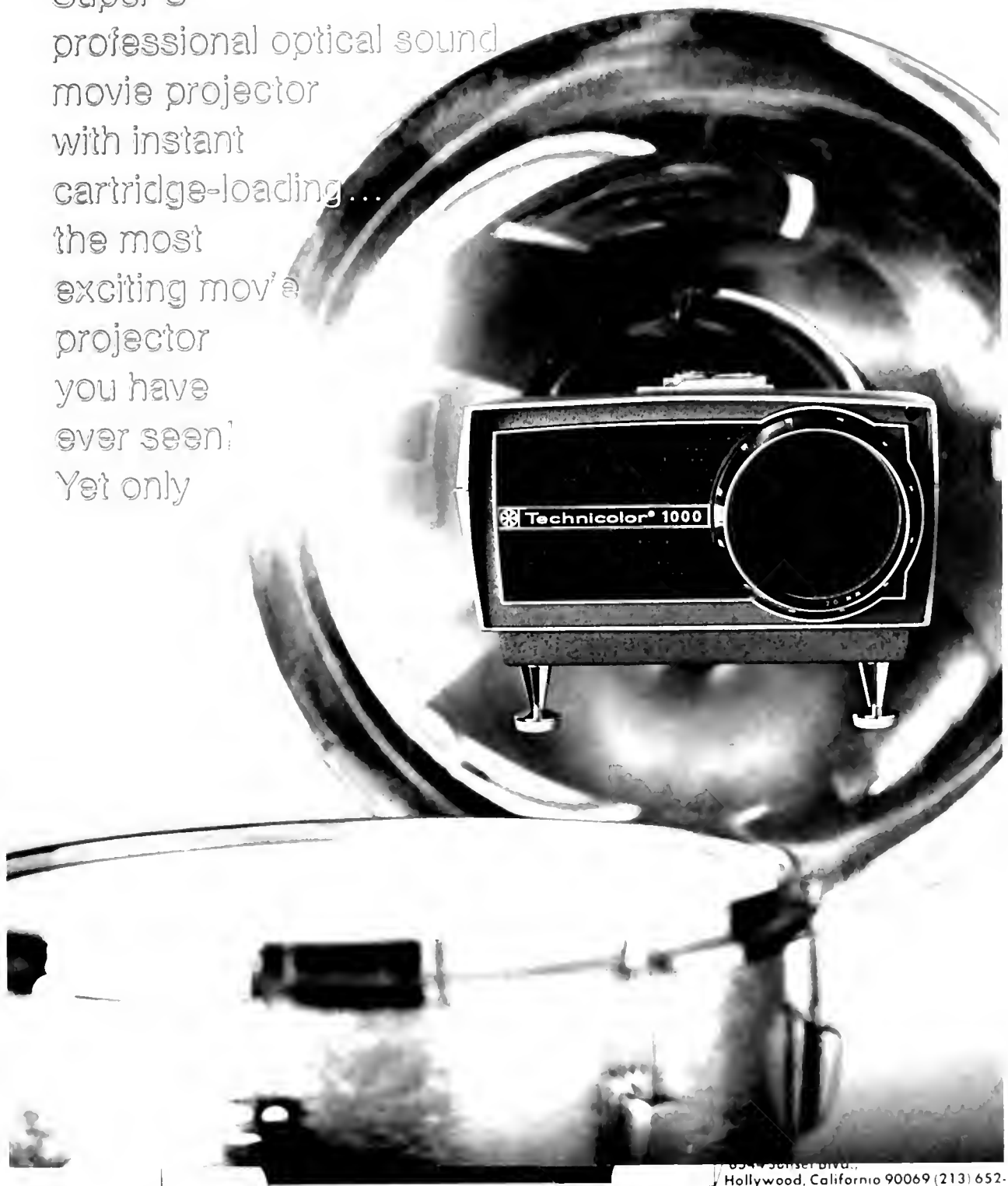
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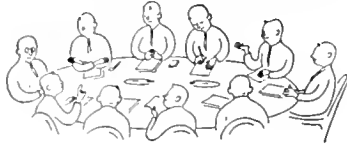
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Plus: The National Directory of A-V Dealers

This Month's Cover highlights the site and the scenes which take readers to the recent 8th International Industrial Film Festival at Lisbon, Portugal. See Jane Senior's Lisbon Diary, beginning on page 20; A Festival Report, beginning on page 39 of this issue.

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## right off the newsreel

### Film Industry Leaders Join to "Salute Laboratory Technician"

☆ A growing list of top film and TV executives, producers, directors and personalities have accepted places as honorary co-chairmen of the upcoming Motion Picture and Television Industries Salute to the Laboratory Technician, according to co-chairmen Carleton G. Hunt, president of De Luxe Laboratories, and C. W. Vitello, president of the Motion Picture Film Technicians. Honorary chairman is Richard F. Walsh, IATSE president, and co-chairman is Donald P. Haggerty, business representative of Local 682, IATSE Lab Technicians, in Hollywood.

Honorary co-chairmen of the committee now in formation include: Martin S. Ackerman, Perfect Film and Pathe Laboratories Inc.; Rene Aerts, Agfa-Gevaert, Inc.; Royal Blakeman, Academy of TV Arts and Sciences; Alfred E. Bruch, Capital Film Laboratories; Joan Crawford; William Dozier, Greenway Productions; Thomas J. Dunford, Film Producers Assn. of N.Y.; Edwin W. Ebel; and George W. Eby, Ice Capades.

Other leaders active on the af-

fair are: Paul W. Fassnacht, Technicolor; Alan E. Freedman, De Luxe Laboratories; Fred G. Todaro, Criterion Film Laboratories; Paul Guffanti, Guffanti Laboratories; John H. Harris; Senator Jacob K. Javits; Saul Jeffee, Moviab Inc.; Sheldon Leonard; Jerry Lewis; Mayor John V. Lindsay; Robert H. O'Brien, pres., MGM; Arnold M. Picker, executive v.p., United Artists; Martin Rackin; Byron Roudabush, president of Byron Motion Pictures; Ivan Tors; Jack Valenti, MPAA; Robert M. Weitman, Columbia Pictures studio exec.; and Irwin Young, head of Du Art Film Laboratories. •

\* \* \*

### CINE Holds 10th Anniversary Awards Program November 16-17

☆ The 10th Anniversary CINE Awards Program and Exhibition of Films of Merit held under the auspices of the Council on Non-theatrical Events, will take place on Thursday and Friday, November 16-17 at the National Education Association Auditorium, Washington, D. C.

General chairman for the fall program is Brig. General (ret.) Willard Webb, a vice-president of the national overseas film festival coordinating group. Attendance is by invitation only and ceremonies will honor winners of overseas fes-

tival awards received during the year. •

\* \* \*

### Industry Film Producers Set For Annual Convention in San Diego

☆ Focus is again on the Far West as the Industry Film Producers Association hold their 8th Annual Convention-Workshop and "Cindy" awards competition at the Hilton Inn on San Diego's Mission Bay in Southern California. Program opens October 27.

\* \* \*

### TV Academy Members Get Report on Film Production in New York

☆ The National Academy of TV Arts and Sciences was addressed August 29 by Thomas J. Dunford, President of the Film Producers Association of New York, Inc., and Harold Klein, Executive Director. The occasion was a luncheon meeting at the Mayfair-Lennon Hotel in St. Louis. An audience of advertiser and agency TV executives heard Mr. Dunford (also President of Pelican Films, Inc.) speak about the latest trends and techniques in the filming of television commercials.

Particular stress was given the role of the helicopter in cinematography, new angles in set lighting to accommodate color, editing, and the dynamic use of animation in commercials. Mr. Dun-

ford cited several examples of the tremendous planning required before shooting even a simple scene.

Mr. Klein showed the FPA latest reel of TV commercials and pointed out that the industry production of TV film commercials is concentrated mainly in New York and that FPA members were responsible for more than 80 per cent of the production nationally — now exceeding \$80,000,000.

\* \* \*

### Jack Siegal Leaves Film Post at IBM to Head Television Firm

☆ A leading spokesman for film in business and chairman of the Association of National Audiovisual Committee, Jack I. Siegal, former manager of TV Radio News and Film Activities for International Business Machines Corporation, is the new president of Vermont-New York Television, Inc. and general manager of WVNY-TV, its planned television station in Burlington, Vermont.

For the past nine years, Jack Siegal has been responsible for all IBM corporate motion picture and closed-circuit television activity and for the company's information liaison with radio and television broadcasters. He has had exten-

(CONTINUED ON PAGE EIGHT)

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# Niles And the Sales Meeting



Handling the package from soup to show

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The Niles organization is prepared to work with you in producing only a segment of your meeting, or the entire package, including build-up, site, theme, meals, speeches, live show . . . even the organization of transportation.

This is what we did just recently for Lawn Boy. We not only produced a live show, we staged a poolside cocktail party (photo,

above left), a golf tournament, a football game, directed the speeches and wrote original music for the show, among other things.

For the Converters division of American Hospital Supply (Converters makes disposable paper products for hospitals), Niles directed the basic meeting, interspersing speeches with two hour skits (photo, above right) that also used original music . . . music written by Niles' musical director, Sid Siegel.

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(CONTINUED FROM PAGE SIX)  
 tive radio and tv. experience in  
 Los Angeles, New York and Phila-  
 delphia.

As a combat correspondent for  
 the Department of Defense during  
 the Korean War, Siegal made the  
 first broadcast for the U.S. radio  
 networks from the Inchon beach-



Jack Siegal: broadcast exec.

head during the successful UN  
 landing there; he received the  
 Bronze Star for action with the  
 1st Marine Division during the  
 crossing of the Han River.

WVNY-TV expects to begin op-  
 erations in mid-1968, operating  
 on UHF Channel 22 from its trans-  
 mitter atop Mount Mansfield, Vt.  
 It will provide residents of Ver-  
 mont, northern New York and  
 nearby Canada (including Mon-  
 treal) with programs of the ABC  
 Television network.

**Du Art Labs Net Income Up 14%  
 in First Six Months of 1967**

Du Art Film Laboratories, Inc.,  
 has announced sales of \$3,267,832  
 and net income of \$99,772 for  
 the first six months of 1967, an  
 increase of 14 per cent over the  
 same period of the previous year,  
 according to a stockholder's re-  
 port issued by Irwin Young, Du  
 Art president.

Young stated that the steady  
 growth of the company is due to  
 its continuing expansion of plant  
 facilities in both the Du Art Build-  
 ing on 55th Street, New York, and  
 in its Canadian laboratory subsi-  
 diary, Associated Screen Industries  
 of Montreal.

**F&B Ceco Industries Has Record  
 Sales and Profits in Last Quarter**

Record sales and profits for the  
 first fiscal quarter, released by  
 F&B Ceco Industries, Inc., show  
 that the nationwide suppliers of  
 professional motion picture equip-  
 ment had gross sales and rental

income of \$1,512,000 for the  
 three-month period which ended  
 August 31. This represents a 28  
 per cent increase over the same  
 period last year. Net profits of  
 \$184,000 were 53 per cent larger  
 than the same quarter in 1966.

During the past quarter the  
 company also acquired a new li-  
 cense, SOS Photo-Cine-Optics,  
 Inc., and opened a new California  
 headquarters building on Santa  
 Monica Boulevard in the heart of  
 Hollywood.

**Elected Quartin as President of  
 Kalart; Schwartz Board Chairman**

Leonard J. Quartin has been  
 elected president of the Kalart  
 Company, Inc., Plainville, Conn.,  
 succeeding Morris Schwartz, for-  
 mer of the company, who has as-  
 sumed the post of board chairman.  
 Quartin becomes the firm's op-  
 erations administration officer.

Leonard Quartin began his ca-  
 reer at Kalart 30 years ago, joining



L. J. Quartin: heads Kalart

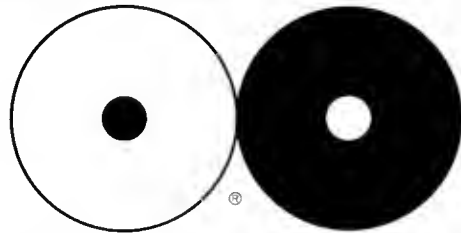
the company as an inspector at  
 majoring in mechanical engineering  
 at the Polytechnic Institute of  
 Brooklyn. He was elected a vice-  
 president of the company in 1937;  
 became executive vice-president in  
 1961. Under his guidance, Kalart  
 broadened operations to encomp-  
 ass the world market and prod-  
 ucts are sold in over 100 countries  
 abroad.

**William Susman Named Executive  
 Vice-President, MPO Videotronics**

William Susman has been elected  
 to the newly-created post of  
 executive vice-president of MPO  
 Videotronics, Inc. President Ar-  
 old Kaiser made the announce-  
 ment, noting his promotion first  
 vice-president, a post he has filled  
 since 1961.

Susman joined the New York  
 company in 1956 as production  
 coordinator, later served as studio  
 manager and then as an executive  
 producer.

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The Arriflex 16S is a unique combination of every essential professional feature. Its scope is broadened by a complete system of accessories. Film capacity from 100' internal spools to 400' external magazines.

**ARRIFLEX 16M** the right camera for the tough, long run assignments as well as hand-held grab shots. Three Quick-Change magazines, with film capacities of 200', 400' and 1200', make the Arriflex 16M capable of a broad range of assignments.

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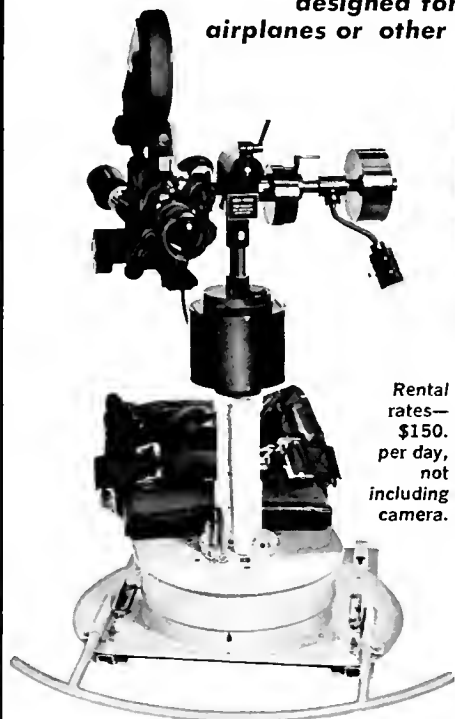
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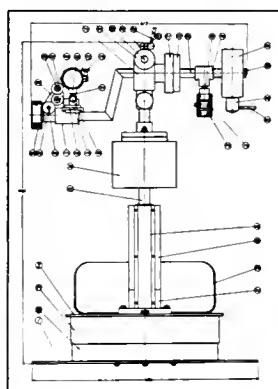
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**These Events Made News in the Mo**

☆ Top honors in the recent competition sponsored by the National Agricultural Advertising and Marketing Association been awarded to Where Better Nutrition Starts, produced year by Fred A. Niles Communications Centers, Inc. for Foods. The 10-minute color film was created to show animal nutrition gained through the use of Kraft livestock formulated with milk by-products. Ted Bokhof directed.

☆ Saul Padwo is the new director of the Scientific, Photographic and Business Equipment Division of the Business and Development Services Administration of the U.S. Department of Commerce. A former official of the Fairchild Hiller Corp., he heads the division which serves as a major liaison center between the government and the motion picture and photographic equipment industries. Mr. Padwo succeeds James L. Oliver, recently retired from this important post. He is the former corporate manager, marketing planning and control at Fairchild Hiller. He has had more than 19 years experience in the electronics, chemical and electromechanical fields.

☆ Governors of 14 states have joined the growing roster of public officials who are urging the U. S. Post Office Department issue a commemorative stamp honoring the late Walt Disney. According to Saul Jeffee, president of Movielab, Inc., who originated the idea and is carrying on the nationwide campaign. In addition, Jeffee disclosed, more than 70 members of the House of Representatives and 36 U.S. Senators have urged the Department and the Citizens Stamp Advisory Committee issue the Disney commemorative stamp.

☆ Motion picture producer, writer and noted outdoors authority Lee Wulff, of Keene, New Hampshire, has received the "Outdoorsman of the Year" award. The presentation was made on August 26 at the Eighth Annual Winchester-Western Eastern Outdoor Editors' Tournament, attended by a number of the nation's leading magazine and newspaper outdoor writers, conservationists at the Winchester Gun Club in Bethany, Conn. He received an award scroll and a Winchester Model 101 shotgun inscribed with the award on a gold plate. The Outdoorsman of the Year is selected by a national poll of more than 5,000 outdoor writers and conservationists and donated by Winchester-Western Division of Olin Mathieson Chemical Corporation. Lee Wulff's many fine hunting and fishing films broadcast through network television and group film showing expeditions in recent years, recruited countless enthusiasts into the world of outdoor recreation. In 1963 he was honored as producer of one of the top-rated television films made for the National Board of Canada.

☆ Nearly 2,000 entries were reported for the International Film and TV Festival of New York, according to Herbert Rosen, organizer and director of the event which opens October 20 at the New York Hilton Hotel. 36 per cent of the entries were television commercials, four per cent were cinema commercial, industrial films accounted for another 28 per cent and film strips for 13 per cent. Public service television programs broadcast in another 15 per cent and "filmed introductions and lead titles" for television programs made up the final four per cent of the 1967 entries. The figures are said to represent an increase of 30 per cent over last year's festival.

☆ The 10th American Film Festival, sponsored by the Educational Film Library Association, will be held May 28-June 1, 1968 at the New York Hilton. Blue Ribbon awards are given



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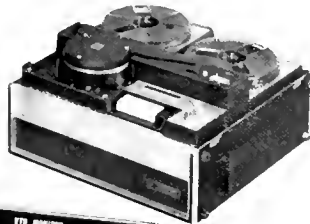


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for closer study. Recording system is helical scan featuring dual rotating heads; better than 250 line resolution. Performance is outstanding for quality, durability, and consistency because all our parts are made in our own factories to exact specifications. Concord quality lasts. So, if performance, versatility and economy are the prime requisites, let us show you how the VTR-600 can give your organization a profitable communications edge that lasts. Free brochure available; see coupon below.

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## The 19th Annual Canadian Film Award

Crawleys and Dan Gibson Share Top Honors With Film Board

THREE OF SEVEN AWARDS given private companies at the 19th Annual Canadian Film Awards, presented September 23 at the Inn on the Park in Toronto, Canada, went to films created by Crawley Films Limited, Ottawa. *Global Village*, shot on four continents for Volkswagen Canada, won a top award for Public Relations Films; *The Perpetual Harvest* was accorded first prize among Sales Promotion Films "for successful and imaginative use of sound, voice, and music"; and *The Entertainers*, produced for Seagram (film record of the 1966 Canadian Open at Vancouver) shared top honors for best Sports and Recreation Films.

### Gibson Has Sports Winner

Dan Gibson Productions Limited won the other top award in sports and recreation for their film, *Adventure — Trent Severn Style*. The second public relations film award went to Peterson Productions Limited for *Movin'*, "a light but convincing, and at times romantic, description of modern rail-roading."

Dan Gibson Productions also won top honors in Films for Television with *Land of the Loon*, cited "for the beauty of its photography and its simple, informative approach."

### "Warrendale" Film of Year

Canadian "Film of the Year" honors went to *Warrendale* and its producer, Allan King Associates. This film also won first honors for Feature Films at Toronto.

The National Film Board of Canada, with five top awards, was again the year's most-honored Canadian prize-winner. A special award to *Helicopter Canada* cited this film's "superbly appropriate and inspiring opportunity for Canadians to view their country in the Centennial Year."

The experimental film, *Angel*, was best in this special class and the Film Board was cited for its

"technical quality and poetic sense achieved in exploration of the cinematic medium."

The Film Board swept both prizes in General Information for *Helicopter Canada* and *Notes for a Film About Donna Gail*. The latter title was cited "a truly remarkable film, forward-looking in cinematic trends; to be commended for its effective integration of 'real' and 'non-real' action."

*Dimensions* brought the National Film Board its fifth and highest top prize, as the best among Films for Children.

The Canadian Broadcasting Corporation, which shared honors with Allan King Associates of *Warrendale*, also received a top award for *The Last Man in the World*, in the category of Films for Television.

Some 400 persons attended the formal dinner and awards ceremonies. There were 78 films entered by 28 producers across the country. The competition is sponsored by the Canada Foundation, the Canadian Association of Adult Education and the Canadian Film Institute. The awards presentation was arranged, as in previous years, by the Association of Motion Picture Producers and Laboratories of Canada.

\* \* \*

### Athletic Institute and Calvin to Produce 8mm Sports "Loops"

☆ The Athletic Institute, of Chicago, and Calvin Productions, Inc., Kansas City, Mo., are jointly producing a series of 8mm *Sports Techniques* loop training films. A continuing assignment expected to involve several hundred films, the films permit students to analyze step-by-step performance of championship athletes.

According to Larry Kauffman, director of marketing at Calvin, "within each sport there will be a number of specific film loops."

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**Camera Eye**

THE EDITORIAL VIEWPOINT

**Spotlight on HemisFair in San Antonio as Expo '67 Nears Final Closing on October 5**

☆ Its only a matter of days to the closing of Canada's great Expo '67 . . . but within months another exposition will be born when San Antonio, Texas opens its "limited category" world fair, HemisFair, scheduled for April 6 to October 6, 1968. The category designation, bestowed by the Bureau of International Expositions, gives official sanction to the Texas event.

HemisFair's theme, "The Confluence of Civilization in the Americas" has already attracted many overseas exhibitors, including Latin American nations who were not represented at Expo. An attendance of seven to eight million persons is expected on the 92-acre site which will house HemisFair at San Antonio.

And, looking farther ahead, we've received a handsome brochure from the sponsors of Expo 70, opening in Osaka, Japan on March 15, 1970. This is a "first category" world fair which has the central theme of "Progress and Harmony for Mankind." It will occupy a 815 acre site just six miles from Osaka.

\* \* \*

**10 Million Audience for "Amazing Arizona"**

☆ There's good word from the State of Arizona's Development Board (at Phoenix) that their film, *Amazing Arizona*, has already reached 10 million viewers in all 50 states during the past year. Produced by Canyon Films of Arizona for the Travel Promotion Department of the Board, the 27-minute color film has been distributed by Modern Talking Picture Service, Inc.

(CONTINUED ON THE FOLLOWING PAGE 73)



At White House premiere of new motion picture "We're On Our Way" as Mrs. Lyndon B. Johnson accepts presentation print of *National Youth Conference on Natural Beauty and Conservation* motion picture produced by The Jam Handy Organization. Cheryl Sheathelm, Dansville, Michigan, one of 150 youth leaders, who presented film.



# "Chris" Awards Honor Factual Pictures at the 15th Annual Columbus Film Festival

**I**NFLUENTIAL LEADERS in civic, cultural and business affairs at Columbus, Ohio, provide the factual film medium with considered judgment and true American community perspective through the annual effort of their Greater Columbus Film Council and its annual "Chris" Awards Program.

Following long months of tedious review and critical evaluation of the many hundreds of entries to this event, Columbus has bestowed its highest award, the "Chris" statuette, upon 33 motion pictures which its dedicated jurors deemed "superior" and, with their usual generosity, they have also cited over 200 other films as deserving of "Chris" certificate honors because of unusual content or creative values for their intended viewers.

The Columbus Film Council's 15th annual awards ceremonies were held on Friday evening, October 6th at the Fort Hayes Hotel. Speaker of the evening was Tom Hope, market analyst for the Eastman Kodak Company. Screenings of prize-winning films were shared by community audiences on following days. We review in some detail the 33 "Chris" statuette winners. The Editors regret that we list only 159 of the certificate awardees, citing those titles sponsored by business and industry, important health and safety films and travel films honored at Columbus this year.

Columbus does, however, merit this detailed report because this city's contribution to better understanding of the value of the factual motion picture medium is incalculable; it should prove an inspiration to other U.S. cities whose many civic groups and other potential audiences would benefit, as Columbus surely has, from this searching look at factual films.

## WINNERS OF STATUETTES

☆ Top award winners of "Chris" statuettes from business, industry and trade groups are listed first:

### "ANIMAL KINGDOM"

Sponsor: So. African Tourist Corp.  
 • Africa's game preserves are pictured in a photogenic survey of the animals in their native habitats.

### THE CLEVELAND ORCHESTRA: "ONE MAN'S TRIUMPH"

Sponsor: The Bell System (Ohio Bell Telephone Company)  
 • The story of conductor George Szell and the Cleveland Symphony Orchestra—beautifully presented. Sharing the spotlight is the famed 150-voice orchestra chorus.

### "DISCOVER AMERICA"

Sponsor: United Air Lines  
 Producer: Reid Ray Film Industries



"Space Navigation" studies techniques used in exploring outer space

• The U.S.A. from coast-to-coast as seen with spectacular helicopter sequences which take the viewer from the East Coast to the Pacific Ocean and the Hawaiian Islands. Great!

### "ELEGANCE IS AN ALMOND"

Sponsor: The California Almond Growers Exchange  
 Producer: Jason Philips Productions  
 • A bright, colorful story of the growing and marketing of almonds. Pictures and story line are outstanding; plus excellent recipes housewives will be eager to try.

### "FROM COW TO CARTON"

Sponsor: Ex-Cell-O-Corporation  
 Producer: Wilding, Inc.  
 • The story of the American dairy industry is depicted thru animation and live photography. Combining the engaging technique of stop-motion animation and colorful live



"From Cow to Carton" uses animation to tell story of dairying.

action, the film contrasts old-fashioned handling of milk with today's fast, sanitary methods.

### "IF YOU'RE READY"

Sponsored and produced by the Douglas Aircraft Company. (McDonnell-Douglas Corp.)  
 • This film encourages high school students to take advantage of all their schools provide to help prepare them for such stimulating, rewarding careers in the aerospace industry, which are portrayed.

### "IMAGINATION 10"

Sponsor: Champion Papers.  
 Producer: Morton Goldsholl Design Associates.  
 • The signs and sounds of trains: freights, passenger trains, etc. and the people who run them are depicted in an imaginative, vivid diary of railroading. Prepared in conjunction with a published monograph on the printed ephemera used by the railroads.

### "THE OWL WHO GAVE A HOOT"

Sponsor: Office of Economic Opportunity, U. S.  
 Producer: John Sutherland Productions, Inc.  
 • An animated motion picture produced for the OEO Consumer Education Program is aimed at viewers in underprivileged areas, to show



"The Owl Who Gave a Hoot" was made to help viewers in underprivileged areas to get money value.

them how to get full value for the money they spend. Also shows positive steps to be taken through the OEO Community Action Programs.

### "POISED FOR ACTION"

Sponsor: Prudential Insurance Co.  
 Producer: John J. Hennessey Motion Pictures  
 • Outstanding players of the National Football League demonstrate basic football skills as narrator Duffy Daugherty stresses physical conditioning and plenty of practice as the essentials which make players "great."

### "SPACE NAVIGATION"

Sponsor: The National Aeronautics & Space Administration  
 Producer: Graphic Films Corp.



"Wings to Great Britain" pictures Scotsman's sports prowess during tour from the sea to the highland.

• An exploration of the means by which man navigates between celestial bodies in continuous motion across great distances in space.

### "STEEL AND AMERICA"

Sponsored by the American Iron & Steel Institute  
 Producer: Walt Disney Production  
 • The late Disney's cartoon characters enliven a most definite film of the history and processes involved steel-making. Photography and editing superb; winner of a top world industrial film award.

### "SUPERCONDUCTING MAGNETS"

Sponsored and produced by the Argonne National Laboratory  
 • Many important areas of research and development require the use of large magnets which consume immense quantities of power. This film describes design problems and stabilizing techniques which make it possible to produce large, reliable coils.

### "TOMMY LOOKS AT CAREERS — CHEMISTRY"

Sponsor: B. F. Goodrich Co.  
 • Teenagers learn how chemistry is vitally involved in meeting basic needs of man: food, shelter, health, transportation. The many career opportunities in chemistry are shown in this profession which is forever moving toward discovery.

### "WINGS TO GREAT BRITAIN"

Sponsor: Pan American World Airways  
 Producer: Henry Strauss & Co., Inc.  
 • Intimate, witty portraits of people and places of Great Britain are combined with broad views of town and country—its wealth of historic.

(CONTINUED ON PAGE 71)



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## Diary of Events at Lisbon

Notes on the International Industrial Film Festival—Reported by Jane Senior

### Tuesday: 5th September

☆ The 8th International Industrial Film Festival opens. Small and large industries from 18 countries in Europe — as well as Canada, Japan and the United States of America — have brought their best industrial films to Lisbon, Portugal to view, discuss and to award honors. This year's hosts are the Association of Portuguese Industries, represented by Dr. Jorge Colaco Dias, a man who typifies the dignity, courtesy and friendship of this nation.

Lisbon must be the only capital city in Europe where, in one's luxury hotel, you can hear a cock crowing — the first reminder that Portugal is an agricultural country poised on the brink of massive industrialization. But the International Fair buildings on the banks of the River Tagus, where the Festival is held, are as modern as the seventies.

#### Films from the U.S., Japan and Spain

Films are shown in two theatres — in one, *A Touch of Diamonds* (USA), the Norton Co.'s motion picture on industrial abrasives is shown on the same program as wide-screen presentations of the electrical supply industries of Japan and Spain (*Hida*, a beautiful film on the life and industry of a remote mountain region — and *El Salto del Torrejon*, about the building of massive dams). *Taler Taler* was a German film on basic economics, *Inmarssuag*, *the Great Sea*, a Danish film on Greenland, which opens your eyes to this little-known land.

Then there were Portuguese films about the new industries: automobile assembly, steel and paper-making (*Alta Velocidade*, *O Fogo e o Aco* and *Arvore-Papel*). From Britain there was a film to help small businessmen borrow money from the bank (*Parnassus Needy*). We also viewed a Norwegian newspaper film (*So That We Can Know*), a Swiss hydroelectric plant (*Fahrt Frei*) and learned about social problems in Italy (*Un Decimo di Terra*).

#### World Interest in Accident Prevention

In the other cinema I saw films on accident prevention: *Everything to Lose* (Caterpillar), *Tidy Why* and *On the Safe Side* (Britain), *Pas de Risque* — a brilliant French film on manual lifting techniques and *You and Office Safety*, Xerox's highly effective film that teaches through humor. The prize-winning films in this category were the Portuguese *Cronica do Esforco Perdido*, *Symphonie in G-dur*, from Germany (summaries attached).

\* \* \*

### Wednesday: 6th September

The opening film — *Once Upon a Time* (France) could be a bedtime story — but this began the day with such a good start that it produced a whole crop of prize-winners. With English sub-titles, this is a great film made by George Roze to "sell" French Railways with such subtlety and effect that not even the most sensitive European could object. In fact the film gained the major award in its category,



Holding Britain's "Grand Prix" award are (left) Miles Pitts-Tucker (Courtalds) and Peter Colham of England's Central Office of Information.

as well as the City of Lisbon's special award for "showmanship".

(The Festival rules, laid down by the Confederation of European Industrial Federations, forbid "all publicity films touting some product". Many sponsors and producers find this difficult to understand — but this year a number of fine films, including the Italian "1000 Test" sponsored by Fiat — and some U.S. entries — were rejected by the International juries on the grounds of their "sales intentions".

Winners from today's viewing sessions were Shell's *The River Must Live* (reviewed in BUSINESS SCREEN #7, 1966), *Men and Steel* — *Rulers of the Elements*, made for Canada's steel pavilion at Expo 67 by the Rank Shell Films Group (there were three "Expo" films at this year's Festival). Awards also to *L'acier* (France), *Indus Waters* produced for the World Bank by Film Producers Guild of London to record a great international project, and *Resonanz*, a fine German film on marketing.

#### Award Winners from Germany and the U.S.

The Germans showed two other films which later gained them awards, *Kleben*, on adhesives, and *Stahlfahrt*, showing how safety factors can be built into cars by using good materials. Later we saw the USA's only award winner, International Minerals and Chemical Corporation's imaginative *The Growing Edge*. Another U.S. film which earned applause from the Festival audience was *Kids and Cookies* whose charming and unusual commentary was the cause of much discussion when the screenings were over for the day.

During the day, six of the 12 Portuguese films were shown and made a big impression: *Papal* (paper-making), *E Era o Mar* (tourism), *A Metalisica do Chocolate* (confectionary), *Scooter Sinfonia* (automotive), *A Embalagem de Vido* (the glassmakers craft) and the award-winning *Arte e Oficio de Ourives* (the beautiful work of the goldsmiths and silversmiths of Portugal).

When we arrived yesterday, most of us knew little about Portuguese industry except that it exports port wine, cork and sardines. Today, through these interesting, highly-professional films, executives and journalists of the Festival not only learned a good deal about Portugal's industrial strength, but they have developed respect for Portugal's sponsors and filmmakers in their use of their medium.

Apart from a few 16mm projectors (CONTINUED ON THE FOLLOWING PAGE 2)



# Association Films Audiences



FALL, 1967

## 'Wide, Wide World of Sponsored Films' Association Films' Theme for '67-'68

### 'The War Years,' Anthology Of Our Times

"The War Years," an anthology of more than 65 films commemorating the 25th anniversary of America's participation in World War II (from Pearl Harbor to the signing of the peace treaty with Japan), has been prepared by Association Films for 16mm distribution.

The half-hour and hour-long films, selected from the award-winning CBS-News series, "The Twentieth Century," are comprised of wartime documentary footage, special interviews with military leaders, correspondents and personalities of the period, and contemporary footage of battle sites, and former theaters of war.

Walter Cronkite, who narrates the films, has this to say about the Association Films-CBS project: "For those of us who lived through those years this series has special meaning. Thanks to the related journalistic

*(Continued on page three)*



*'Child of Darkness — Child of Light'  
Foster Parents' Award Winner*

### Sponsored Films And 'Urbanization'

Urbanization and the problems this 20th century phenomenon have brought about are discussed in several new sponsored films in heavy demand from organizations, schools, and television stations. These headlines include:

"The Unending Renaissance." A lyrical portrayal of Philadelphia's architectural history and massive new urban renewal program. The film points up how rapid urbanization

*(Continued on page three)*

## AF's New 'Compact/360'

With installation of the new System/360 Model 20 IBM computer in its Reports Center (Ridgefield, N.J.), Association Films is now issuing monthly film distribution reports in a new format.

Called *Compact/360*, the reports have been completely redesigned to provide the fullest possible information in a format that is concise, succinct and easily interpreted.

The *Compact/360* reports are in a convenient new size, measuring 8 $\frac{3}{4}$  by 11 $\frac{3}{4}$  inches, for easier filing and reference. In addition to information formerly provided, the new Television Distribution report now gives the dollar value of each telecast, based on rate card information furnished by station and industry sources.

The reports give the following data for

*(Continued on page four)*

"The wide, wide world of sponsored films!" These few words sum up the scope, breadth and depth of our medium. As the curtain goes up on the '67-'68 sponsored film season there are many exciting, challenging and provocative new films waiting to be seen.

On community screens, in classrooms and auditoriums, and in millions of TV households audiences will watch such films as these unreel:

"Birth of a Helicopter" (Sikorsky Aircraft). How the military 'copter has revolutionized modern warfare and its baptism under fire with the Marines in Vietnam.

"Child of Darkness, Child of Light" (Foster Parents Plan). Winner, "Blue Ribbon" Award, American Film Festival, this tender troubling film shows the work of Plan in helping children of the South American "Barrios." A Wilding Production.

"Economic Education: A Part of the Main" (Joint Council on Economic Education and The Sears-Roebuck Foundation). Disturbing evidence that young people are sorely lacking in a solid grounding in economic education and what can be done to correct this situation. A Centron Production.

"Florence: Days of Destruction" (Committee to Rescue Italian Art). Directed by Franco Zeffirelli ("The Taming of the Shrew") and featuring Richard Burton. This film tells of the harrowing destruction of art treasures and archives when the floods came to Florence, Italy.

"Gemini: An End and a Beginning" (Gulf Oil Corp.). Produced by NBC and featuring newscaster Frank McGee. This documentary summarizes the Gemini space program and looks upward to the eventual moon landings.

"Home Sweet Healthier Home" (Lysol Home Health Information Bureau). A merry merger of fact and fancy that chronicles man's efforts to make his home sweeter, cleaner and healthier, and how he has suc-

*(Continued on page four)*

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## CATV—Audience Stretcher

CATV (community antenna television) systems now make it possible for persons living in mountainous, geographically-remote, and other poor-reception areas to see television programs they might otherwise be denied. Through CATV, programs are "picked-up" from regular TV stations by powerful antennas (usually located atop high mountains or towers), amplified and sent by cable directly into homes in the area served. Viewers pay an installation fee and monthly cable charge for the service.

According to "TV Communications," an industry trade magazine, there are approximately 2,100 CATV systems in the country. Essentially a method of "rebroadcasting" existing programs, CATV operators are now developing their own local programs. Over 53 per cent currently operate one or more locally-originated channels.

And, as with conventional TV programmers, they are looking to sponsored films to help fill those broadcast hours. Programming of sponsored films will increase dramatically because new CATV equipment on the market makes it possible for cable broadcasters to provide their subscribers with as many as 20 channels through one cable hook up.

For several years we have served CATV systems with sponsored films. Recently there has been a marked increase in the amount of CATV usage, attributable no doubt to the number of systems that now augment their off-the-air broadcasts with local originations.

For our sponsors this means additional audiences in areas heretofore unattainable through television.



WLAR-TV, Athens (Tenn.) TV Cable Company, programs six hours of free films each day. A complete, compact studio, it has two cameras, one 16mm projector, a truck for videotaping and live telecasts, two videotape recorders, monitors and other sophisticated equipment. The studio's available free to the local and county school systems who are hooked up to WLAR-TV with no line charges.

# VOICE OVER

## The Sponsored Screen Scene

Steve McQueen may have top billing in the new adventure epic "The Sand Pebbles," but the unsung star is a gutsy gonboat called the San Pablo. It is an almost-perfect reproduction of the perky craft that used to ply the Yangtze River in China during our "gunboat diplomacy" period. Difference is below decks where a powerful Cummins Engine (out of camera range) does the work that steam once did. A fine action-filled nine-minute short tells "The Secret of the San Pablo," now in TV release courtesy of Cummins. It's narrated by Richard Crenna . . .

Speaking of stars, you'll find them aplenty from the ranks of professional football and baseball in American Airlines' new quarter-hour "Splendor in the Rough." It's a razzle-dazzle recap of the recent Astrojet Golf Classic with a hard-driving rock and roll score and telephotos of Willy Mays, Bart Starr, Sandy Koufax and a score of others blazin' 'em down the fairway . . .

If you want to get as close to a cruise as possible, catch Italian Line's pleasure-packed ocean voyage called (appropriately enough) "The Crossing." It's 28 minutes of gourmet dining in the grand style, topped off with a gay round of such shipboard pleasures as dancing, deck tennis and sun-worshipping at poolside. It's set aboard the sleek super-liner "Raffaello." . . . There's more than meets the eye in a slick six-minutes called "A Study in Form," showing how steel provides the strength and shapes that form Expo 67's architectural triumphs. Filmed by Dick Durrance, also one of the world's foremost skiers, and edited by Jean Oser, it richly deserves its many Oscar-lades . . .

"The Front Page," the hectic Hecht-MacArthur classic newspaper yarn has spawned much hokum and plenty of hokey movies about journalism. At last there is a film that pays tribute to the profession by showing, without praise or preaching, what it's like to cover a story. "Did You Hear What I Said?," sponsored by The Newspaper Fund (a foundation of The Wall Street Journal), follows fledgling reporter Frank Ritter on his first big assignment for The Nashville Tennessean. More than 30 hours of film was exposed to get the 33 minutes running time on the screen. The result is an honest, true film, well deserving of the coveted CINE "Golden Eagle" Award it received as one of the outstanding films of the year . . .

Manos Hadjidakis, composer of "Never on Sunday," also wrote the film-scores for "The Mainland of Greece" and "The Islands of Greece," two cinematic odysseys from Olympic Airways that could send the most travelled traveler to his nearest agent. Each is an Ode to a Grecian Yearn we all have . . . Sears' "High in the Himalayas" continues its climb up the TV heights, now having reached 29 million viewers via 463 telecasts. Sir Edmund Hillary narrates this film record of his memorable ascent of Mount Taweeche in Tibet on an errand of goodwill: to bring to Sherpa and other natives the wherewithall to build schools and install running water . . .

Nothing racks up audiences faster than a good racing film. In May of this year, Firestone's "Showdown '67," played to almost seven million tele-viewers during its national pre-release with all prints working . . . STP's "International 500" (the '66 Indy) put 11 million in the driver's seat at some 250 telecasts . . .

Star stuff: Robert Hooks, featured in Preminger's hominy homily "Hurry Sundown," can be seen in the National Urban League's "The Road Ahead," a fine documentary-of-our-times. Hooks is also in the new TV series "N.Y.P.D.," about New York City's finest . . . Mia Farrow's popularity is higher than ever in Seventeen magazine's tribute to teens, "The Age of Curiosity." It's been shown 15,510 times in schools and organizations and has been on TV 195 times. Mrs. Sinatra has been seen by more than seven million teenagers and adults so far . . . Judy Collins, popular pop-rock-folk singer, has helped zoom Institute of Life Insurance's slice-of-life documentary "Time . . . and a Place to Grow" to a fancy four million audience so far. Judy's theme from the film available free on LP. We have a few copies if you would like one . . .

sensitive European could object. In fact the film gained the major award in its category, (CONTINUED ON THE FOLLOWING PAGE 2)



*It's Wonderful Being A Girl*

## Survey Shows Feminine Hygiene Is Widely Taught

Feminine hygiene is taught at least once between grades 4 and 12, according to 80 per cent of the high school principals responding to a survey conducted by Personal Products Company. Seventy-eight per cent reported that motion pictures are used as teaching aids in feminine hygiene units.

These findings provide new evidence of the very large audience potential for sponsored films about growing up. Personal Products Company is reaching this audience through a comprehensive program of free teaching materials on feminine hygiene, which includes a new film "It's Wonderful Being a Girl." Since its release in January, through Association Films, it has been viewed by more than half-a-million students, teachers and parents.

The film, by Audio Productions, examines the emotional and biological aspects of growing up through a story line that involves situations, fashions and styles of conversation that are meaningful to today's teens.

Interestingly, the Personal Products survey confirms an earlier study by Association Films that showed that films on family relations, marriage counseling and sex education are needed the most by home economics teachers.

## 'The War Years' Series

*(Continued from page one)*

forms of motion pictures and television, we can re-live the high moments of those years. It is my hope that 'The War Years' will be widely seen and studied, especially during the next years which mark the 25th anniversary of World War II.

Many of the films in the project have won awards for excellence in festivals throughout the world. Included are: "From Kaiser to Fuehrer" (the rise and fall of Germany's Weimer Republic); "FDR: Third Term to Pearl Harbor" (the last months of isolation and neutrality in the U.S.); "D-Day" (a two-part documentary on allied strategy and landings).

Also "The Battle of the Bulge" (Germany's last ditch attempt to roll back the allied offensive); "Siege of Leningrad"

# 'Rain, Rain, Go Away!'

"Rain" the term sometimes used to describe the scratches that appear on motion picture prints can be removed through Perma-New treatment.

Association Films, a Perma franchise holder, is able to provide this chemical treatment — it makes up to 90 per cent of all scratches non-visible during projection — from four of its distribution centers.

So far, many thousands of our sponsored and rental prints have been treated and given this new lease on life. The rejuvenation includes thorough cleaning of prints prior to the Perma treatment. Prints emerge

fresh, new-like and more flexible and resilient.

The cost is nominal (compared to the price for replacement prints) at \$8.50 per thousand feet (about 25 minutes running time). As a special offer, we will Perma-New any badly-scratched print free. Just send it in with a covering letter.

New prints should be treated with Perma-film before going into distribution. This companion process toughens the emulsion and protects prints against scratching, curling and brittleness. Good insurance, too, for a longer print life.

## AF's Catalog Biggest Yet

Association Films' new 88-page catalog of more than 1,000 free-loan educational and special purpose films is the largest in the company's history. It reflects the strong growth of the company in the past 12 months, especially Association Instructional Materials. Association's sales and rental division.

A major factor in AIM's burgeoning position in the field of education has been the acquisition from CBS-News of the non-theatrical rights to the award-winning television series, "The Twentieth Century." For years offered on a free-loan basis the films — more than 200 of them — are now being rented to schools and organizations.

Approximately 150 "Twentieth Century" subjects are also available through AIM for sale. The catalog is newly designed throughout, from front cover to rear logo.

## Sponsored Films And 'Urbanization'

*(Continued from page one)*

zation blighted much of the city's charm and changed its "Quaker orderliness" into squalor. Community-minded citizens and businesses, such as the Insurance Company of North America (the sponsor of the film), are redeveloping the city.

"It's Your Decision — Clean Water." The League of Women Voters and the Soap and Detergent Association joined forces with this film to make a strong case for installation of secondary sewage treatment facilities as a partial solution to the pollution of our water resources. To date more than seven million persons have seen the film on TV and at group showings.

"New Air for New York." Dramatic proof that something can be done about air pollution in our cities. In this instance Consolidated Edison, New York City's electric utilities company, tells how it is improving the air New Yorkers breathe even as it increases the power output necessary to keep the city humming.

"The New River." Kimberly-Clark Corporation tells how it is meeting its obligation to keep streams and other water sources free of dangerous pollution caused by industrial waste through cooperation with local authorities in seven sections of the country.

"Design for a City." The story of what the Philadelphia Redevelopment Authority is doing in this historic old city to restore and preserve landmarks, rebuild the downtown area, relieve traffic congestion and make it a better place in which to live. Reynolds Metals Company is the sponsor.

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# 'Wide, Wide World of Sponsored Films'

(Continued from page one)

ceeded, thanks to today's disinfectant sprays. Wilbur Streech Productions.

"In a Diamond's Glow" (De Beers Consolidated Mines Ltd.). The 20 million-to-one gamble that is the name of the diamond mining game, showing how the precious stones are mined, processed and cut and become a lasting symbol of remembrance. Henry Strauss Productions.

"Kids and Cookies" (National Biscuit Company). Winner "Blue Ribbon" Award, American Film Festival, CINE "Golden Eagle" Award, this refreshing film uses the voices of children instead of narration to tell of a trip through a cookie factory. Audio Productions.

"The Man from A.U.N.T.I.E." (Insurance Information Institute). An animated science-fiction spoof about a visitor from Venus who learns a lot about insurance in 13½ entertaining minutes. John Sutherland Productions.

"The Managerial Revolution" (National Industrial Conference Board). This award-winner, narrated by Hal Holbrook, tells of the factors and forces that have shaped our times, with emphasis on the 20th century industrial revolution. Henry Strauss Productions.

"Monument to the Dream" (American Iron and Steel Institute). The film story of one of the most staggering feats of engineering: construction of the St. Louis

Gateway Arch, designed by Architect Eero Saarinen to honor the pioneers who pushed west. Charles Guggenheim Productions.

"Open Outery" (The New York Coffee and Sugar Exchange). A candid close-up of the world's only coffee and sugar marketplace where floor traders in "open outery" trade and sell. John Peckham Productions.

"The Pursuit of Cleanliness" (The Soap and Detergent Association). A witty chronicle of the evolution of soaps and detergents from ancient Rome to outer space. A Wilding Production.

"Saddle Up" (Merck and Company). The enjoyment of owning and caring for a horse with helpful hints on grooming, riding and competing in equestrian events. Produced by Creative Visual Media.

"Search at Schering" (Schering Corporation). The complicated, time-consuming and costly steps in the long road toward medical discovery, in this case, the development of Garamycin, a broad-spectrum antibiotic. Aegis Productions.

"Showdown '67" (Firestone Tire & Rubber Company). An action-packed anthology of auto racing at such tracks as Riverside, Daytona, Sebring and Atlanta during the 1967 season. Triangle Productions.

"Simply Beautiful" (Avon Products, Inc.). Aptly titled, this stunning Technicolor film is a primer on loveliness that showcases — high fashion style — many Avon products. John Peckham Productions.

"The Social Values of Marketing" (General Foods Corporation). C. W. Cook, chairman of General Foods Corporation, poses the question: "Do we have the power to change the course of economic history? A provocative and probing discussion of our productive system.

"Thirty Days in May" (Firestone Tire & Rubber Company). The '67 "Indy 500" and the new sound — whoosh — that was heard round the world when Parnelli Jones' turbine car set 18 new track records and came within three laps of winning the race itself. Racefilm Productions.

"TWA's USA" (Trans World Airlines). Starstream jet journey that takes audience from the towers of Manhattan to the towering white-peaked Tetons and manages to pack into 28 minutes more of America than the most inveterate traveler has probably seen. A Carl Dudley Production.

"Voyage to Akimera" (Institute of Life Insurance). Intrepid 18th century adventurer, Robinson Crusoe, is shipwrecked happens upon a mythical land called Akimera and learns from a native some important facts about our economic system. Visualscope Production.

"The Wonder of Water" (America Waterways Operators, Inc.). The man benefits gained from the utilization, improvement and maintenance of our 25,000 miles of waterways and what it all means to each citizen. A Jam Handy Production.

## UNICEF Films Play Big on TV

To date, more than 120 million persons have viewed UNICEF films on their home TV screens. This audience figure is amazing when it is remembered that peak demand for the films occurs during October, United Nations month.

The most-televized film in the UNICEF group is "Three of Our Children," a three-part 28-minute film narrated by James Mason. It has been on television 394 times and has been seen by almost 18 million persons.

The most widely seen subject is Danny Kaye's Paramount classic "Assignment: Children." More than 20 million have viewed it at some 374 telecasts.

Pablo Casals, world renowned cellist, is heard with the Budapest String Quartet in "Children of the Sun," one of the most unusual and widely-acclaimed UNICEF subjects.

## 'Compact/360'

(Continued from page one)

each confirmed telecast: market area, station call letters, affiliation, (network, independent, ETV, CATV or closed circuit) type of telecast (color or black and white), date, day of week and time of telecast, time class, number of TV households in market area, and the estimated audience. Totals are given for the period (calendar month), year to date, and cumulative since distribution started.

The 16mm (non-theatrical) Report provides, in addition to the monthly summary or recap of activity by states: name of organization, location, course of study in which film was used, evaluation (or film-users "rating" of film), date of showing, number of showings, total audience, and a breakdown of audience by number of men, women, boys and girls in attendance.

Association Films has installed the System/360 computer to provide the most complete information possible about a sponsor's distribution program in much less

## Safety Briefs

Liberty Mutual Insurance Company's "The Six Deadly Skids" is a 27½-minute skid survival course showing what causes skids and how they can be controlled. Internationally-famous driver Denise McCluggage demonstrates how to drive to survive . . . In "No Accident," a 23-minute film, The Ford Motor Company uses Bob Considine to tell what the company is doing in safety research. Impressive scenes show impact tests, car-to-car collisions, and cars rolling over, proof positive that Ford's first concern is your safety.

time than was formerly possible. Monthly distribution reports are now processed in about one-fourth the time.

Like the Compact/360 report itself, the Model 20 computer is compact, due in part to microelectronic circuits in the system. It is capable of reading 1,000 cards a minute. In addition to the monthly distribution reports, Association Films has converted its entire mailing list to the System/360 technology. Names are stored and "read out" on zip coded labels in a fraction of the time formerly required for addressing. The company's Fall mailings were addressed by IBM 360.

sensitive European could object, in fact the film gained the major award in its category,

apart from a few 16mm projects. (CONTINUED ON THE FOLLOWING PAGE 2)

**LSBON DIARY: A FESTIVAL REPORT**

CONTINUED FROM THE PRECEDING PAGE 20)  
 tools and mobile units operated by the Government and such organizations as Shell Oil. There is no distribution of industrial films in Portugal except in the movie theatres. Consequently, sponsored films must be restricted to one reel in length and the product references must be guarded to the point of non-existence — this is a real challenge to the film makers and they have responded with films which all influence audiences throughout the world. Two other films which will be remembered long after today, are Sweden's *A Place to Live* which deals with the problems of town planning and Henry Strauss' *Small Miracle*, made for IBM to explain the part played by technology in our lives today.

**Thursday: 7th September**

It is strange how subjects seem to fuse together at film festivals — this year it seems to be pipelines and hydroelectric projects; though an analysis of the entries shows that 17 of the films deal with social subjects, people and places — but this morning it is 'food and drink' that draws audience attention. *Holland Terra Fertilis* was made for the Dutch Ministry of Agriculture by Carillon Films N.V. and was planned for theatrical release as a vehicle to exploit Dutch dairy produce, bulbs, flowers, livestock, in fact as a "land of milk and honey", no commentary, and good basic visual humor gained it a

theatrical distribution contract (it was shown in Portuguese cinemas earlier this year) and a well-deserved premier award at the Festival. *Something Nice to Eat* was a British prize-winner about French cooking (with gas). *Cigarr, Cigarill* (Sweden) and *Revolutions for All* (Britain) are about the small cigar vogue which is sweeping Europe. Denmark's Carlsberg Beer is featured in *A Good Glass of Beer*. Natural gas is another subject both in the news and on film in Europe today — Britain, Germany, Holland and France all had films about its discovery and uses.

"Phillips—on Industry" an Impressive Film shown today — typical of a number designed to inform the employees of large corporations about their company. It was *Phillips — On Industry* showing the Dutch electrical manufacturing complex.

Other international companies which presented their operations on the screen this week were Siemens (Germany), Hawker Siddeley (Britain) and Canadian, Swiss, Finnish and Dutch companies (seven films in all), but the most modern plant on the screen was Bethlehem Steel's — Burns Harbour plant, aptly named in the film titled *The World's Most Modern Plate Mill* — and in this subject we saw automation at its most advanced.

In the technical category *Cryogenie*, a French award-winner, covers the part played by low-temperature physics in biology, industry and space research. On the educational category, there were two films on automobiles.



Interlude at Lisbon (l to r): Georges Roze, of Paris; our correspondent, Jane Senior; and Sven Hallonsten, The Swedish Council for Personnel Administration, a member of executive group.

Shell Petroleum's *How the Motor Car Engine Works — Part 1 The Engine and Sicherheit* from Daimler-Benz in Germany.

This afternoon's program included a workshop session to discuss the function of industrial films "in creating understanding of industry in its technical, economical and social aspects, and at the international level." Chairman Rene Arnaud, Secretary-General of the Confederation of European Industrial Federations, opened this session by calling for thoughts and ideas on this subject.

Jose Gil (Ulysses Films) of Portugal stated that the object of many industrial films is to promote a product or service — in Portugal (CONTINUED ON THE FOLLOWING PAGE 28)

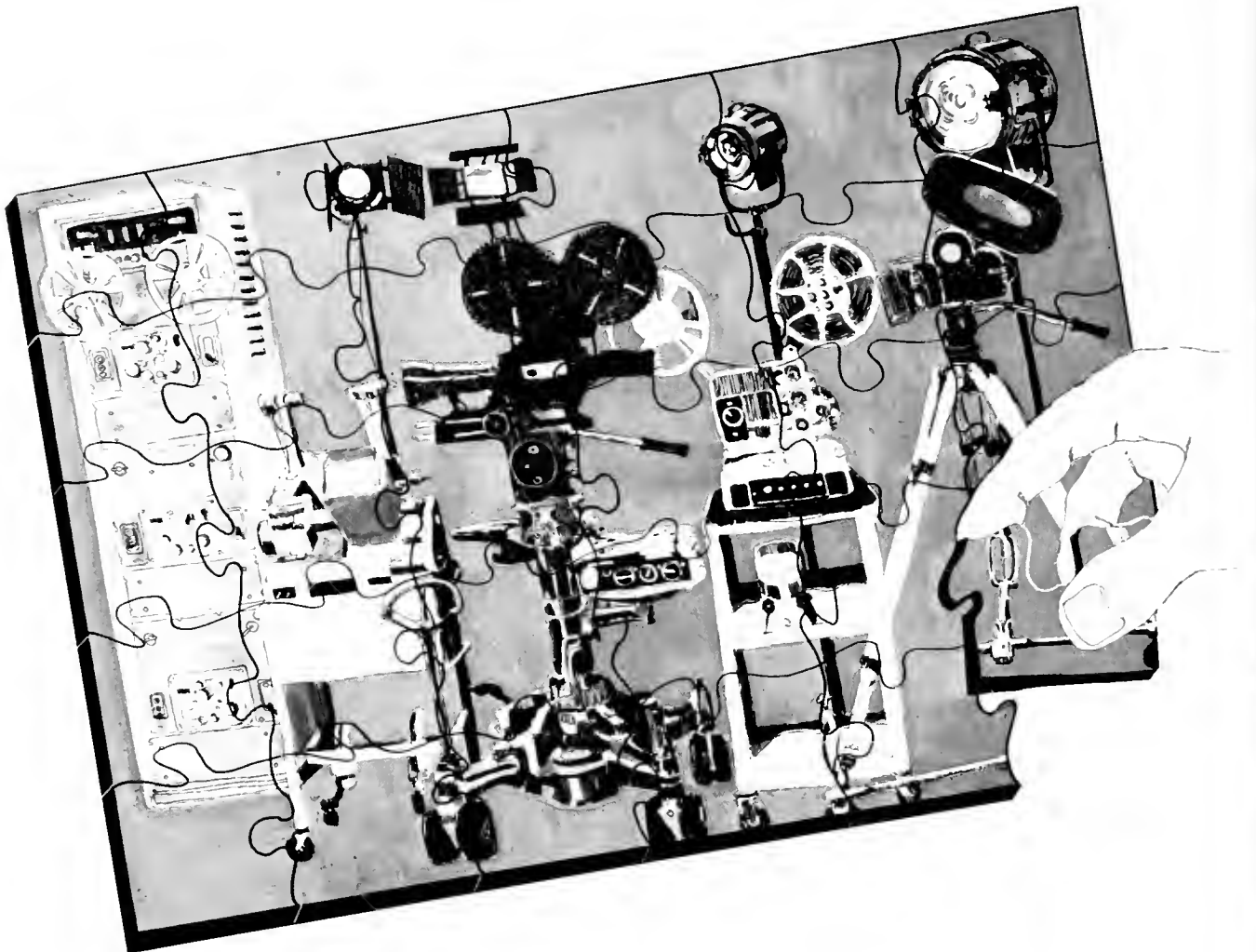
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**LISBON DIARY: A FESTIVAL REPORT**

(CONTINUED FROM THE PRECEDING PAGE 25)

such films are not accepted in schools — nor are they handled by theatrical film distributors — how then could they be shown in Portugal and other countries?

• Peter Rigg (European Editor of *BUSINESS SCREEN*) suggested that a survey of the distribution outlets in the various countries be carried out. There were too wide variations for a full understanding of one another's problems, at present.

• George Roze (Les Analyses Cinematographiques) speaking for France, explained that producers often made two versions of film, one for the cinemas and one for the sponsor's distribution. Since the Festivals began in 1960 all the French prize-winners in Categories A, B and C had been released in French movie theatres.

• Hugo Ritter of Germany stated that 10% of German sponsored films achieved camera release — it was sometimes difficult to persuade German sponsors that distribution was a cost factor, in planning a film, not a source of revenue.

• Eric Morden (Sound Services, London) referred to the work being carried out studying non-theatrical distribution in Britain.

Rene Arnaud stated that he would be happy to receive reports of the distribution activity



Between screenings (l to r): Myles Pitts-Tucker, vice-chairman, British Industrial & Scientific Film Association; Dr. Jorge Dias, Secretary-General, Portuguese Industrial Association; and Robiinson P. Rigg, European Editor of *Business Screen*, who was active at Lisbon.

in the various countries and to circularize them to members of CEIF.

The discussion also touched on the exclusion of non-European entries and the ban on sales films — but without any decisions or votes.

\* \* \*

**Friday: 8th September**

☆ Category C entries are associated with films which entertain general audiences opened with *My Garden Japan* (International Minerals),

a stunning film which will delight audier wherever they are. (I wanted to take it ho for our Next Women's Club meeting!)

Later we saw United Airlines' *Disco America*, judged to be one of the most p suasive travel films ever made — but the co petition was stiff and the awards in this ca gory went to *Holland Terra Fertilis* and three British films *The Engineers* (aero dustry), *Something Nice to Eat* (French co ing), and *Trawler Captain*, an impress documentary on the life of deep sea trawl ing in the North Atlantic which is currently pl ing in British cinemas.

In the afternoon we saw industrial train films — *Get Organised* and *Hector Checker*, the British award-winners, follow by *It's Not My Table* and *Planning the Da Work* — two outstanding Swedish films, French *Unite de Gestion 908* on the use o computer, as a background to retail market campaigns and stock renewal. Another co puter film was the Italian Olivetti subject *Il Controllo Numerico* which gained an awa This is one of the clearest explanations numerical control in industry that I have ev seen.

*Atomic Power Today* and *The Design* two U.S. films received less credit than th due by being shown in 16mm. (Only 36 fil out of 130 were shown on 16mm. This ye (CONTINUED ON THE FOLLOWING PAGE 3

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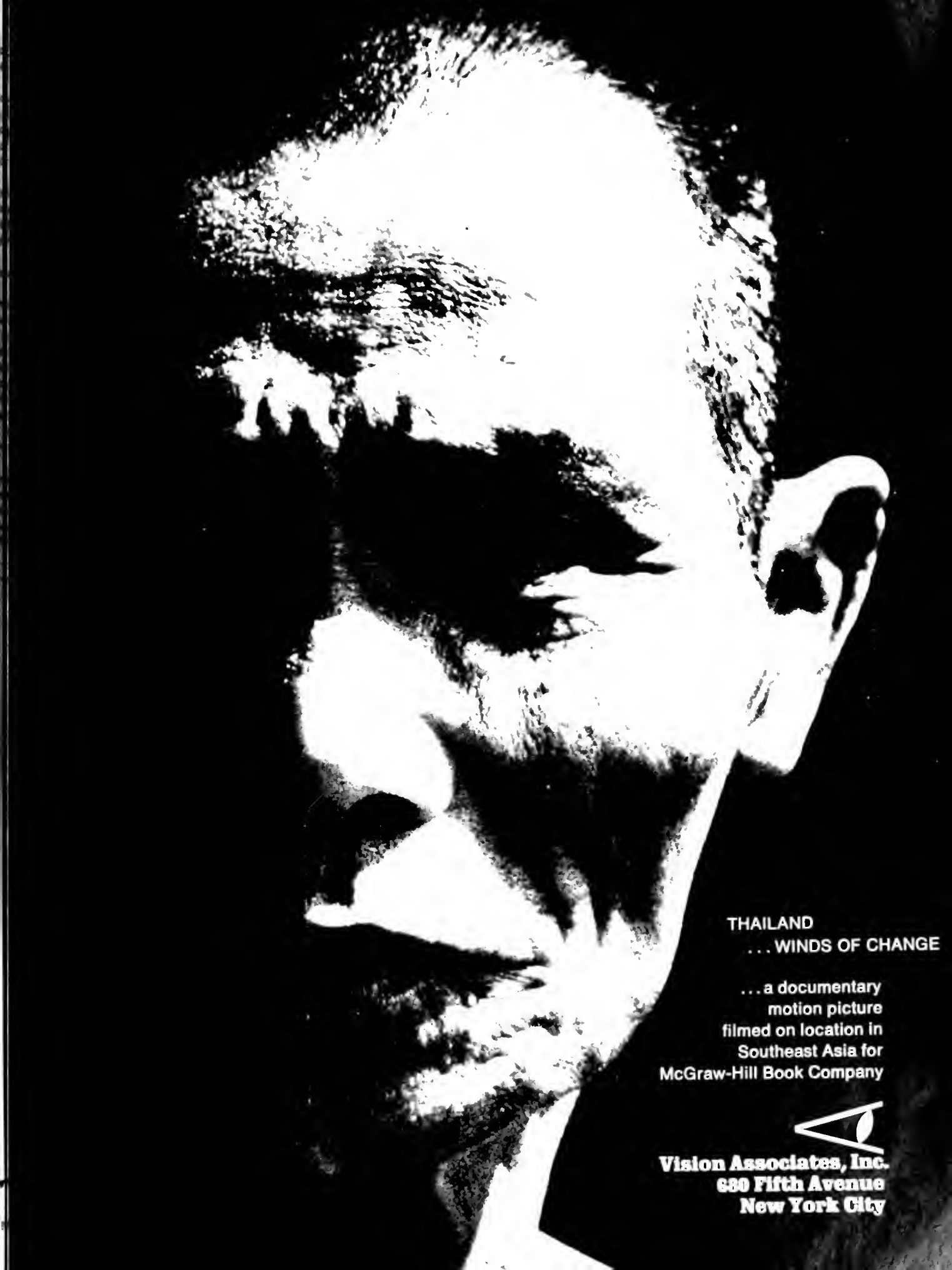


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## LISBON DIARY: A FESTIVAL REPORT

(CONTINUED FROM THE PRECEDING PAGE 28)

there were at least 10 films in some form of widescreen, the biggest number yet — they were from Japan, Germany, France, and the USA.

The four U.S. films entered in the "general audience" categories *Imagination 10*, *The Growing Edge*, *Discover America* and *My Garden Japan* — all gained applause and the critics expressed pleasure at the "rising standard of U.S. production".

\* \* \*

### Sunday: 10th September

Prize-giving is the order of the day — Britain wins the Grand Prix — for the third time in four years — with seven award-winning films out of an entry of 15 films. Second was France with four award-winners, and third — Germany — with five winners. (the discrepancy is due to the marking system for 1st, 2nd and 3rd prize-winners).

This was one of the most enjoyable Festivals yet organised and I would give a BUSINESS SCREEN award to the most efficient and helpful press office we have worked with at International Industrial Film Festival — photographs, handouts and assistance were freely given.

Many delegates voiced grave misgivings about the structure of the Festivals as they are today — whom do they really benefit? Do they provide the opportunity for in-depth study of the sponsored film medium? Was the CEIF decision to exclude all but three of the non-European countries wise? Are there too many films?

How can a jury member answer the two obligatory questions for judging a film —

1. Has the film achieved its objective?
2. Does the film succeed in reaching the public for whom it is intended?

The International Industrial Film Festivals must benefit *Industry* — in many countries — in all free societies — if they are to be truly international and therefore worthy of world support.

Next year, the 9th International Industrial Film Festival will be held in Vienna, Austria. Decisions must be taken by then.

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## Meet the Men Who Make Pictures



Carl V. Ragsdale (left) and Jackie Cooper admire their Navy officers' caps, newly-won "scrambled eggs."

### Naval Reserve Promotes Ragsdale and Cooper to Commander's Rank

Two widely-known film producers have been promoted to the rank of Commander in the U. S. Naval Reserve. Carl V. Ragsdale, president of Sun Dial Films, Inc., and Jackie Cooper, vice-president in charge of production at Screen Gems received word of their new posts last month.

Ragsdale is a member of the Naval Reserve Public Affairs Co. 3-1 in New York City and serves his active duty in the Office of Information of the Navy Department. His company's film, *A Year Toward Tomorrow*, won the 1966 Academy Award for the nation's best documentary short subject. •

### Chicago's Cal Dunn Studios is 20 Years Old—With Young Ideas

☆ Film producer Cal Dunn celebrated his 20th anniversary on Friday, October 6th with a studio party at 141 West Ohio Street in Chicago. The theme of that happy event symbolizes this artist-film maker's outlook: "20 years old — with young ideas."

By origin and training, Dunn is an artist. His paintings, mostly water-colors, have won over 40 cash prizes and other awards, dating back to the honorable mention received in poster competition while he was a school-boy in Cincinnati in 1938. His cartoons were soon appearing in such national magazines as *Esquire*, *New Yorker*, *Life*, *The Post* and others.

### Army Recognized His Talent

But he found himself in the motion picture business when his art talent was put to work directing animated (cartoon) training films for the Army Air Force during World War II and he never got over it. Instead of returning to his home in Ohio, Cal came to Chicago after the war and joined Sarra Studios as an art director. Shortly thereafter he struck out on



Cal Dunn directs California governor Ronald Reagan in recent film.

his own, opening a small studio with just two employees.

The success of that early effort brought merited growth and the move to present studio facilities, which these pages have heralded as providing "a new concept in film workability." Sound stages, editing rooms, a working kitchen for food preparation sequences and a workshop for set construction are all there on his West Ohio floor.

### Complete "In House" Facility

Cal Dunn's animation department houses an expensive but versatile Oxberry stand — and is one of the few between New York and Hollywood in which everything is

created and filmed on the premises.

A few years ago, Dunn and a group of Chicago backers turned to feature film work, producing *The Desert Raven*, an admittedly low-budget "epic" filmed on California's Mojave Desert. The picture's good reception has encouraged him and his partners to look at new scripts, which they're now reading.

### Cal's a Sports Car "Buff"

A prolific painter, Cal spends enough of his work at a cocktail party in his home to enable him and his wife, Eleanor, to travel in Europe this past Spring. He's also a sports car enthusiast, owns a Ferrari, several Fords and a motorcycle. But he looks back over those two decades with justifiable pride in the 35 awards received by his films from various industry and festival juries.

And, most frequently, he recalls a recent film for Vanderbilt University which helped that school raise 30 million dollars in one year's campaign.

\* \* \*

### Guide to Production Services

☆ The Annual Buyer's Guide to Film/Tape Production Services will be featured in these pages next month. *Most complete in field!*

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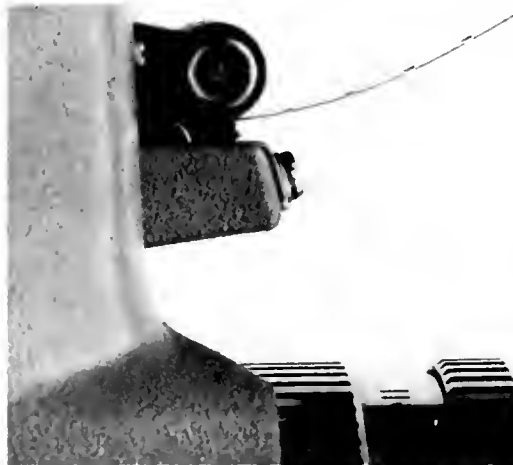
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## Business Equipment Exposition to Feature "Management Cinema"

☆ A "first" for the Annual Business Equipment Exposition to be held this year in New York's Coliseum, Oct. 23 through 27, will be a Management Cinema, featuring 12 films expressly selected for outstanding interest to management.

Situated on the fourth floor of the Coliseum in a hall seating 500, the Management Cinema will have continuous screenings from 2:00 to 5:00 PM, Oct. 24 through 26. All registrants to the Exposition and to the Management Conference held in conjunction with the Exposition will be eligible to attend.

If attendance figures at previous Business Equipment Expositions are used as a yardstick, it is expected that some 70,000 business people will attend the Exposition this year, and 4,000 executives will take part in the Management Conference, *New Vistas for Progress*, which is held in conjunction with the Exposition. Since conference sessions are held in the morning, conflict in time with Management Cinema sessions has been avoided.

Films to be shown at the Exposition, which is sponsored by the Business Equipment Manufacturers Association, are being chosen by a committee headed by staff member Paul Notari. Each preview screening session was attended by at least three members of B.E.M.A.'s board of directors. Over 100 films were considered for Management Cinema; 59 thus far have been selected for preview screening and consideration by the committee based on value to a management audience, before the final 12 are selected for the Exposition showings.

Sponsors of the films include corporations, universities, business journals and associations. Titles and brief descriptions of the films follow:

**Computer Sketchpad**, 30 minutes, h w, produced by Indiana University.

A new programming system for computers, that permits a man to communicate with a computer by drawing sketches on an oscilloscope, is the subject of this "Science Reporter" film. Like a human assistant, to whom he might explain an idea, the computer helps a designer to decide whether to perfect or reject the idea he has suggested. The computer not only stores each element; it also relocates the elements as the designer needs them. (Continued on page 36)



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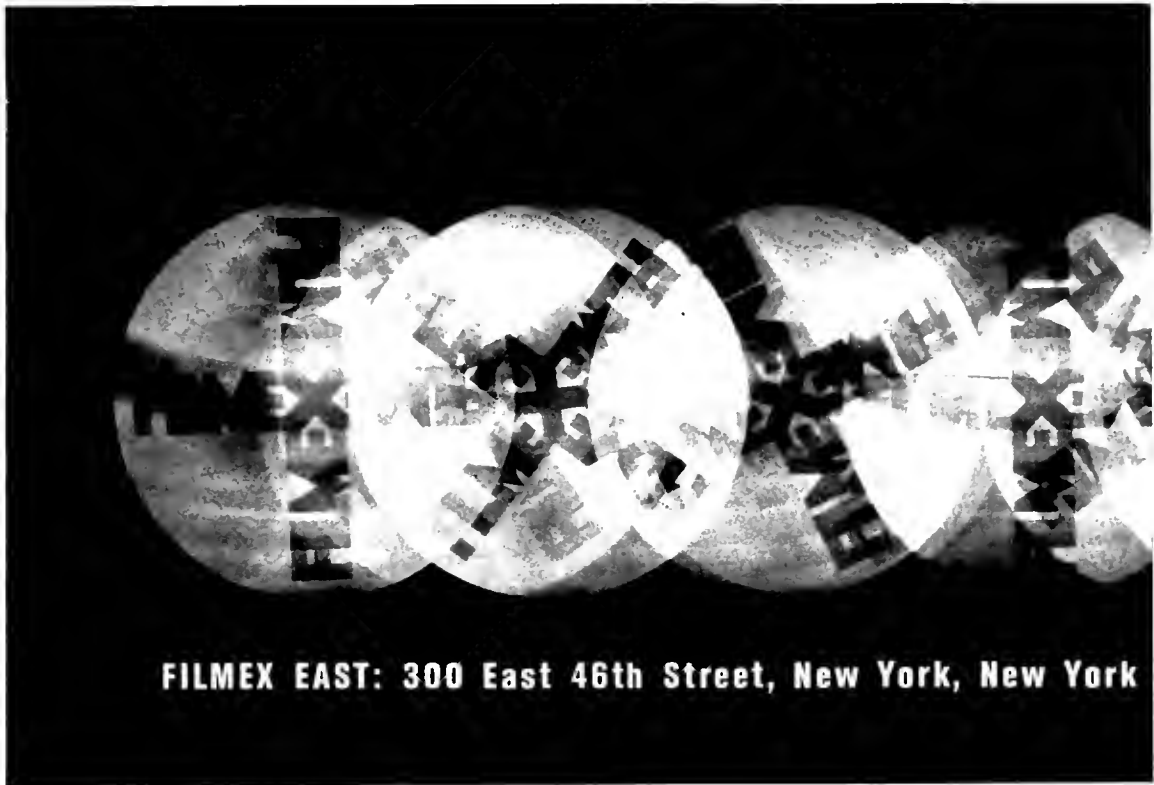
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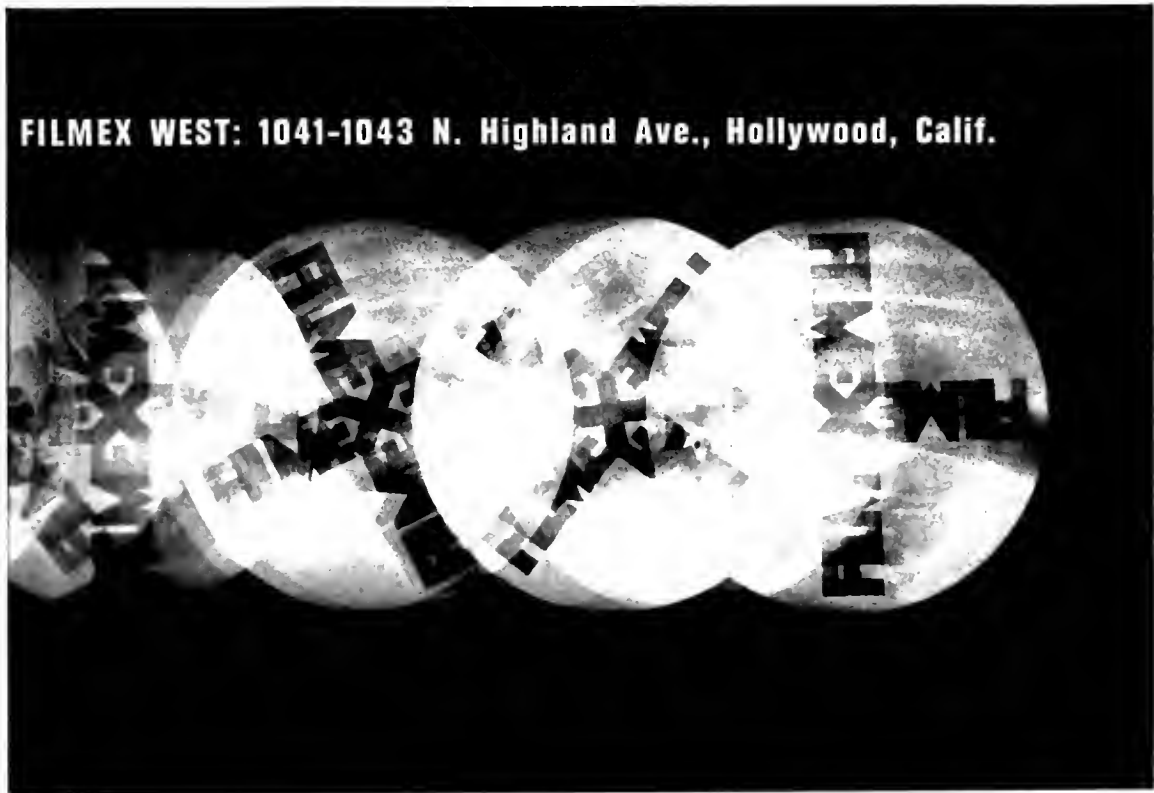
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**MANAGEMENT CINEMA:**

(CONTINUED FROM PAGE 34)

**Electronics for Accounting and Business**, 25 minutes, color, sponsored by Arthur Andersen & Co.

• This film reports the progress and importance of electronic developments in the business field. In layman's terms it explains how the computer has essentially evolved from the adding machine, and how the introduction of magnetic tape has pointed new uses for electronics in the field of office mechanization.

\* \* \*

**The Green Light**, 14 minutes, color, sponsored by Newsweek.

• A contemporary look at the modern office, the nerve center of American industry and the fascinating equipment with which office workers today can record, transcribe, store, retrieve, reproduce, disseminate information needed not only to fuel industrial production, but also to serve the individual and personal needs of present day society more efficiently than ever in history.

\* \* \*

**Management of a Time-Sharing System**, 14 minutes, b w, sponsored by System Development Corporation.

• This film describes a general-purpose, time-sharing system operating on a computer, with emphasis on the novel techniques used to allocate space and time to the more than 300 authorized users of the system. It is intended for a semi-technical audience having some acquaintance with time-sharing needs and problems.

\* \* \*

**The Management of Human Assets**, 25 minutes, color, sponsored and

produced by the Bureau of National Affairs, Inc.

• Dr. Richard Likert, Director of the Institute of Social Research, of Michigan, conveys his research findings that traditional accounting methods alone fail to measure what happens to a company's most important assets under arbitrary coercive, highly authoritarian controls. These methods may produce a short-term gain in cash, but really represent a liquidation of assets. By contrast, Likert's "System 4" type of management utilizes modern techniques of motivation and communication as well as the latest in technical equipment, to achieve lasting goals and results.

\* \* \*

**The Managerial Revolution**, 26 minutes, b w, sponsored by the National Industrial Conference Board, produced by Henry Strauss & Co.

• This award-winning film details the source and development of American industry from Henry Ford to the Space Age, highlighting the factors and forces that have shaped our times: the return to "normalcy" following World War I, The New Deal, World War II, the Age of the Atom, and the revolution in management techniques brought about by the partnership of science and industry.

\* \* \*

**New Paths to Learning**, 14 minutes, color, sponsored by Litton Industries.

• This film report presents one solution to education problems as instituted in a newly established non-western community college. This is a learner-oriented college that uses the "systems approach" to higher education: an approach that takes advantage of modern research and contemporary technology for greater efficiency in student learning and maximizes both student and teacher time.

\* \* \*

**Small Miracle**, 14 minutes, color, sponsored by IBM and produced by Henry Strauss & Co.

• Examines such varied subjects as highway design, shoe retailing, teaching, and many other everyday endeavors. In an imaginative portrait of the world around us, the film describes man's never-ending search for knowledge, and in this way helps to place modern technology in historic and philosophic perspective.

\* \* \*

**The Tyranny of Large Numbers**, 6 minutes, color, sponsored by Western Electric Co.

• How a re-designed digital computer, the brains of the production line, is employed to program control, provide initial set-up information, detect drifts, and institute corrective action.

\* \* \*

ED. NOTE: listings of all current management films will appear in the 1968 Management Film Guide.

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# The Two "Worlds" of Industrial Film

Britain, France and Germany Take 19 Awards as Films from 17 Lands Compete at Eighth International Industrial Film Festival in Lisbon

THE GRAND PRIX of the Eighth International Industrial Film Festival, held in Lisbon, Portugal on September 5-10th under the auspices of that country's Industrial Federation, was won by Great Britain when its films took one first, three second and single third and fifth prizes, plus "special" honors. France and the Federal Republic of Germany carried home next highest honors with four French winners and five prizes to Germany.

Although 17 countries participated in showing the 132 "finalists" screened at Lisbon, only eight of these won awards. Italy had one "first" and a third prize; single awards went to Canadian, Dutch, Portuguese and U. S. entries.

It wasn't that kind of year for other national participants, like Austria, Belgium, Denmark, Finland, Ireland, Japan, Norway, Spain and Sweden, at least some of whom have been winners at previous festivals. But it also wasn't a good year for the U.S. films and the light begins to dawn that Europe, for example, comes to these events on the 35mm theatrical standard, fortified by government subsidy and cinema release by fiat. 16mm entries have little chance.

But the term "industrial film" is far more embracing. And Europe's own educational film standard is turning toward Super-8, let alone 16mm. Festival organizers will soon have to realize that "entertainment quality" and cinema standards have little in common with the realistic values of the factual motion picture. Films like these are meant to sell, to train, to educate and to inform or influence—not just to enhance the image of the sponsor or fill the eye of cinemagoers. Ah well, and now we bring you the "winners" at Lisbon . . .

## AWARD-WINNING PICTURES AT LISBON

### CATEGORY A

(Films on industrial themes (economic, social, technical, or scientific) of general interest, for showing primarily to the general public.)

First Prize: France  
**"IL ETAIT UNE FOIS"**  
 (Once Upon a Time)

Sponsor: S.N.C.F. (Section Centrale Cinematographique)  
 Producer: S.N.C.F. (Section Centrale Cinematographique) and Les Analyses Cinematographiques

☆ Once upon a time, there was an unknown country and therefore (almost) a happy one. Scientific and technical progress has been developed to the extreme limit — its inhabitants were familiar with every benefit that civilization was able to provide. However, a grave problem was causing great anxiety to one of the government departments. Scientists and technicians were endeavoring to solve the problem. This revolutionary discovery was to transform the economy and customs of this unknown country, which then became entirely happy. (35mm color; 35 minutes.)

Second Prize: France

**"L'ILE DE'ACIER" (Island of Steel)**

Sponsor: Esso Standard  
 Producer: Cinetest

☆ Sketches of the life of oil adventurers on a floating derrick during the trip from Rouen up to the mooring at large in the Bay of Biscay. (35mm color; 17 minutes.)

Third Prize: Germany

**"RESONANZEN"**

Sponsor: AEG, Allgemeine Elektrizitäts-Gesellschaft

Producer: Dido-Deutsche Industrie — und Dokumentarfilm GmbH

(CONTINUED ON THE FOLLOWING PAGE 42)

## THE A-V CALENDAR FOR THE AUDIOVISUAL EXECUTIVE

### OCTOBER

October 16-20: International Management Film Award Competition. Finalist Judging. New York City. Entry lists closed.

October 19-20: Seventh International Film and TV Festival of New York. New York City. Contact: Industrial Exhibitions, Inc., 121 W. 45th St., New York, N. Y. for admission details.

October 20-29: 11th Annual San Francisco International Film Festival. Primarily theatrical event but includes section judging "Film as Communication" and Art.

October 27-28: Eighth Annual Convention-Workshop and Film Competition of the Industry Film Producers Association at the Hilton Inn, Mission Bay, San Diego, Calif.

October 27: closing date for EXPO 67 at Montreal, Canada. If you haven't been to the "greatest film showings on earth" before this — you've missed something!

October 23: National Safety Film Contest Awards Presentation; 7:30 P.M. Grand Ballroom of the Conrad Hilton Hotel, Chicago. Presentation ceremonies are a feature of the National Safety Congress being held October 23-26.

### NOVEMBER

November 1: Freedoms Foundation Film Awards; entry list closes. For entry forms write: Freedoms Foundation, Valley Forge, Pennsylvania.

November 11-18: Third Annual Chicago International Film Festival, Carnegie Theatre, Chicago, Illinois. By ticket admission.

November 16-17: 10th Annual CINE Awards Program and Exhibition of Films of Merit, Washington, D.C. Attendance by invitation only. Contact: Council on Int'l Nontheatrical Events, 1201 16th St., N.W., Washington, D. C. 20036 for details on admission and program.

### 1968 EVENTS

February 5-7: 22nd Annual Calvin Workshop, sponsored by Calvin Productions, Kansas City, Mo. Limited to "first-come, first-served" among 800 possible maximum registrants. Write: 1105 Truman Road, Kansas City, Missouri 64106 for reservation.


March 5-9: NAVA Regional Conference followed by Arizona Assn. for A-V Education meeting, Phoenix, Arizona (at Del Webb's Townhouse).

May 28-June 1: 10th American Film Festival, New York Hilton Hotel. Entry deadline: January 31, 1968. Sponsored by the Educational Film Library Association, New York City.

Site of the Eighth International Industrial Film Festival on the Fairgrounds at Lisbon, Portugal.







## Anywhere you can go with a briefcase, you can go with an NPR.

The NPR weighs only 20 pounds; but that isn't really the point. The NPR's unique quality is that you can carry it easily in one hand. It's about the same size and shape as a briefcase, and the handle is at the point of balance, on top.

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# eclair

# 5th Industrial Film Festival:

(CONTINUED FROM THE PRECEDING PAGE 39)

The relations between market and product are dealt with in the form of an economic feuilleton. Taking as an example an automatic washer, the film reveals the way the laws of market operate upon production and how a product conquers the market. (35mm color; 25 min.)

Fourth Prize: Canada

## "MAN AND STEEL — RULERS OF THE ELEMENTS"

Sponsor: Ardec Consultants Corp. Ltd., Montreal  
Producer: Short Films Group, Advertising Films Division, Rank Organisation

☆ Man used to think his world was made up of four elements — Earth, Air, Water and Fire. This film looks at those elements today, and shows how, with the use of steel, man has harnessed them. He tunnels beneath the earth, lays road and railways on its surface, puts up buildings in which he works, and lives and relaxes. With airplanes he has conquered the air, and now reaches out into space. Water is his plaything, and works for him, and carries his ships. Fire gives among other things, electricity which man has harnessed for a hundred uses. (35mm color; 23 minutes.)

Fifth Prize: Great Britain

## "THE RIVER MUST LIVE"

Sponsor: Shell International Petroleum Co., Ltd.  
Producer: Shell Film Unit, Shell Centre

☆ Provides a study of river pollution in Europe and how it can be overcome by the treatment of urban and industrial wastes. Microphotography is used to show how, in a healthy river, minute organisms absorb waste and preserve the balance of life. However, the natural mechanism of self-purification is slow; it needs time and space. The film emphasizes importance of preventing pollution by treating effluent before it is discharged into the river. (35mm color, 21 min.)

## CATEGORY B

(Films about specific industrial subjects; products or materials, for the general public.)

First Prize: Germany

## "KLEBEN"

Sponsor: Henkel & Cie. GmbH  
Producer: Pahl-Film Hamburg

Each adhesive has special jobs to do — it must be custom-tailored. In a light conversational



"Il Etait Une Fois" (Once Upon a Time) won first award in Category A at Lisbon for French sponsor, S.N.C.F. and its co-producer, Les Analyses Cinematographiques. This film also received City of Lisbon special "showmanship" award.

tone, the film shows the broad range of applications, the problems arising and the ways modern adhesive research finds to be able to offer reliable adhesives. (35mm color; 26 minutes.)

Second Prize: Germany

## "STAHLFAHRT"

Sponsor: Stahlwerke Sudwestfalen AG  
Producer: Ewald-Film GmbH

☆ The safety of a motor car depends on several important factors, eg., the construction of the car and its components, the way in which these have been manufactured, the particular type and quality of steel created by metallurgists for the special role it has to play. The film demonstrates how valves, gears, axles and bearings, etc. are manufactured and tested with utmost care before being fitted in the car. (35mm color; 12 minutes.)

Third Prize: The United States

## "THE GROWING EDGE"

Sponsor: International Minerals & Chemical Corp.  
Producer: Empire Photosound, Inc.

☆ Relates with startling new camera techniques, the scientist's quest to create a more bountiful

earth. Time lapse photography . . . unusual lens adaptations . . . special color effects . . . all are set to vibrant life and sound as the film views — from the earliest atom to modern garden — the mystery of life and its constant companion, potassium. It is the story of the growth science at the edge of discovery. (35mm color; 18 min.)

## CATEGORY C

(Films which have the purpose of contributing to the prestige of the industry concerned, intended primarily for the general public.)

First Prize: Holland

## "HOLLAND TERRA FERTILIS"

Sponsor: Ministry of Agriculture, Holland  
Producer: Carillon Films N.V.

☆ This film has been produced in order to feature a still very important aspect of the Netherlands: the development of the agricultural industry. Within natural boundaries of the subject, the sponsors gave a free hand to the producers and in this way it was possible to create a lighthearted film impression of many of the numerous aspects of agriculture as they can be found in the Netherlands today. (35mm color; 9 minutes.)



Carillon Films' director Gerard Raucamp takes first prize in Category C given to Ministry of Agriculture's film, "Holland, Terra Fertilis."

Second Prize: Great Britain

## "THE ENGINEERS"

Sponsor: Hawker Siddeley Group Ltd.  
Producer: Athos Film Production Ltd.

☆ After a brief introductory montage of general industrial activity, the film develops into three contrasting sections — Hawker Siddeley on earth in water and in the air. The first sequence takes us from an irrigation project in the Nile Delta to a gold mine in Ghana, from an Australian power station to a Mauretanian iron ore quarry; the second shows us small aluminum boats in Australia and the Hydrofoil in Canada, the engine and automatic steering systems of research ships in the North Sea and below the surface for some spectacular underwater shots; and finally the air story deals with such disparate subjects as the small Otter used in Canada by the "Mounties" to the latest techniques of automatically-controlled landing of the Trident and vertical take-off and landing aircraft. (35mm color; 26 minutes.)

Third Prize: Great Britain

## "SOMETHING NICE TO EAT"

Sponsor: The Gas Council  
Producer: Anthony Gilkison Associates Ltd.

☆ Every civilization has tended to develop its own characteristic arts and sciences, not least that of France with its roots in the Roman tradition. Cookery is both an art and a science and has flourished in France as nowhere else. Now

Members of the jury for the 5th International Industrial Film Festival, held in Lisbon from September 5-10th, gather in foyer of the exhibition hall before opening ceremonies of European event.



however, the art of good cookery has spread from France to many lands. In this Gas Council film, the practice of this art by both the geniuses and the amateurs of the twentieth century is presented in a very imaginative setting and advanced technique of filming. (35mm color; 21 minutes.)

Fourth Prize: Great Britain

**"TRAWLER CAPTAIN"**

Sponsor: Ross Group Limited

Producer: Guild House Films Ltd., in association with The Film Producers Guild

It is the trawler captain's responsibility to take his trawler safely over four thousand miles of sea to the fishing grounds of the coast of Labrador; a trip on which he may encounter many hazardous storms, fog and pack ice. When he finally gets there he has to find the fish and catch them. He must then get his trawler and crew safely back to their home port of Grimsby. This film gives an impression of one such trawler captain, Jock Keir, captain of the "Ross Taliant", one of Britain's latest all-freeze stern trawlers. (35mm color; 14 minutes.)

**CATEGORY D**

*Films on specific industrial subjects, products or materials for specialist audiences.)*

First Prize: Italy

**"N/C IL CONTROLLO NUMERICO — UNA VOLTA NELLA STORIA DELL'OFFICINA"**

Sponsor: Ing. Olivetti & Cie., S.p.A.

Producer: Direzione Pubblicita e Stampa Olivetti

A new technology for the metalworking industry. The man-machine relationship is about to be transformed into the tape-machine relationship. An example of this new technique is shown in this film. All electronic numerical control equipment show is designed and produced by the Numerical Control Division of Olivetti. (35mm color; 22 minutes.)

Second Prize: France

**"LE GAZ AU LONG COURS"**

(Long Distance Gas)

Sponsor: Gaz de France

Producer: Pierre Long—Son & Lumiere

Liquefying natural gas in order to reduce its volume to 1/600th, transporting by sea at —160°C, regasifying it in order to deliver it to the consumer or to store it underground until it is needed . . . here are a few aspects of one of the most astonishing technical and economic adventures of recent years . . . The film tries to trace this adventure for the natural gases extracted in the Sahara desert. (35mm color; 23 minutes.)

Third Prize: Italy

**"RIVALTA — NUOVE TECNICHE PER L'EDILIZIA"**

Sponsor: FIAT—Direzione Stampa e Propaganda  
Producer: Direzione Stampa FIAT

By using new prefabrication techniques, it was possible to build an industrial plant of more than 484,000 sq. ft. in only 45 days. The principle of the assembly line has found here for the first time application to building. (35mm color; 26 minutes.)

**CATEGORY E**

*(Films on industrial application of scientific principles and research, intended primarily for specific audiences, including educational establishments, rather than for general public showing.)*

First Prize: France

**"CRYOGENIE"  
(LE CENTRE D'ETUDES CRYOGENIQUES)**

Sponsor: Societe l'Air Liquide

Producer: Films Careville

☆ Cryogenics means the production, conservation and uses of very low temperatures. The latter are mainly obtained by the separation of air into its constituents, e.g. oxygen and nitrogen at —196°C, and by the liquefaction of hydrogen at —252.8°C or helium at —269°C, i.e. 4° above the absolute zero. The properties of matter are liable to profound changes at very low temperatures; hence the great variety of applications. Though some applications, such as preservation of germs or foodstuffs, shrink fitting, etc. are already being made use of on an industrial scale, research must be carried on in order to discover new possibilities in the fields of biology, physics and, above all, space. This development work is being done at the L'Air Liquide Company's Cryogenic Research Centre. (35mm color; 23 minutes.)

Second Prize: Great Britain

**"HOW THE MOTOR CAR WORKS,  
PART 1 — THE ENGINE"**

Sponsor: Shell International Petroleum Co. Ltd.

Producer: Shell Film Unit, Shell Centre

☆ In the motor car engine, the energy released by the combustion of gasoline in the cylinder head is used to apply a force to each of a number of pistons in turn. The linear thrust produced is converted into rotary power which is then transmitted to the driving-wheels. The film examines the principal components of the engine, both individually and in working assembly, and the principles of combustion are demonstrated in a cylinder made of toughened glass. It concludes with a survey of variants in layout and design likely to be encountered by motorists and mechanics. (35mm color; 17 minutes.)

Third Prize: Germany

**"SICHERHEIT"**

Sponsor: Daimler-Benz AG

Producer: Cinekontakt Film GmbH

☆ The film with its formative means tries to solve the problem of security that is of topical interest all over the world. In the testing and research departments of Daimler-Benz AG security has been the predominant problem for decades. In long series of experiments the outer as well as the inner security has to undergo hard tests again and again. All these tests serve one purpose: Far-reaching protection for the vehicle and its occupants. (35mm color; 30 minutes.)



"Holland, Terra Fertilis": a charming lady pilot is spraying that country's fertile fields.



"Get Organised" was the first prize winner in Category F at Lisbon. Produced by Ian Latimer (Short Films Group, Advertising Films Division of the Rank Organisation); it presents seven basic rules to help salesmen organize work.

**CATEGORY F**

*(Films on management and manpower training for industrial audience rather than the public.)*

First Prize: Great Britain

**"GET ORGANISED"**

Sponsor: Rank Film Library

Producer: Short Films Group, Rank Advertising Films Division

☆ This sales-training film deals with the subject of how the salesman should organise himself so that he spends more time face-to-face with the right man, at the right time, selling him the right thing. The day of a young salesman is ruthlessly examined, showing that he isn't "Unlucky Jim" but "Disorganised Jim". (35mm, black & white, 23 minutes.)

Second Prize: Great Britain

**"THE CONVERSION OF HECTOR THE CHECKER"**

Sponsor: British Railways Board  
Producer: British Transport Films

☆ Hector's animated adventure emphasizes that all railway staff concerned with goods sundries traffic must code and load with accuracy and care.

**CATEGORY G**

*(Films on accident prevention, occupational diseases, health, re-education and measures of social security, for specialized industrial audiences.)*

First Prize: Germany

**"SYMPHONIE IN G-DUR"**

Sponsor: Landesausschuss für gesundheitliche Volksbildung Baden-Württemberg e.V.  
Producer: Leonaris-Film, Dr. Georg Münck KG

"The Conversion of Hector the Checker" sponsored by British Railways Board and produced by British Transport Films won second prize.



# 8th Industrial Film Festival:

(CONTINUED FROM THE PRECEDING PAGE 43)

The film attacks habits and vices which threaten our health. Thus a very commendable but not less boring theme. Who would be prepared to listen? However the public cries with laughter for 35 minutes. How is it possible to clown such a serious theme? A cakewalk as therapy on the move? On the contrary: criticism is well aimed and morality turns in. (35mm color; 34½ min.)

Second Prize: Portugal

## "CRONICA DO ESFORÇO PERDIDO"

Sponsor: F.N.A.T. — Fundação Nacional para a Alegria no Trabalho  
Producer: Francisco de Castro

☆ The film "Chronicle of the Lost Effort" constitutes a technico-plastic study regarding a new type of preventive drill for workers, pause-exercise. The film is divided in four parts: in the first the factors are displayed which affect the daily life of man in our time: the street, the job, social relations, the new rhythm of life. Callisthenics are presented in the film as an attractive ballet of great plastic and rhythmic beauty. The film ends on the apology of the integration of what is nature and what pertains to man, based on the search for a controlled rest, an exercise of compensation and deconcentration, and whenever possible of the open air life. (35mm color; 16 min.)

## "The Growing Edge" Brings Honor to U.S.

☆ International Minerals & Chemical Corporation and their producer, Empire Photosound, Inc., brought the U.S. its sole award when *The Growing Edge* received a third prize in Category B at Lisbon. Here are two scenes:



"The Growing Edge": man must add his knowledge to drama of growth. What mechanism in the cell wall allows movement of potassium ions?



The Growing Edge": we look into our sun and sense the alchemy of life from its presence.



Georges Roze (*Les Analyses Cinématographiques*) (left) and G. Buckland Smith (*Film Producers' Guild, London*) discuss Lisbon prizes.

## SPECIAL PRIZE AWARDS AT THE 8TH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

**The City of Lisbon Prize**  
(Given to the film which shows the greatest sense of showmanship)

**"IL ETAIT UNE FOIS"**  
Produced by S.N.C.F. and  
Les Analyses Cinématographiques

**The Annual Inforfilm Prize**  
(for the film most suitable for international distribution at these Industrial Festivals)

**"THE ENGINEERS"**  
Produced by Athos Film Productions Ltd.

**The Lisbon International Fair Prize**  
(for the best Portuguese motion picture)  
**"CRONICA DO ESFORÇO PERDIDO"**  
Produced by Francisco de Castro

**The National Film Prize**  
(for the Portuguese film deemed most suitable for theatrical distribution)  
**"ARTE E OFÍCIO DE OURIVES"**  
Produced by Ricardo Malheiro-Cultura Filmes

**Portuguese Office of Information Prize**  
(for the foreign film of most esthetic character)  
**"MAN & STEEL — RULERS OF THE ELEMENTS"**  
Produced by Short Films Group, Advertising Film Division of the Rank Organisation.

**Special Award to "INDUS WATERS"**  
(for its outstanding qualities (this film was not entered in competition at Lisbon)

Produced by G. Buckland Smith, Interfilm Ltd. in association with the Film Producers Guild.



# Film Record of Gateway Arch

AFTER FIVE YEARS IN PRODUCTION, a documentary film recording the construction of the St. Louis Gateway Arch has been released by the American Iron and Steel Institute, its sponsor.

*Monument to the Dream*, a 27-minute color motion picture, evokes the meaning behind the Arch — the tallest national monument in the U.S.; at 630 feet it is higher than the Washington Monument — and the spirit of the men who built it.

Because of the unusual production problem they faced — and solved so successfully (the film has been called "the best construction movie yet made") — we have asked the producers, Guggenheim Productions, of Washington, D.C., to tell some of the story behind the production.

## The Story Behind This Construction Film

☆ The size of the subject magnified what was considered ordinary production problems. Our cameras were not aimed at sets or actors, but at a growing thing of steel. And because the architects and engineers were solving new problems, delays in construction stretched beyond the usual. Our production schedule doubled from two and one half years to almost five.

Five cameramen and two directors filmed during this period. In all, over 70,000 feet of 16mm EKO were exposed. More than 60



As the Arch rose higher, lifting camera equipment became most difficult. Enclosures around the ladders were barely wide enough for a man

separate shooting schedules were necessary, including trips to Pennsylvania, Washington D.C., and Indiana. But most of the photography was done at the Arch site.

## Alert System Brings Cameras to the Scene

A major problem was knowing when something was to happen — the next 50 ton section to be lifted or the hour they would attach the 80 ton creeper derrick to the backside of the legs. Construction dictated our schedule. We arranged an alert system between the site and our office in St. Louis. But steelworkers are an independent breed. They resented interference with the job to be done, especially above 300 feet where there wasn't much room to move around. After a number of shooting trips, we finally gained their confidence. And it was only then that their great cooperation



# A New Approach to America's Credit System

A Timely Dun & Bradstreet Picture. "Credit" Interprets System at Work

**F**RESH, PROVOCATIVE IDEAS which help viewers explore the American credit system are the substance of a current 14 1/2-minute color film sponsored by Dun & Bradstreet, Inc. These lines from the new picture, *Credit*, are expressive of its fascinating content. "*Credit is money minted of faith. The confidence you have in someone else.*"

Produced by Audio Productions, Inc., the film could not have come along at a more propitious time. With financial oracles in agreement that this country is going through a "rental revolution" — and that the next half-century might well bring the evolution of a "Rental Way of Life" — *Credit* will bring enlightenment on this subject to both students and employees among its nationwide viewing audience.

We Use Credit Most, Understand It Least

It is a startling fact the Americans, who participate in more credit transactions than all the rest of the world combined, know surprisingly little about the inner workings of the credit system involving much of their lives. It was for this basic reason that Dun & Bradstreet commissioned Audio to produce a film that



"*Credit*" gets across rudimentary explanation without appearing to "talk down" to viewers.

"*And this is how credit begins,*" says the narrator, "*credit that is based on the character, capacity and capital of any business, no matter how small — on a man's promise to pay within a given time.*"

The credit chain reaction begins with the ordering of the camera by the dealer from a wholesaler. The wholesaler calls on Dun & Bradstreet to inform himself of the credit reliability of this new business and the massively intricate information gathering machinery of that company is set in motion.

From the work of the field reporter, shown asking the camera dealer an elaborated version of the basic question the dealer had asked the schoolboys, through the complex computerized systems which process such data, the camera roves among cinematically-inviting subjects. As is his habit and "trademark," Audio director Hans Mandell seizes the opportunity afforded by banks of humming machines and lets them work for the camera. Cinematic techniques are never permitted, however, to overshadow the film's primary purpose.

Three Strands . . . With No Visible Seams

That purpose, briefly restated, is to weave three strands subtly into an organic fabric with no seams visible. *First*: a clear and simple demonstration of what credit is. *Second*: an exposition of the role played by credit intelligence in the business economy. *Third*: a background motif — the overview of the American economy — expressed with powerful montage strokes. Through all these aspects in combination, *Credit* may well serve as a definitive and highly-useful film on this subject for a long time to come.

The picture is available on free loan to relevant group audiences via the nationwide library facilities of Modern Talking Picture Service, Inc. Prints may also be purchased through Audio Productions, Inc., 630 Ninth Avenue, New York, N.Y. 10036, at \$100 each.

Audio Productions' director Hans Mandell has special talent for creating unusual sequences from banks of humming machines like these . . .



Final section of the Gateway Arch was placed in October, 1965. It was months before bridging strut and creeper derricks were removed.

made the alert system, and much of the photography, possible.

And photography became our greatest problem. Steelworkers are used to great heights, cameramen are not. From about 400' to the 630' at the top, the wind was brisk, and there were no safety belts. It became more difficult to hire a crew.

Few Losses, But Director Was Injured

Yet, in the two years of working at these heights, we lost only one viewfinder, a steel helmet, and a cameraman's contact lens. It was predicted that 13 steelworkers would lose their lives, but there were no falls.

Our closest call came when director, L. T. Igchart, Jr. was bracing cameraman Arthur Fillmore on the bridging strut 530' above the ground. Igchart shifted one foot, and it slipped over the edge. He lunged for the vertical I beam, and grabbed it so hard a steel overhand pierced his chest and tore a cartilage.

Film Completed Arch in Race With Sun

On a crisp day in October of 1965, they were to join the two soaring legs at the midpoint. Yet with the heat of the early morning sun, the south leg was expanding. Too much expansion and it would be out of line. The lift-off of the final section began much earlier than scheduled in a race against temperature. Experience having taught the folly of precise estimates, we had five cameras ready at dawn. And with months of editing and writing yet to come, we still joined in celebration that day, as we recorded the event from lift-off to successful completion.

Ironically, our longest delay came after the Arch was completed, and cleaned. For over two weeks a camera was poised at five a.m. each morning to shoot the Gateway Arch at sunrise. Finally the overcast lifted and over four years of photography was finally completed.

National Release by Association Films

*Monument to the Dream* is available nationally through all offices of Association Films, Inc.

EDITOR'S NOTE: the story of another production achievement is on Page 60 of this edition.



This Dun & Bradstreet film offers a lively, throbbing montage symbolic of the economy . . .

would make wholly understandable the sometimes forbidding abstractions of the credit concept.

A complex, lively, throbbing montage of scenes at a tobacco auction, a fruit stand, a supermarket, a garment factory, a jewelry store, etc. enlivens the narrator's informative introduction to this picture — a fictional case history is used to demonstrate the chain reaction aspect of credit in the economy.

Two Schoolboys Need Credit for Camera

A new business has opened in town — Henderson & Rawlings Camera Shop. An even newer business — two school boys who want to buy a camera on credit so that they can sell pictures to their classmates — appears on the scene. In his negotiation with the boys (an inspired approach which enables the film-makers to get across a rudimentary explanation of credit without "talking down" to the audience), the camera shop owner lays down the fundamentals of a simple credit transaction. He elicits from the lads their ability to pay a deposit, the concrete expectations of their business in the form of advance orders and obtains, as a reference, the name of their school principal.

## Behind the Projection Scenes at Expo '67

Bergen Motion Picture Service Handled 12 Major Exhibits at Montreal

**F**ORTIFIED BY EXPERIENCE gained in exhibit installation and operation during the two-year run of the New York World's Fair, at which Bergen Motion Picture Service handled 10 audiovisual-oriented displays, ranging from the Festival of Gas to the General Cigar exhibit, this Lodi, New Jersey company confidently put in its bid to the Canadian Corporation for Expo 67. In this year, at Montreal, Bergen has successfully handled installation and operation contracts in 12 major exhibits.

These pages have brought our readers a detailed report on the Expo film shows from the audience's viewpoint. Let's go behind-the-scenes to join the 48 Bergen projectionists and technicians who have successfully handled the intricate work of continuous operation of audiovisual programs in four main Expo Theme Pavilions (Man and Life, Man and the Oceans, Man in the Community, and Man and Health); for the Telephone Pavilion (where a Disney Circlevision show surrounds the audience on nine screens); in the U.S. Pavilion theatre; the Humble Oil Theatre in the New York State Pavilion; for the Governments of India and Yugoslavia; the Canadian National Railways; and for Air Canada.

### Largest Installer of U. S. Equipment

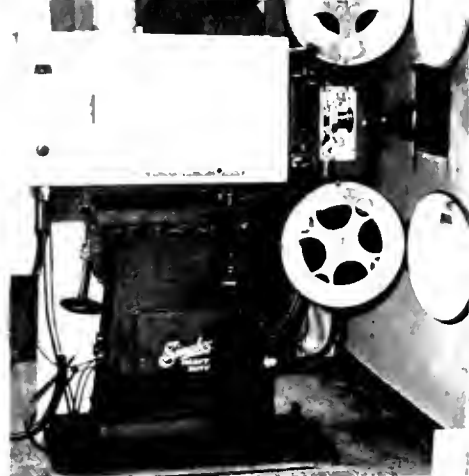
Second only to a Canadian firm which installed primarily Canadian and German equipment, Bergen's Eugene Demick was the largest installer at Expo of U.S.-made audiovisual equipment. The million-dollar total contracts included supply and installation as well as contracts for operation and maintenance. It was the firm's first venture into 35mm and 70mm large-screen operation and all theatres under its supervision performed beautifully; Bergen's record of reliability (absence of down-time) is considered one of the highest at Expo.

Pictures in these pages show some of the intricate installations, such as the interlocked model (brain) and film at the Theme Pavilion: Man and Life. The projection work runs the gamut from 70mm to the 35mm nine-screen Circlevision show in the popular Telephone Pavilion — to 16mm specially-adapted Kalart Victor projection pictured here.

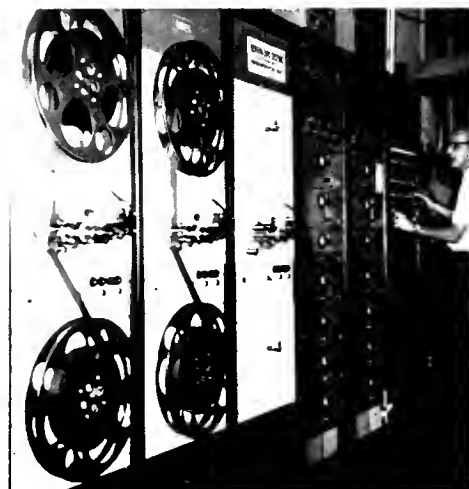
### Show's Perfect When Audience Is Unaware

Behind it all is the corps of hard-working projectionists and maintenance men, supervisors, technicians and administrators, including their chief, Eugene Demick. During the closing weeks of October, nearing the end five months of continuous crowd-handling on a 14-hour daily basis, there was no relaxation of effort. *Projection operation counts only when the audience doesn't even realize the men are behind the scenes.* Viewers of these shows at Expo have just gone on applauding the pictures. That's the way it should be. •

also see previous Expo Report: Issue 5, 1967

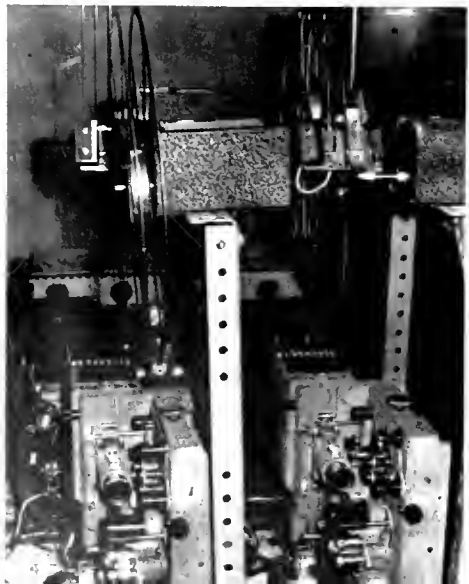


Telephone Pavilion audiences saw a 360-degree Circlevision show covering nine screens all around them. Bergen's installation used nine Simplex 35mm projectors in synchronization.



Telephone Pavilion control panel used two 35mm magnetic sound films, each with five tracks. Nine Simplex projectors and two sound reproducers were interlocked through master distributor to keep show in perfect synchronization.

**Humble Oil Theatre in N. Y. State Pavilion:** Bergen's latest continuous design installation used two Kalart Victor 16mm sound projectors, driven in opposite directions by a single motor. Custom-designed electronic control reads signals on each film, automatically reverses motor, switches light and sound on and off, thus achieving automatic change-over of show.



Expo Theme Building: "Man and Life-the Brain" used 25-foot transparent brain with hundreds of lights depicting nerve endings and control functions. Action of brain was synchronized with 6 x 8-foot motion picture images, with humans on screen performing actions to which the brain responded. 92-channel punched-tape programmer relayed functions of brain model, coordinated light boxes. Programmer was linked to Selsyn master motor on Simplex 35mm optical projector, modified for unique re-entrant film magazine, designed by Bergen for this show.

Expo Theme Building: "Man and the Oceans" featured underwater diving exhibition in a huge tank. Two submerged rear projection screens projected undersea background sequences. Bergen used two Bauer Selecton 16mm optical sound projectors with 900-watt Xenon lamps. Projectors were modified for custom re-entrant reels. Installation was made in very cramped quarters under tank, among a maze of valves and pipes.



**T**HE JUVENILE CRIME DILEMMA facing society today is examined with searching intensity within the 27 minutes of a new documentary motion picture, *The Dangerous Years*. Its candid, extremely factual and unparaphrasing scenes take concerned viewers into the troubled world of the juvenile offender, show the responsible, though often frustrating, work of the police, probation authorities and the juvenile courts, as these agencies try to stem the rising tide of juvenile crime.

Through nationwide distribution of this second important "problem" picture, The Kemper Insurance Group of companies has issued a call to action by the individual citizen to help prevent the juvenile delinquent from becoming



Probation officer pictured with a juvenile offender in candid scene in the Kemper film. "The Dangerous Years" is strong on realism.



The Hon. Walter P. Dahl, presiding judge of the Juvenile Court in Chicago, gives careful attention to the problems of a young offender.



A juvenile offender makes his aimless way down street in a scene from "The Dangerous Years."

a hardened criminal. Bold new approaches to rehabilitation and crime prevention are explored. The film was created by Wolper Productions and narrated by David McCallum, star of the television series, *The Man From U.N.C.L.E.*

#### Agency Officials, Jurists Attend Premiere

Civic, business and government leaders shared its premiere showing in Chicago on September 19. The Editor of *BUSINESS SCREENS* overheard favorable comments by many of the officials of agencies and the courts who deal with this subject each day. They appear to share the view of Milton Rector, Executive Director of the National Council on Crime and Delinquency, who said:

"*The Dangerous Years* accurately portrays the almost overwhelming work being done by society's agencies in combatting the dilemma of the juvenile offender. The film will raise probing questions for each viewer, for it shows that if we are to stem the floodtide of juvenile crime, the efforts of our law enforcement, judicial and correctional authorities must be complemented by positive support and action from the individual citizen."

#### Nationwide 16mm Distribution by Modern

Following up their important contribution through showings of *The Thin Blue Line*, a previous Wolper production on the role of our police agencies, the Kemper Companies have again provided a very sizeable block of 16mm prints for national distribution through the 28 libraries of Modern Talking Picture Service, Inc. As a foreword to each of these showings within the community, office or

## Shedding Light on "The Dangerous Years"

A Searching Look Into the Troubled World of the Juvenile Offender Is Produced by Wolper & Sponsored as Public Service by Kemper Companies

plant, we commend our readers to the preview introduction given in Chicago by Jim Kemper, Jr., president of the sponsoring companies:

"As insurance people, and as citizens of the communities where we live and work, we are deeply concerned with the rising cost of crime — the cost in dollars — and, especially, the cost in human tragedy.

"Consider What You Can Do to Help . . ."

"We're presenting this film as a public service and as a call for action. It deals with young people in trouble — young lives unfolding without purpose or values. While you view this film, consider what you can do, in your own home and your own neighborhood, to help solve the problem of the youngster in trouble."

*The Dangerous Years* also carries the en-

dorsement of the International Association of Chiefs of Police and the National Council of Juvenile Court Judges, whose executive director, John F. X. Irving, called the film "a realistic picture of the magnitude and scope of responsibility the juvenile court judge is confronted with each day of his career. I urge all Americans to see this film."

The previous picture sponsored by Kemper is estimated to have reached more than 800,000 persons since its release last year. *The Thin Blue Line* and *The Dangerous Years* are available on free loan request by groups and organizations. Ask your local Kemper office or one of its agents to arrange a booking or contact one of the 28 Modern libraries (see Red Book listings in principal U.S. cities). •

Wolper Productions' cameramen film David McCallum, co-star of the television series "The Man From U.N.C.L.E." and the narrator of the Kemper insurance film — "The Dangerous Years."





John D. Hook, manager of administrative services for J. C. Penney Co., is at the podium during his talk to NVPA members and guests at Center.

## Audiovisuals at J. C. Penney

National Merchandiser Is Exploring All Useful Media in New Communications Center at New York Headquarters

A RECORD TURN-OUT of 110 members and guests was on hand for the National Visual Presentation Association's first fall meeting in New York, September 20. The star attraction was a guided tour to the J.C. Penney Company's much-heralded audio-visual facilities in the new Penney Building at 1301 Avenue of the Americas.

The big merchandising company graciously offered to show N.V.P.A. members — sponsors and producers of audio-visual materials — through the new Communications Center, which has the latest production facilities for everything from slides to videotape and viewing facilities for everything up to multi-media rear-screen automated productions, in-

cluding large-screen projected television.

### Expanding Use of A-V Media

The company is now in the early stages of a great expansion in its use of audiovisual media. Some types — motion pictures, slidefilms, etc. — have been widely used throughout the all Penney stores for many years. Other media — videotape, dial-access audio and video training and the "carrel approach" to training — are relatively new and a good deal of experimentation and evaluation is still going on.

Les Waddington, audiovisual consultant on the Penney Company's staff, showed NVPA members such prospective equipment additions as the Amphicon large-

### Business Screen Tours Penney Facilities Along With NVPA

screen television system, which can fill screens up to 20 feet wide and enable audiences of up to 5,000 persons to view sharp TV images.

### These Are Some of the Tools

In another special demonstration room, the visitor group saw HPI Caritel rear screens in use with Kodak Carousel slide projectors, the new, portable 3M desktop overhead projector, 3M copying equipment, Oravisual lecterns and Panasonic audio tape recorders.

"Crawl" slide presentations using the AVE Powerhouse slidefilm projector provide for a technique which the company has recently found to be effective.

### Testing Super-8 on Jayarks

Training and product demonstration films have been reduced to Super-8 dimension and are



Schenley Industries' executive is taking notes on Jayark 8mm projector demonstrated at Penney Center.

being tested in the Jayark cartridge-loading sound projector (see illustration).

### Use Videotapes in Training

Videotape appears destined to be of increasing importance in Penney audiovisual activities. Two systems are currently in operation: a Wollensak-3M half-inch recorder and a Norelco one-inch recorder, used with three video cameras and a three-screen control console. The Norelco system is in regular use for the production of sales training films. A small VTR studio is part of the Company's Communications Center. A sample tape, showing techniques for home decoration sales, was viewed during the NVPA visit.

Other systems now being developed encompass stenographic training on Philips' audio tape playbacks; study carrels using Decision Systems' random-access



Les Waddington, in charge of the J. C. Penney a-v facilities, talks to visitors on Center's objectives.

controls with Carousel slide projection; and a nationwide dial-access audio system.

### Preview of a Major New Film

Topping off the program was preview of a major Penney motion picture production, *Opening Day at the Golden Rule Store*, musical film produced by Michael Brown. The picture takes its audiences back to 1902 when J. C. Penney opened his first store in Kemmerer, Wyoming. The company's founder, by the way, is 91 years "young" and still comes regularly to his office located just a few doors down the hall from the new Communications Center complex.

### Penney Was a Gracious Host

Hosts to the NVPA group were John D. Hook, Manager of Administrative Services and Les Waddington, Audio-Visual Consultant on the Penney Company staff who demonstrated the Communications Center's impressive collection of working hardware, and showed samples of Penney films slides and videotapes.

Regular meetings of NVPA's New York chapter are held a noon on the third Wednesday of each month at the Squire Inn.

Les Waddington demonstrates AVE Powerhouse Crawl projector during NVPA program. Al Lydiard and Harold Read are among guests in picture.



Bernie Walker (in light coat) is an a-v and electronic service technician. He's explaining the control console of Norelco VTR equipment.

## Program Schedule for National Conference

**IFPA NATIONAL CONFERENCE,** opening at the Hilton Inn on Mission Bay in San Diego on October 26 looms brightly ahead. Under the capable direction of national conference chairman Ralph Hall, aided by Stan Follis and the rest of his San Diego Chapter committee, 1967 hosts, here are some of the program events:

### THURSDAY, OCTOBER 26

Pre-conference day: time for exhibitors to set up their booths. National officers will be present to make sure the program's off to proper start. Afternoon cocktail reception for "early bird" arrivals.

### FRIDAY, OCTOBER 27

8:00 A.M. Exhibits open.  
 9:00 A.M. Welcoming address by President Robert Hecker, followed by introduction by master ceremonies of the keynote speaker: Ott Coelln, publisher of BUSINESS SCREEN.  
 10:00 A.M. Special multi-media presentation on use of audiovisuals in education and training, made by Eastman Kodak Company.  
 10:50 A.M. Coffee break & exhibits.  
 11:10 A.M. Air Force multi-media presentation on special driver training program.  
 11:45 A.M. Sales orientation multi-media presentation, produced by Harry Poppe for TRW Systems.  
 12:00 Noon: Luncheon: speaker to be announced.  
 1:30 P.M. Exhibit area open.  
 2:00 P.M. Panel discussion on laboratory practices and problems with production client. Panels to date include: Lou Mansfield, CFI; Bob Ward, HFE; and Vern Frith, Hollywood Valley Film Lab.  
 2:45 P.M. Coffee break & exhibits.  
 3:10 P.M. Col. James P. Warendorf, Chief, Lookout Mountain Air Force Motion Picture Unit, presents "USAF Combat Photography in Southeast Asia" with up-the-minute picture of USAF photography in Viet Nam.  
 4:00 P.M. Bill Gibson of McDonnell-Douglas Corp. tells trials and tribulations of getting an anchor in and out of foreign lands while producing *The Armchair Travelers*, one of their recent films.  
 4:20 P.M. Nelson Tyler presents

film clips of new shock and vibration-dampening camera mount. At 4:30 he will demonstrate mount in his own helicopter, probably from parking lot of the Inn.

4:35 P.M. Exhibit area opens.

6:00 P.M. Special two-hour ride and social aboard the "Bahia Belle" a stern wheeler, cruising Mission Bay. Extra charge event; includes libations.

\* \* \*

### SATURDAY, OCTOBER 28

8:00 A.M. Exhibits open.

8:30 A.M. General membership meeting.

9:00 A.M. Past president Robert Scott presents "AXCOM — A Challenge to IFPA".

9:30 A.M. Special tribute to the late Gene Keefer, Convair Motion Picture Department with clips of his outstanding films to be shown.

9:45 A.M. Coffee break, exhibits.

10:00 A.M. Col. Paul Maret, Chief, Presentation Services of AFSC, Washington, D. C.

10:40 A.M. Lt. Col. J. C. Stokes, Chief, Presentations Division USAF, will present "Better Management Through A-V Communications".

12:00 Noon: Luncheon.

2:00 P.M. Writers' panel, to include Shirley Thomas, Bruce Herschenson, Cap Palmer; others to be named.

2:50 P.M. Coffee break, exhibits.

3:10 P.M. Special NASA hour, including Albert M. Chop, Chief, West Coast Office of NASA's "Man Flight Awareness" program, well-known for his appearances on national television during space flight telecasts.

4:00 P.M. Exhibits open to 6 P.M.

6:00 P.M. Cocktail party and reception preceding the Annual Banquet.

7:30 P.M. Awards Banquet and presentation of "Cindy" awards to first place winner and runners-up in each of five categories of this competition. This is a black-tie optional affair.

\* \* \*

### An Enjoyable Ladies' Program Arranged for Conference Days

☆ Ladies program events are also being arranged by our host chapter in San Diego. These will in-

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INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

clude a fashion show luncheon on Friday and a special "package" program for Saturday, with Continental breakfast, a visit to Sea

World (marine life showplace) and a Skyway trip from Sea World to the Atlantis Restaurant for luncheon.

### San Francisco Chapter Hosts as National Officers Are Installed

☆ San Francisco Chapter members turned out in goodly numbers to host the first installation of IFPA national officers at their recent "guest night" held at the Stagecoach Restaurant in the new Wells Fargo building. It was the first time this event has taken place outside the Los Angeles' headquarter area.

The affair was informal, held in a friendly, "get-together" atmosphere that warmly welcomed the new officers. Past president Bob Gunther carried out this approach when he based his introductory remarks on a humorous play-on-words formed by the trade names of a dozen or more household detergents. It helped get everything off to a clean start!

Featured speaker of the evening was Bob Day, sales manager for the Ampex Corporation who discussed "Videotape, a New Challenge in Motion Pictures" in which he stressed that "communicators must stop thinking of motion pictures as being only filmed presentations." It didn't matter, he concluded, whether the picture



Bob Day, of Ampex (left) receives IFPA member pin from Ed Carroll, chairman of No. California chapter.

was on acetate or plastic base, as long as they remained "moving" pictures. His remarks emphasized that videotape can be an important additional tool for the motion picture maker.

Practicing what he preached — that IFPA should make a concerted effort to enroll those engaged in non-theatrical television into the organization — Bob Day became a member just before the Chapter meeting. Chapter chairman Ed Carroll presented him

National officers were installed at San Francisco (l to r) Mitchell Rose; president Bob Hecker; host Ed Carroll, chairman of Northern California chapter and board member; Roy Deets, editorial vice-president; Ira Thatcher, executive vice-president; and Stan Follis, San Diego chapter chair-



# THE INDUSTRY FILM JOURNAL

(CONTINUED FROM PAGE 49)  
with an IFPA membership pin  
after his talk.

## Los Angeles Members Meet at F&B/Ceco Western Hdq.

☆ The September meeting of the Los Angeles Chapter was hosted by F&B/Ceco (and SOS Photo-Cine-Optics) of California at the company's new Hollywood western headquarters building. Both national and local chapter officers were presented to the more than 70 who attended this first post-vacation meeting.

A brief business meeting followed the reception. Ralph Hall, national chairman for the 1967 Convention, informed members of the firming and developing plans for this upcoming event.

It was also disclosed that over 65 films have been submitted for the annual "CINDY" awards competition. Entries in the five categories have been distributed among screening committees in the San Francisco, Los Angeles and San Diego Chapters . . . and judging is underway. September meetings of both the San Francisco and San Diego Chapters will be devoted to these competition screenings.

Technical aspects of this program were presented by Reginald Armour, president of the newly-formed F&B/Ceco (and SOS Photo-Cine Optics) of California company. Members of his staff (Ed Engle and Andy Beal) demonstrated the new Doiflex 16mm reflex motion picture camera. A tour of the new headquarters' facility concluded this session. •

Los Angeles' chapter meeting brought together (l to r): Mitchell Rose, our financial v.p.; Reginald Armour, president, F&B/Ceco of California, host; Ralph Hall, national convention chairman; Bob Hecker, president of IFPA; Jim Newcom, Chapters' vice-president; Tom Emmett, membership chr.



Reginald Armour, president of F&B/Ceco of California, was our host at September chapter meeting.

## Meet Ira Thatcher

### Our Executive Vice-President

Meet our executive vice-president, Ira Thatcher, one of the most likeable men in the business — and a real asset to our IFPA National Board.

Ira is a modest person and likes to say that the reason people want him to serve on their boards and committees is because, as an executive of United Air Lines, he can travel anywhere along the air lanes. But he forgets that free passage never wins a second invitation to a non-contributor and he has much to give. We all value his knowledge, wisdom and sage advice.

A native Californian and a charter member and past chairman of our Northern California chapter, Ira Thatcher heads United's motion picture unit at San Francisco (Oakland) as his

primary professional responsibility.

He's also a very active member of the Industrial Audio-Visual Association and was chairman of the 1967 WESCON Science Film Theatre (which IFPA conducted for the second straight year at the request of this electronics' group). He also serves as chairman of the West Coast screening committee for the Council on International Nontheatrical Events (CINE).

Ira's films have won two "Cindy" awards and he is the



Ira Thatcher, Executive V. P. Industry Film Producers Assn.

proud and deserving holder of a United Air Lines' Administration Award for his outstanding service in creating training films. •

\* \* \*

## Industrial Films Loses Great Film Maker: Eugene C. Keefer

☆ The many friends and admirers of Eugene C. Keefer were saddened by the news of his passing on Friday, September 1. His death occurred in the line of duty, while aboard a transcontinental air liner returning him to San Diego from a film assignment in Quincy, Massachusetts.

Gene was Chief of Motion Pic-



The late Eugene C. Keefer, Chief, Motion Pictures & Television Convair Division, General Dynam-

tures & Television for the Convair Division of General Dynamics, San Diego. He had been continuously active in film production since 1943. The end of his career came just as he had completed a week's assignment directing and filming a documentary, the Apollo Instrumentation Ship. Gene Keefer directed and produced more than 800 films for General Dynamics and for various agencies of the U. S. Government.

A native of San Diego, Gene was probably best known outside our membership for his production of *Friendship 7*, the long award-winning documentary on the space flight of John Glenn, produced for NASA and shown nationwide on television. A graduate of local schools, he served the Army during World War II as a cameraman with the Signal Corps Training Unit. In 1943 he joined Convair and, when the Las Mission Program was initiated, he became Chief of Motion Pictures in the company's newly formed Astronautics Division. Later, he was named assistant director of communications of the Convair Division, holding that post until a reorganization there when he returned to the motion picture department.

## A LISTING OF SUSTAINING MEMBERS OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

Arriflex Corp. of America	General Film Laboratories
Byron Motion Pictures, Inc.	Division of DeLuxe Labs.
Cinema Research Corporation	Hollywood Film Company
Cinesound Corporation	Hollywood Film Enterprises
Color Reproduction Company	Mole-Richardson (Hollywood)
Consolidated Film Industries	W. A. Palmer Company
Eastman Kodak Company	Pathe Laboratories
Filmservice Laboratories	Producers Equipment Ctr.
F&B/Ceco — S.O.S. Photo-Cine-Optics	



## What's at the other end of your telephone?

A staff of top motion picture engineers—  
at our New York Office, for example

Kodak engineers are singularly well  
educated and trained in their profession.  
And they enjoy their work — working  
with you.

Suppose you decided to install a pro-  
cessor for the ME 4 process. We won't sell  
you the machine because Kodak doesn't  
make one. But we invented the process  
for our high speed EKTACHROME Films,

and we supply the prepackaged chem-  
istry. We'll make sure your operation  
runs smoothly.

At the start up time, one of our motion  
picture engineers will drive or fly to your  
plant. He'll help you mix the first batch  
of chemicals, run test strips, and adjust  
your process to give you the correct color  
balance and sensitometric speed. Then  
he'll eliminate any physical problems  
that may show up. And not only will he

tell you how to keep the ME 4 process on  
standard, but he'll also give you the ben-  
efit of a lot of personal experience in  
getting the beautiful results you expect  
from it.

Kodak knows where the cinematogra-  
pher's needs are. Wherever possible, we  
put ourselves in your place. Wherever  
necessary, we'll be at your place. Call  
us at the offices listed below.

**EASTMAN KODAK COMPANY**

Kodak



## This is Stanley

Stan is currently starring in "The 3 Faces Of Stanley," a recent film produced for the American Cancer Society. He helped us tell the story of cancer of the colon. If you have a story to tell, give us a call and we'll put Stan to work on it... or Doris or Bob or Len or Andy or Vic or Mik or Jay or Al or Mike or Bruce or Tom or Jerry or Dave or Bun or Harry or John or Marilyn or Merle or Charley or Hark...

EMC CORPORATION  
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MOTION PICTURES  
EDUCATIONAL FILMSTRIPS  
AND RECORDINGS

### "The Craneman" Can Help Reduce Accidents With Overhead Cranes

The giant overhead traveling cranes which move tons of equipment and material in steel mills and other industrial plants are also the source of industrial accidents. Well aware of this major injury area, U. S. Steel's Geneva Works' Training and Safety Departments at Provo, Utah, set out to do something about it.

A year-long program to improve crane operator training included the production of a 23-minute color film, *The Craneman*. The picture proved to be an effective supplement in Geneva's Crane Training Program and was



*The Craneman guides magnet-lift of scrap, watchful of men on floor.*

subsequently made available to other U. S. Steel mills around the country. Now prints of the film are being offered, at nominal cost, to any industrial concern using electric overhead traveling cranes.

Film is no "DeMille epic" but a functional, basic demonstration of step-by-step crane operations, including capacity, speed, signals, safety procedures and other rules and regulations which improve safe operation of this type of equipment. Geneva Works' trainers say that "it helps make every employee who operates a crane more aware of his personal responsibility for both his own safety and that of his fellow employees."

The company's Training and Safety Departments developed the original script, working in close cooperation with engineering and operating units, plus frequent reviews by top management. All personnel are actual Works' employees, pictured on their jobs in this huge western integrated steel mill. Actual filming was done by Brigham Young University motion picture people at Provo.

For preview and purchase arrangements on *The Craneman*, address your inquiry to: Supervisor of Training, Geneva Works, P.O. Box 510, Provo, Utah 84601. •

## Look of Tomorrow in Urban Transportation

Westinghouse Shows "Transit Expressway" on Test Track

THE HONOR AWARD given the Westinghouse Electric Corporation's color film, *Transit Expressway*, by the Association of Industrial Advertisers at their first annual industrial film festival held earlier this year, focussed attention on the "look of the future" which is provided in this picture's exposition on a most economical and versatile answer to major city's need for better rapid transit systems.

Produced by Mode-Art Pictures, of Pittsburgh, the film simply takes viewers to the South Park Project in that city where the new Westinghouse-developed Transit Expressway was being demonstrated. The \$5 million demonstration loop was sponsored by the Port Authority of Allegheny County, with the financial aid of the Housing and Home Finance Agency in the U.S. Department of Housing and Urban Development and the Pennsylvania State Department of Commerce. Land for the test loop was donated by the county's Board of Commissioners.

You "Ride" the Expressway

Viewers "ride" the Transit Expressway as it proves its capability of providing urban commuters with service every two minutes, around the clock; offering a smooth, silent passenger-car ride in pollution-free, electrically-propelled vehicles. The rubber-tired cars cruise at speeds of 50 miles an hour and more and the Expressway provides a high standard of ease and safety through com-



*Skybus vehicles speed along Transit Expressway track during their test period at Pittsburgh's South Park Project.*

puter control. Economical construction cost is a key factor.

Cited for Extensive Testing

During the 24-month experiment at South Park, more than 100,000 passengers travelled the Transit Expressway. John Dameron, general manager of the Port Authority (of Allegheny County) gave the picture an accurate summation when he said: "This undoubtedly was one of the greatest mass transit experiments in history. Never before has such a new approach to ground mass transportation received such intensive testing."

Shown to Civic, Transit Men

Civic officials and transportation authorities in the U. S. and abroad were the primary audience for *Transit Expressway*.

Passenger comfort and convenience are key factors in Westinghouse Electric "Skybus" vehicle. Interior pictured on the *Transit Expressway*.





some time now Bolex has been making selling (at 1/4 to 1/3 less than any one) the best professional 16mm cine system you can buy.

**ONE MAN OPERATION.**—Bolex H-16 cameras have become famous for their ruggedness, dependability, quality optics and light weight, making them perfect for one man (Fig. 1) filming operations and eliminating the need for any kind of back-up operator.



FIG. 1

**FILM CAPACITY.**—The only thing that Bolex H-16 cameras could be faulted on is that they only had a 100 ft. film capacity.

**400 FT. MAGAZINE.**—That's why we introduced the Bolex 400 ft. film magazine to both the H-16 REX-5 and the H-16 M-5 in the Bolex H-16 cine system.

**SYNCHRONIZATION.**—Used with the Bolex constant speed motor (24 FPS) with its output for lip-sync on 1/4 inch tape and automatic built in clap-stick for easy synchronization, the 400 ft. magazine with either the H-16 REX-5 or the H-16 M-5 offers the professional user in any branch of movie production, science, industry or education unlimited versatility and scope.

**THE TWO BASIC CAMERAS.**—The H-16 REX-5 is a three lens turret camera that offers reflex viewing and focusing on ground glass, allowing the photographer complete control of composition, framing and correct evaluation of depth of field. The H-16 M-5, built with economy in mind, is a single lens camera with viewing through a movable optical finder mounted on the side of the camera. The H-16 M-5 takes all standard "C" mount lenses or Pan Cinor and Angenieux zoom lenses, both equipped with reflex viewing and focusing.

**LENSES AND ACCESSORIES.**—There are 10 fixed focal length lenses from 10mm to 150mm in the H-16 system, and 7 zoom lenses giving a wide range of zooming ratios from 5 to 1 up to 10 to 1, including the Vario Switar 86EE, the world's first and only fully automatic 16mm variable focal length lens, with zoom from 18 to 86mm. Many accessories are available in the H-16 system including motors, close-up attachments, grips, matte box, titler, light meter, carrying cases and both optical sound and optical/magnetic sound projectors.

**MANY APPLICATIONS.**—Because of its ruggedness, compactness and light weight a single operator can use the Bolex H-16 system for any of the following applications:

- Sports filming, including coaching and training films, for club and school use.*
- Medical photography, surgical and research filming, Cinephotomicrography.*
- Advertising, promotion and TV work for both studio and location shooting.*
- Travel and educational filming.*
- Wild life and nature photography.*
- Amateur film making.*
- Industrial filming, including training, recording, research and work study films.*
- Memorandum and traffic flow studies.*
- Periodic industrial data recording.*
- Underwater filming, (with housing).*
- Time lapse studies.*
- Remote control filming.*
- Instrumentation recording.*
- All types of sound work.*



FIG. 2

The H-16 REX-5 camera (Fig. 2), with 400 ft. magazine, 24 FPS constant speed motor, detachable take-up motor on magazine eliminating the use of old fashioned take-up belts. The H-16 REX-5 offers reflex viewing and focusing on ground glass. Variable shutter. Filter slot. Accurate automatic dual frame counters and registrator claw for picture steadiness.

Shown on the camera is a Vario Switar 86EE zoom lens with automatic exposure control and a zoom range of 18 to 86mm. Maximum aperture f/2.5.



FIG. 3

The H-16 REX-5 (Fig. 3) shown without 400 ft. magazine. The camera takes 100 ft. film loads and has all of the traditional Bolex features such as filter slot, variable shutter for fades, dissolves and greater exposure control, automatic loading and provision to accept the 400 ft. magazine if desired. Lenses shown are Switar 10mm f/1.6, 25mm f/1.4, 75mm f/1.9.



FIG. 4

The Bolex H-16 M-5 (Fig. 4), with single lens mount, an extremely economical, professional quality 16mm camera equipped with such features as variable speeds, single frame shooting, footage and frame counter, unlimited film rewind and automatic threading.



FIG. 5

The H-16 M-5 (Fig. 5) can also be used in conjunction with the 400 ft. magazine, 24 FPS constant speed motor and rechargeable battery pack. This is an ideal set-up for sports filming where a large film capacity is desirable to avoid loss of action footage.

**BOLEX.**

SEND FOR BOOKLET.—If you would like a free 16 page School, Industrial or Medical Bulletin and a Bolex 16mm catalogue write: Paillard Inc., 1900 Lower Rd., Linden, N.J. 07036



Day-time sky drama unfolds for audience in Atmospherium-Planetarium Dome, made possible by Wrap-Around Motion Picture Projection System.

## Wrap-Around Film Projection System Helps Skygazers to Learn Wonders of Atmosphere

PLANETARIUM AUDIENCES are now able to view what they have long wished for — “the other half of the sky” thanks to adoption of the Wrap-Around Motion Picture Projection System originally devised for jet pilot training by The Jam Handy Organization, of Detroit, in cooperation with the U.S. Navy.

It's another example of communications' versatility just put to work in the model Atmospherium-Planetarium of the University of Nevada at Reno. And this same system has added maximum visual appeal to new product presentations for business and industry at shopping centers, conventions and other introductory locales.

### A “Medi-Sphere” for Lilly

A recent application, for example, was that of Eli Lilly and Company of Indianapolis. This pharmaceutical company presented a recent Jam Handy motion picture on quality control to professional audiences in a “Medi-Sphere” theatre.

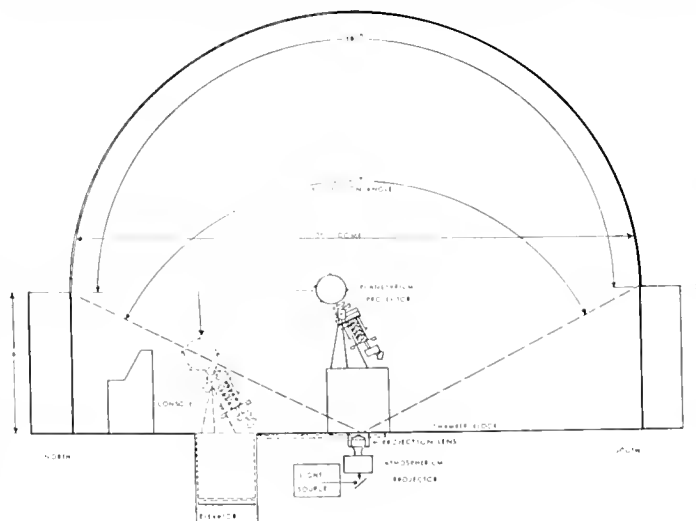
The latest application, engineered to the special needs of “sky-gazing” viewers, provides a unique educational tool for the Space Age. The installation at the University of Nevada shows the phenomena of the day-time sky as caught by the camera in time-lapse photography. The night sky viewed in conventional planetariums is usually static because the stars do not change their positions

in respect to each other. By contrast, the day sky provides constant motion and change.

### Changing Drama of the Sky

In the Nevada installation, clouds form, evaporate and form again. Thunderheads develop to give rise to lightning and rain. Every atmospheric change brings new spectacles, such as rainbows, halos, turbulence and air glow. When this sky drama, supported by color and sound, is carried to an indoor audience with the atmospheric events of an entire day “telescoped” into a half hour

The diagram, by artist Patrick McDaniel, shows placement of projectors in the University of Nevada's Atmospherium-Planetarium. Star projector and its base lowers into well; then motion picture equipment in floor opens



## University of Nevada's Model Atmospherium-Planetarium Adapts Jam Handy System to Help Unravel Sky Mysteries

show, the astronomer's public presentation is vastly broadened in its educational scope and versatility.

To achieve these effects, Prof. Wendell A. Mordy, director of the Desert Research Institute of the University, consulted with members of the Jam Handy engineering staff. In previous applications, the “Wrap Around” lens system projects its images on a hemispheric screen that curves around and above the audience. At Reno, this system was tipped vertically to project on a huge domed ceiling of the Atmospherium-Planetarium.

### Equipment Inter-Changeable

The Planetarium equipment (a Spitz projector) is moved by remote control on tracks to an elevator and then lowered into a well.



Exterior view of the Atmospherium-Planetarium, University of Nevada.

The Wrap-Around projector is located under the theatre floor and exposed through a floor opening when the planetarium projector is out of the way. The new system uses standard 35mm film, thus making its use economically feasible.

Just as audience in earlier

Wrap-Around productions that they are jogging down in the Grand Canyon a mule's back or diving beneath a 10-ton shark in an underwater sequence, Atmospherium audiences get the sensation of what it is like to travel in space. This is made possible through pictures of the earth taken from weather satellites. The Atmospherium-Planetarium was made possible by a \$480,000 grant from the Max C. Fleischman Foundation.

“No simulation can equal the drama and beauty of actual photography,” says O. Richard Norton, curator of the Nevada facility. He describes the Atmospherium project as “an imaginative approach toward acquainting laymen with the wonders of the atmosphere.” And, by attracting the interest of today's science students, this unique installation can help toward the solution of many remaining mysteries of space.

\* \* \*

**Barnett Film Industries Now Operating Division of MEI, NY**  
 ☆ Manhattan Effects, Inc., New York, has announced the acquisition of Barnett Film Industries a slide and filmstrip laboratory service. In addition, both slide and filmstrip operations and the company's optical effects services will be consolidated into two separate operating divisions under a new organization — MEI.

Both operating divisions of MEI will be located at 22 East 42nd Street, where additional space is being obtained to handle expanded services. Norman Rieck will be manager of the slide and filmstrip division and Warren Greenberg will direct the optical effects operation. Mo Weitzman will be responsible for all technical film advances and quality control for both operating divisions. Bernie Barnett is president.

\* \* \*

**Moss Communications in Large Quarters at 270 Madison, NY**

Moss Communications, Inc. (MCI) has moved to larger quarters at 270 Madison Avenue, New York. The company, founded in June 1966, produces motion pictures, slidefilms, sales meetings, training courses, and educational programs. Jack Moss, president, is a veteran of ten years in the audio-visual field as writer, producer and director.

# Now you can get any slide you want back on the screen in less than 3½ seconds

## and you can do it from any part of the room

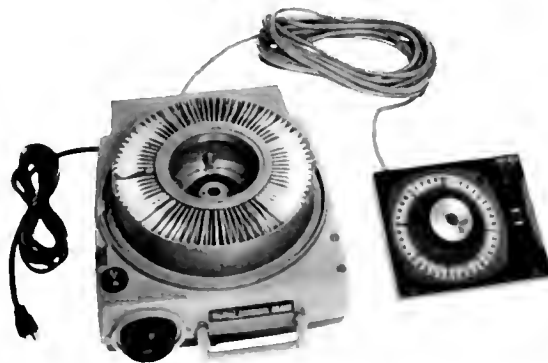
With the new KODAK CAROUSEL Projector, Model RA-950, you simply dial the number of the wanted slide and push a button. The tray automatically indexes to that number. This lets you project your slides in sequence, or change that sequence at will.

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high-low switch; a selection of lenses—including zoom—to suit any screen-to-projector distance. There's even a motion adapter for showing special slides that simulate the action of moving parts, or such things as movement of gas or liquid through a system.

For complete information, see your Kodak Audiovisual Dealer. If you'd like a copy of our informative booklet, "Audiovisuals in Business and Industry," please write: Motion Picture and Education Markets Division, Eastman Kodak Company, Rochester, N.Y. 14650.



**Kodak**  
TRADEMARK

*Pioneered by Baseball's Lew Fonseca, Annual Series Film Is Now in 33rd Year, Still Increasing Its Vast Audience*



That's Series' film producer Jack Lieb (behind camera, top center) during filming of last year's Dodger-Oriole games from Chavez Ravine pressbox.

## Millions See "Highlights of World Series" as Coca-Cola Sponsors Official Game Films

**T**O THE COCA-COLA COMPANY of Atlanta, Georgia, baseball is more than just the great American pastime. It is the sport played during the season when spectators, in the stands and at home listening to the radio or watching a game on television, consume the beverage that the firm makes and distributes by the thousands of gallons.

"Baseball is played during the hot months when people are especially prone to soft drinks," explains one executive at Coca-Cola. "More than that," he continued, "baseball as the all-American game, and Coca-Cola, just seem to go together."

For this reason and others, the great beverage-maker does its all

to keep the image of the great game alive . . . to help make fans want to go to the ball parks when the sun turns hot . . . year around.

In fact, while some major league ball parks are being torn up by football cleats and others lay bare waiting for the spring thaw, 6½ to 15 million fans each year relive the baseball World Series on film.

### Lew Fonseca Heads Activity

Through the auspices of former major leaguer Lew Fonseca, director, Motion Picture Division, American and National Leagues of Professional Baseball Clubs, Chicago, *Highlights of the World Series* have been filmed and distributed throughout the world for the past 33 years. The Coca-Cola

Company has been sponsoring the color production since 1958.

In recent years, Jack Lieb Productions of Chicago, has filmed all the World Series' games under Lew Fonseca's supervision.

### A Well-Matched "Team"

"We wanted to be associated with baseball," says Harvey W. Westfall, sales manager for special markets at The Coca-Cola Company. "We thought we could further the cause of baseball by its association with Coca-Cola, in making the World Series film available. It can be shown all year and we want people to stay with baseball," Westfall adds.

Basically aimed at promoting the game ("the clubs have gained a lot of fans"), the World Series



Hand-held camera on the field prior to game provides opportunity for individual close-ups, like this shot of Fonseca (right) with Warren Giles, president of National League



Harvey W. Westfall, sales manager for special markets, The Coca-Cola Company, checks print of "Highlights of World Series" which has been sponsored by this company.

film also has given Coca-Cola a big boost. "We would not attempt to measure it in terms of sales," reports Westfall. "But, we do feel that baseball and Coca-Cola go together. Enthusiastic fans are usually thirsty fans!"

### Teen-Age Audience Interest

Available free on request, the annual film receives wide distribution. "We do not care who sees the motion picture," explains Westfall. "However, we do think it important that the films get out to where they will interest teenagers in baseball," he points out. "And, if they become interested, we feel they will drink more product."

Distribution is handled through Fonseca's office, though the approximately 1,000 Coca-Cola bottlers have been purchasing 300 to 400 prints annually since The Coca-Cola Company began its

sponsorship. Another 30 prints are bought by the Company headquarters office in Atlanta for use by regional managers. Prints also are bought by the major league teams themselves for showing within their areas and to communities in which they maintain farm clubs.

### Booked Solidly for 6 Months

Most bottlers belong to civic organizations and church groups. After these initial showings, requests usually snowball to where bookings are solid from mid-January to June. In fact, according to Fonseca, who has built up a regular following in 33 years, there are 85,000 to 100,000 different showings of the film annually.

Though The Coca-Cola Company pays all production costs, references to the company in the film are limited. A film credit at the beginning says that the motion picture is "furnished by The Coca-Cola Company in cooperation with the American and National Leagues of Professional Baseball Clubs." Then, in three to five sequences the camera flashes to the scoreboard which advertises Coca-Cola or shows fans consuming the product. Finally, the film is closed with a delivery truck for Coca-Cola driving away.

### Film Has No "Commercials"

Some bottlers may place advertisements locally to announce the availability of the film. But, outside of this and the brief mention in the film, the trademark "Coca-Cola" is not seen. Yet, according to Westfall, "we plan the same thing for next year and we plan" (CONTINUED ON NEXT PAGE)

Distribution of World Series' and other baseball motion pictures is handled by this competent staff at the Leagues' Motion Picture Division offices in Chicago (Fonseca at extreme right). 950 domestic bottlers of Coca-Cola have also been purchasing 300 to 400 prints annually since the company became sponsor. 85,000 to 100,000 showings are made a year.

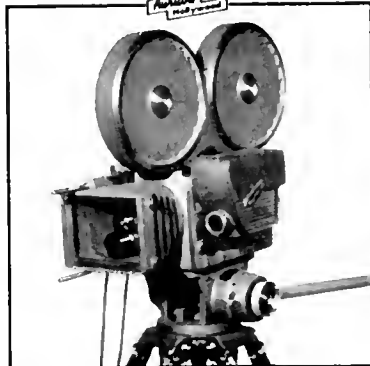


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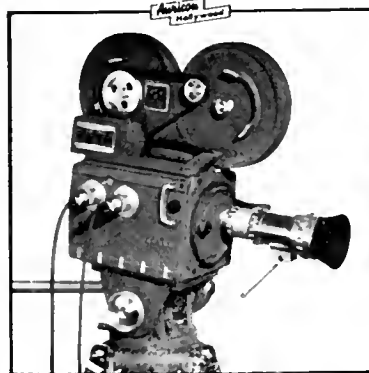
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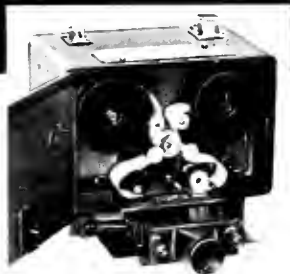


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TECHNICAL DIVISION

**Berkey**  
Photo Inc.

## World Series Films:

(CONTINUED FROM PAGE 56)

to continue sponsorship as long as we feel the association is beneficial."

During the 1966 World Series, a four-game sweep over the Los Angeles Dodgers by the Baltimore Orioles, Jack Lieb's crews used seven game cameras, including a slow motion camera behind home plate that shot the more spectacular plays at 128 frames per minute. In addition, he had two handheld cameras on the field prior to the game for individual closeups.

### Use Ektachrome Commercial

For a four-game series, Fonseca shoots about 25,000 feet of film, or about 6,000 to 7,000 feet per game. In 1965, when the series went to seven games, he shot 40,000 feet of Eastman Ektachrome Commercial film, Type 7255 (16mm). This was edited down to 40 minutes, or 1,450 feet, and printed on Eastman Ektachrome reversal Print Film, Type 7386 (16mm).

Three cameras including the slow-motion camera, are situated behind home plate. One is placed at first base, another at third, and a third camera is put in center-field. The seventh camera is a "roving unit". Virtually the same setup was used at the 1967 series.

### 2 Months to Edit, Narrate

It takes about two months to shoot, edit and narrate the film. The narrator is always the winning team's regular play-by-play announcer. Then, as soon as a pilot print is available, usually about the first week in December, premieres are staged in the cities of the pennant winners.

This is followed by print orders that, over the past 10 years, have averaged 500 to 700 annually, including the 300 ordered by Coca-Cola bottlers. Calvin Productions processed this extensive color print requirement. The bottlers are sent brochures announcing the availability of the film.

### 200 Distribution Outlets

Fonseca's office offers the films through some 200 distributors, including the major league ball clubs and some minor league teams. During peak periods, his office books 100 to 150 print programs per day.

Many of the films are sent to the Armed Forces overseas through the USO, which is asked to pay only for return postage. One circuit involving 18 prints runs for nine months and covers



Series' film crew used seven frame cameras, including the slow motion camera set up behind home plate to capture key plays.

virtually all military installation in the European theater.

"Here again," says Westfall "we have no real measure for the value of the goodwill that we create for the Company when a soldier in some far-off country given an enjoyable experience because we thought of him. Since World War I our Company has carried out every program we could to keep men and women in the Armed Forces in touch with home. We feel this has helped our business as well as accomplishing something worthwhile."

\* \* \*

## Filmex, International to Produce Spanish Features in New York

☆ Filmex, International, a division of Filmex, Inc., New York TV commercial and industrial film production firm, will produce two features in Spanish in New York beginning early in October. Robert I. Bergmann, president, has announced. These films, co-produced by Filmex and Mexico, are the first productions in Spanish to be shot on U.S. soil. Top-flight Mexican and Puerto Rican stars will appear in both 90-minute feature *LSD* and *El Regreso*.

Frank Marrero of Filmex will produce the first film and will direct the second. Slavko Vorkapich, the famous Hollywood montage expert, will design the "trip" sequence for the *LSD* film. D. Timothy Leary, noted LSD expert, will act as consultant.

\* \* \*

## 33 Questions & Answers on Film

☆ "33 Questions and Answers About Industrial and Business Movies" are provided in a new booklet available from Pilot Productions, Inc., 1819 N. Ridgeway Avenue, Evanston, Ill. 60201. Address your requests on company letterhead.

## 1968 Guide to Production Services

ANNUAL REVIEW OF SPECIALIZING SOURCES  
FOR ALL FILM TAPE PRODUCTION SERVICES

No complicated, condensed check-lists to baffle the buyer, but complete-in-depth data on specializing film laboratory, sound recording, optical and film effects experts, music, stock shot libraries; national film distributors; videotape transfer services; foreign language specialists and writers are provided in these exclusive, complete pages of the ONE film tape publication real buyers PAY to read every month!

Publication date: No. 7: November 24th

A Special BUSINESS SCREEN Buyer's Guide Issue

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**OKAY FOR SOUND!** (The Transfer): After the magnetic mixed track has been interlocked with the picture for client approval, its nomenclature changes—it is hereafter called a "magnetic master". The next step is to "transfer" this magnetic master to optical negative film for making release prints in the laboratory.

There are two kinds of optical track: Variable density and variable area. In the former, sound modulations record varying densities along the length of the film, the full width of the track. The film stock used is a low contrast negative emulsion and is processed in a negative developer. Control of exposure and processing are sufficiently critical as to almost rule it out of commercial use. In variable area recording, sound modulations in the form of little peaks are exposed across the track. The longer the image, the greater the volume.

There are several types of variable area recording. The unilateral track has images on one side only of a thin base line. In bilateral recording, the sound images occur on both sides of a center line. In dual bilateral track, two bilateral images are laid side by side. A multilateral track is composed of many bilateral images. The dual bilateral recording is the most widely used. In silent passages, light from the projector exciter lamp passes through the thin base lines to hit the photocell, the result—an objectionable "hiss". To remedy this, noise reduction circuits are employed that cause the base lines to become very thin when there is no sound.

The great volume range obtainable in magnetic recording unfortunately is not available in film recording. So—we fake it. Compression in varying amounts is applied in the film recording to keep our volume range within the limits of the medium.

In variable area recording, high contrast film, such as Eastman 7375 is exposed and processed in a rather high contrast developer. We have found the manufacturer's recommendation for density and gamma to be optimum. Spray processing, introduced about ten years ago, proves to be much better than old-fashioned immersion developing. In the recorder very accurate exposure is essential. We must achieve the recommended density after the film is processed at the correct gamma (incidentally, gamma is the contrast obtained in the photographic image after processing). Chemical composition of the developer, its temperature, and developing time all affect gamma; consequently, these are all held to a predetermined standard. Exposure, therefore

must be extremely accurate. The optimum density must also be achieved while holding the chemical fog level to an absolute minimum.

"Cancellation" in film recording is difficult to explain, but let me try. You would think that if sound images on the negative are extremely sharp, we would have the best track. Unfortunately, this is not the case, for when we print these sharp negative images to a positive print, very fuzzy and unsharp images result. This fuzziness is caused by dispersion of the printing light through the positive emulsion. To make images sharp on the positive, we must slightly overexpose the negative so the original sound images are fuzzy. When these negative soft images are printed to the positive, also with slight overexposure, the image spread in the negative is cancelled out by the image spread in the positive. This is referred to as "Cancellation". How much overexposure to make in the negative and positive for optimum print quality is determined by a very complicated testing procedure—known as "cross-modulation" tests.

Even this elaborate testing procedure is not the entire answer. Because of this cancellation problem, we cannot transfer all frequencies from the magnetic master. To do so might cause noise, distortion, and bad sibilants. Therefore, it is necessary to limit the frequencies that we transfer, so high and low pass audio filters are incorporated in the film channel. These filters cut off the undesirable low and high frequencies that aggravate our problem. Now you might think this impairs the recording, but actually the recording channel has another film equalizer that boosts the high frequencies that are actually being transferred. The listener may well think he is hearing frequencies way beyond the cut off point of the recording filter.

Our sound release negative is prepared for printing. Because it is negative material, it must be handled with utmost care. Wear editing gloves! The smallest scratches, finger marks, and dirt all add up to one thing—bad sound. Now the laboratory takes over. With good printing equipment and processing techniques, we have a good sound print. Your client may be most pleased with the sound of the print when projected in the preview room. Now what the audience hears depends on the projection quality. Projectors should be regularly checked for azimuth, focus, track placement, and frequency response. Appropriate test films are available through SMPTE. Now you are "Okay for Sound".

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## Swain Produces a Sales Film in Single Day

EVER TRY TO FILM a 10-minute sales promotion picture, featuring a famed television personality, in *one day*? That's the unenviable challenge handed producer Hack Swain, of Hack Swain Productions in Sarasota, Florida, by the Mackle Brothers, builders and developers in that state.

The picture featured Jack Paar; the locale was Marco Island where the Mackles and their Deltona Corporation have converted several thousand acres of mangrove and mosquitos into a deluxe vacation-resort community. Paar, a long-time friend of the developers, had culled a precious day from his vacation for the job. His only stipulation: shooting had to be wrapped up by nightfall.

### Planning Made It Possible

"Those fellows," Swain recalls, "build their planned communities in a hurry and they couldn't see why a couple of thousand feet of footage, including several minutes of lip-sync with Paar, should prove so difficult." With the job complete and the client happy, he believes that extremely careful planning saved the day, despite chilly weather and early darkness which hampered color filming.

"In preparing script material, we were aware of Jack Paar's reputation as an ad libber and that anything silted or unseemly to him would be changed or tossed out. In effect, we prepared blocks of ideas and he took it from there."

Three locations only were selected, with the idea of moving the story and obtaining complete coverage. The shooting plan called for Paar to stroll up the beach directly into a close-up and, after he

delivered his first lines, he would walk to a waiting helicopter for a tour of the island. Later, he was picked up at poolside for a traditional lip-sync. This was interspersed with island scenes. Paar was not required for the greater part of the aerial sequence.

### Three Cameras on Location

"Three cameras assured a match of incoming and outgoing scenes, anticipating on-the-spot changes and providing smooth transitions. This also enabled us to move our crews and equipment with the least possible problem and to be ready for light changes," Hack Swain recalls.

"But we hadn't anticipated Paar's personal enthusiasm for making. He expressed his appreciation for these efforts and noted that planning reduced the need for on-the-spot conferences which would have required him to wait around.

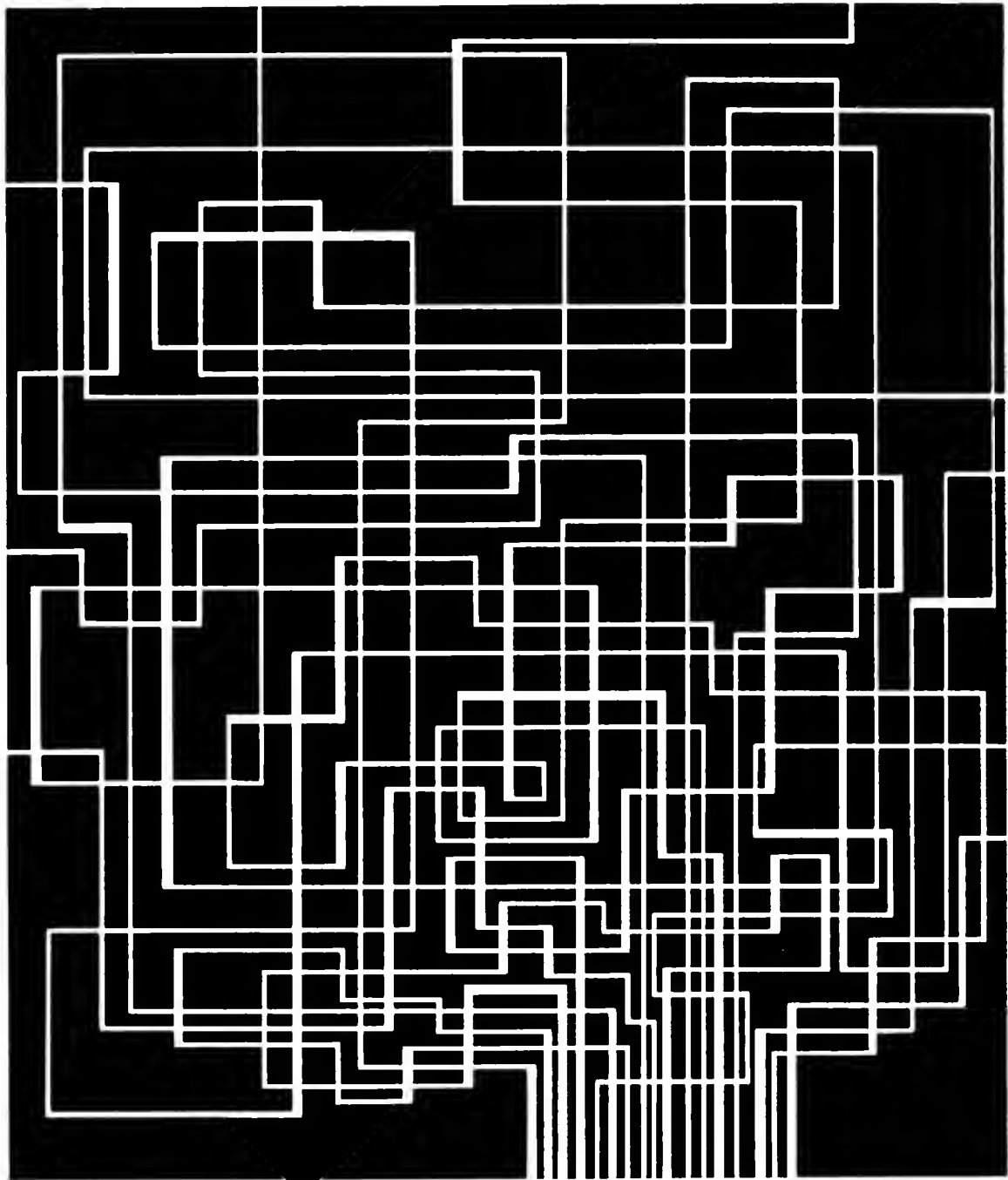
"For lip-sync sequences, we used two blimped cameras — one for long shots and the other for close-ups. To avoid wind noise to maintain voice quality, we used a concealed lavalier mike and recorded on a quarter-inch Nagra."

Towards the end of the shooting, Paar expressed his satisfaction with the progress and provided a laugh for crew and lookers, too, with a special lip-sync sequence that *positively did not appear in the final film*. On the take of his final speech, he paused for a few seconds and then said, "I'd just like to add one more thing about this project — it's colder than the very devil down here."

Hack Swain cameramen prepare to shoot sequence featuring Jack Paar in the 10-minute sales promotion film made in single day for Mackle Brothers.







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# the screen executive

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

which was released through Majestic Pictures Corp. He had his own music show over KRHM-FM in Los Angeles from 1963 to 1966.



Niles v.p. Manny Paull

### Paull Named Vice-President of Niles Communications Centers

☆ The appointment of Manny Paull as a vice-president of the Fred A. Niles Communications Centers, Inc. has been announced by this national film company. Paull has been with the Niles organization since its inception 12 years ago. Prior to that he was associated with Fred Niles when the company's president headed the motion picture division of the Kling Studios in Chicago.

Before joining Kling, Paull served as the television art director for an advertising agency and worked closely with television stations to help set early art standards in the industry. During his career at Niles he helped the studio win many honors including "Best Art Director for Television Commercials" awarded by the Academy of Motion Picture Arts and Sciences in 1958. In 1960 he was named account supervisor, concentrating on sales and account detail.

### Arthur Gaines Heads Marketing for Concord Electronics Corp.

☆ Concord Electronics Corporation, Los Angeles, has advanced Arthur D. Gaines to the post of director of marketing, according to president Howard P. Ladd. He will



Marketing exec Arthur Gaines

be responsible for all phases of market planning and administration of the company's line of audio

and video tape recorders, closed-circuit television and communications products for home and industry.

Concord also announced the appointment of Peter Bechtol as manager of sales development for its Communications Systems division. He will head up development and coordination of sales training and promotional programs for the company's dealer network.



Filmex v.p. George Mather

### Vice-President George Mather Heads Filmex West, Hollywood

☆ George Mather has been appointed vice-president in charge of Filmex West (Hollywood). Since 1965, Mr. Mather has been associated with the company as producer/director.

From 1955 to 1962, he shot

several documentaries, commercials and a half-hour pilot for a television series. He founded an organization for "looping" pictures from foreign languages to English, and worked on 30 features. In 1962, he produced and acted in his own independent feature entitled *Pattern for Murder*,



Production chief Carl Nelson

### Wilding Appoints Carl J. Nelson as Vice-President of Production

☆ Increased production plans at Wilding, Inc. have brought the appointment of Carl J. Nelson as vice-president of production at the company's Chicago-based studio. With Wilding since 1958, Nelson was named vice-president in charge of the TV division in 1964. In January of this year he became president of Wilding Productions, Inc., the company's West coast branch.

He retains responsibility for both activities in addition to assuming his new functions at Chicago headquarters.

### Wasserman Now Vice-President of Filmex, West Production Chief

☆ Chuck Wasserman has been named vice-president in charge of production for Filmex, West. Robert I. Bergmann, president of Filmex, Inc., New York, has announced. He has been a producer/director with the company since 1965.

One of the pioneers in TV commercial direction, he has supervised every type of consumer and industrial product. In 1958, he was a director at Film Graphics, New York, and has also been a staff director for MPO and Illusion Films.

He has done 60 features and training films including four half-hour TV adventure films in Mexico.

### Tom Vietor Joins WCD, Inc.

☆ Thomas F. Vietor has joined WCD, Inc., New York and California producing company, as manager of that firm's Business Films Division.

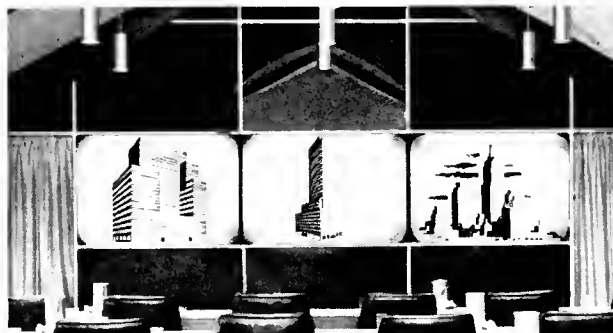
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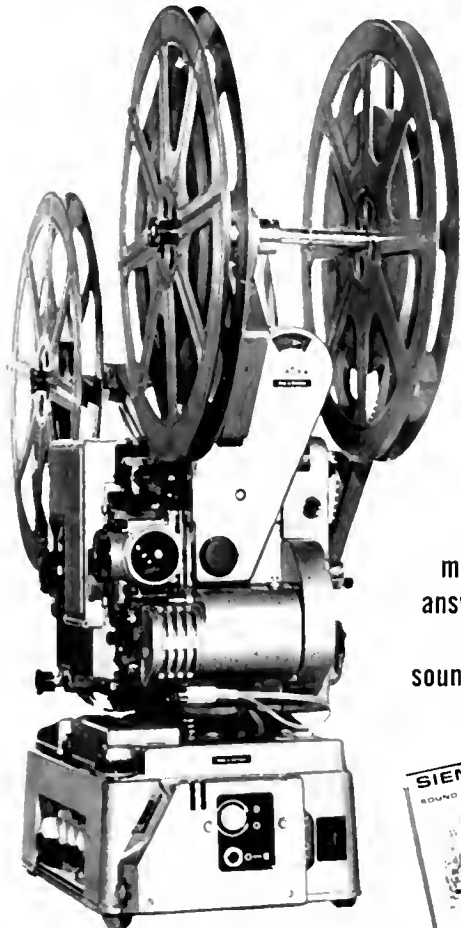
# which one for you?

Now that there are two models, which one is best for you? That depends on your needs. Both are unique portable projectors, offering sound capabilities far exceeding conventional machines. Each SIEMENS model 2000 16/16 is an optical-magnetic sound projector mechanically interlocked with a 16mm magnetic film deck. This unusual combination permits single system optical playback and magnetic record/playback—it also provides double system record and playback in perfect sync—plus facilities for transfer, mixing, recording and re-recording.

The two models differ only in their drive systems to provide a choice covering the widest range of professional work.

The model with synchronous timing motor runs at an exact 24 fps for television and other precision programming applications. The universal, governor-controlled model can be run at speeds from approximately 16 fps to 26 fps with excellent speed accuracy and consistency over a wide range of line voltages and film loads.

Which model is best for you? We suggest a visit to your franchised Arriflex dealer for complete details and an enlightening demonstration of these unique machines. Or write for detailed literature.

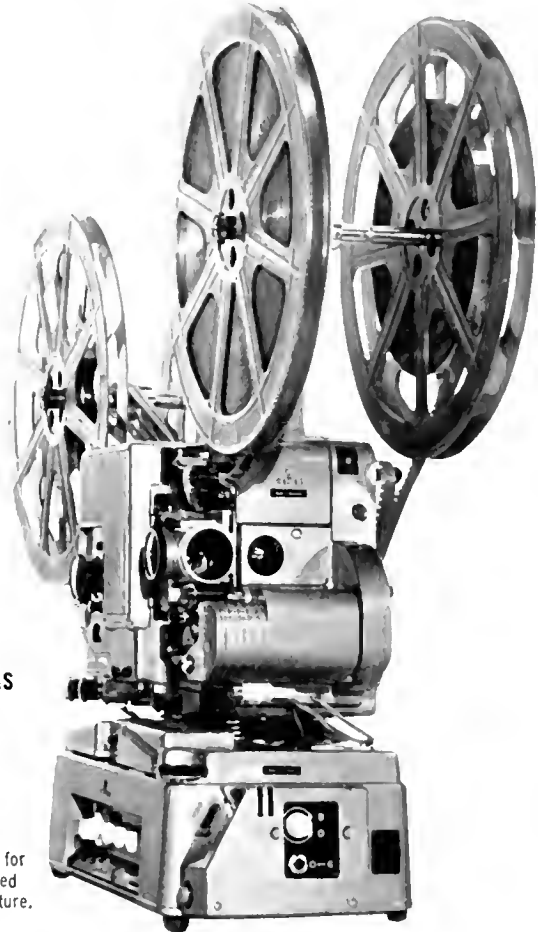


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sound film problems



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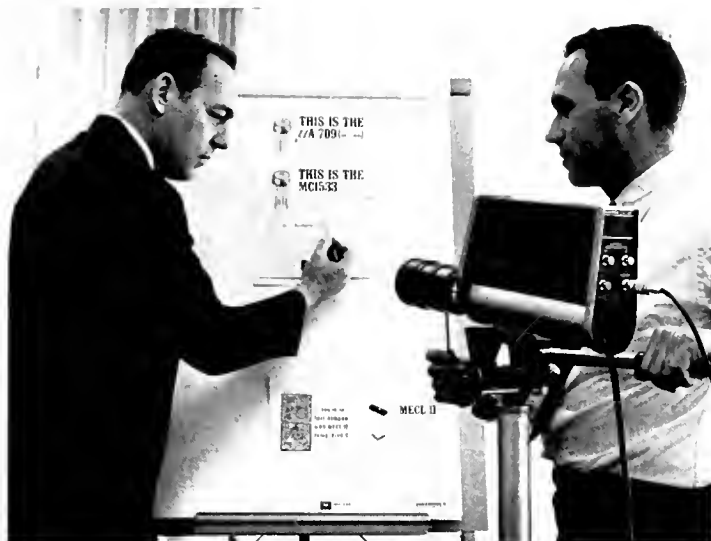


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Motorola's Charles Granieri explains highlights of integrated circuits' operational amplifiers; video tape carries data to distributors in field.

## Instant Replay for Motorola Semiconductor

Videotapes Bring Salesmen Latest on Solid-State Technology

**M**OTOROLA SEMICONDUCTOR PRODUCTS INC. is using videotape recording — television's familiar "instant replay" — to help distributor salesman keep pace with accelerating advances in electronic technology.

Distributor salesmen generally merchandise a broad range of products and cannot be expected to be universal experts in every line they serve. Their headaches are particularly severe with semiconductors, where the ever-advancing state-of-the-art is burning all track records. Motorola alone expects to introduce from 600 to 1,000 new solid-state products during 1967.

"It's a difficult task even for a

semiconductor manufacturer's own sales force to stay abreast of solid-state technology," says Robert E. Novascone, Motorola's manager of distributor promotions. "For a distributor, it's just that much worse. Integrated circuits are much more intricate than transistors, and large scale integration is worse yet. Distributors need to understand the relative merits of field effect and bipolar devices, of silicon vs. germanium, of one process technique over another. The list goes on and on."

Static Media Are Inadequate

Prior to the use of videotape recording, communications between Motorola and its distributors were based on the telephone, literature,

periodic meetings, and contact with Motorola salesmen. Although these approaches are adequate for general product and price data, they fall short of serving the distributor's technical need-to-know.

On the dual premise that "you can't market what you don't understand," and "anything beneficial to the semiconductor industry is going to help Motorola," the company's Distributor Sales Group decided to beef up its technical assistance to franchised distributors.

Videotape Was the Answer

Motorola knew this infusion of technical competence had to be painless and quick, and so textbooks were out. It had to be economical and easily modified to keep pace with changing technology. That eliminated brochures and the like. It also had to be produced quickly so as not to be obsolete at birth. So the idea of movies was discarded. Another possibility, audio tape recording, had merit, but would lack the impact of visuals.

Videotape recording, embodied in the new generation of low-cost closed circuit units available from Ampex Corporation within the last year, seemed to be the best answer.

Four Recorders Are Leased

To implement the program, Motorola has leased four Ampex Model VR-6000 videotape recorders, two Model CC-324 cameras, and two monitors, with options to purchase. One recorder is kept at the company's manufacturing facilities in Phoenix. The other three have been shipped to three key sales offices in New York, Chicago and Los Angeles.

Video tapes on selected subjects are prepared by home office personnel in Phoenix. Then duplicate copies are sent to the key sales offices where the recorders are located. Motorola salesmen complete the communication chain by taking the tape and recorder with them as they visit franchised distributors around the country.

Show to Distributor Salesmen

Motorola Semiconductor Products Inc. has 51 distributor locations in the U.S. Each distributor has periodic meetings for its own personnel — meetings that are attended by Motorola salesmen anyway. Since it is to the distributors' decided advantage to learn important aspects of semiconductor technology, they have proved willing and anxious to devote a half hour of their meetings to a TV replay

on the semiconductor state of the art.

The distributor need have on a TV set, and the Motorola salesman has to cart only a recorder and a tape. No more. Carts on wheels have been built to house the recorders for easy transportation.

New Trends in Technology

The tapes do not contain a hard Motorola sales pitch. Rather, they are roundups on the latest trends in semiconductor technology. The first tape, presently in circulation, treats integrated circuits — the fabrication processes, various families, and logic functions. A second tape will discuss trade-offs among various forms of digital integrate circuitry. A third, integrated operational amplifiers. And so forth.

Before video tape, Motorola distributor sales group frequently arranged for the company's engineering talent to visit distributor locations for seminars. This technique obviously was expensive and kept the engineers away from their primary jobs. It is easy to estimate the time and money involved in sending one man around to 5 different locations.

Bringing Data to the Field

Distributor visits to the Phoenix facilities were perhaps more effective in conveying a feel for semiconductor technology, but led to additional problems in terms of scheduling, loss of time, and selective impact of ideas.

Video tape has changed all that. Now the distributor can sit in his own office and have a TV screen pull him into the manufacturing environment. He can see the various process techniques, watch test experiments, and in general experience the total making of a product while listening to Motorola personnel give a carefully prepared explanation of what he is viewing. It takes the principals a relatively short time to participate, yet maximum use is made of talent by getting it across the country in its most interesting form — visual.

\* \* \*

Mulcahy, Pettigrew Head Sales in Sylvania Photolamp Division

☆ The appointments of George H. Mulcahy as marketing manager and David A. Pettigrew as national sales manager for the Photolamp Division of Sylvania Electric Products, Inc. were effective Oct. 1 according to Richard B. Martenson, vice-president of marketing for the division.

Motorola also makes use of material previously prepared for other presentations. Robert Field turns video camera on screen to pick up a slide scene.



the  
wicked  
witch  
is  
dead  
!



The old mirror-mirror-on-the-wall bit just wouldn't cut it in today's sophisticated, electronics-oriented business training world.

Whether it's a sales training program, information dissemination to the field or a self-improvement course for the rising exec., emoting before a mirror can't hold a candle to the cold, hard eye of the television camera.

And that's why today's communications-conscious executives are going all out with the new Westinghouse WAVE Trainer system. Not just a basic videotape recording playback device, the WAVE Trainer is a complete, self-contained visual and audio system — with simplicity the keynote.

Included in this compact one-man television studio is the extremely mobile vidicon camera, Westinghouse's exclusive Audio-Visual Recorder (with the 1 additional audio tracks), a dynamic mike for superb audio pickup, a 9" Demod Monitor for simultaneous viewing while taping or for off-air or camera playback, plus a 19" solid-state monitor for group viewing.

And it's all conveniently housed in the pre-wired, caster-mounted cabinet that lets the WAVE Trainer go where you go.

*For complete information on the WAVE/Trainer system, contact Mr. Martin A. Lappin, General Manager, CIP Division, Westinghouse Electric Corporation, U.S. Highway 27, Metuchen, N. J. 08840. Dept. K-10*

## WAVE\*/Trainer System

You can be sure if it's Westinghouse 

\*Westinghouse Audio-Visual Electronics



Narrator Lorne Greene and director Len Slayton (left) of Gil Altschul Productions, discuss scene in film.

**Lorne Greene's Fine Narration Enriches "This Is a Cooperative"**

☆ Television star Lorne Greene of *Bonanza* fame is helping the cause of cooperatives as the narrator of a 28-minute color film, *This Is a Cooperative*. The film was produced by Gilbert Altschul Productions, Chicago, for the Co-operative League of America. It explains the common-sense economics of the organization which is helping 30 million farmers and city dwellers to "get the most for their money."

"Did you ever think what a health service would be like if it belonged to the patients?" Greene asks. For the answer, he takes viewers to the Seattle Group Health Clinic where a system of prepayment, group practice, preventive medicine and patient participation is holding down medical, dental and drug costs.

Farm and city sequences show that the cooperative movement "is not a shortcut to Utopia" but that it has spread across America, permitting people to get more for their labor, "to help each other while helping themselves."

*This Is a Cooperative* is available for group, school and public service television showings from Journal Films, 909 West Diversey Parkway, Chicago, Ill. 60614. •

\* \* \*

**Films on "Nevada" and "Zinc"**  
Released by the Bureau of Mines

→ Two new motion pictures have been released by the U. S. Department of the Interior's Bureau of Mines. A 27-minute 16mm color film, *The Extraordinary World of Zinc* (sponsored by the American Zinc Institute) and *Nevada and Its Natural Resources* (also in color) are now available for short term free loan.

The Nevada film was made in

## The Wide World of Sponsored Pictures

cooperation with the Richfield Division. Atlantic-Richfield Co. The state's activities and opportunities in agriculture, industry, recreation, education and other phases of development are well presented. Direct requests for bookings to Graphic Services, Bureau of Mines, 4800 Forbes Avenue, Pittsburgh, Pa. 15213. •

\* \* \*

**Tour State's Airport Facilities in "Aviation Swings in Minnesota"**

☆ Jazz music sets the mood for a new Countryman-Klang, Inc. production, *Aviation Swings in*

*Minnesota*, created for that state's Department of Aeronautics and its Department of Economic Development.

The 14½-minute color film takes audiences to 40 airports throughout the state, showing its up-to-date airport concepts and aviation facilities that have drawn worldwide attention. Its aim: to show the advantages of flying in this state to private pilots and to the businessman who uses aircraft. It is being shown civic groups, aviation associations, government agencies and other groups. •



An amusing cartoon scene from "Home Sweet, Healthier Home"

**Show Role of Disinfectants in A "Home Sweet, Healthier Home"**

☆ Some fanciful history fortified by scientific fact helps show how man has made his dwelling cleaner and healthier over the centuries. That's the mission of new 12½-minute color cartoon *Home Sweet, Healthier Home* being presented by the Lysol Home Health Information Bureau through regional film libraries (Association Films).

As the evolution of cleaner living takes viewers from cave dwellings to modern housing, the film shows how disinfectants help improve life and health. Liquid disinfectants are shown to be hard working germ killers that destroy bacteria in kitchens, laundry and nursery rooms as well as prevent mold and mildew.

Available on free loan from all libraries at LaGrange, Ill.; Ridgefield, N.J.; Hayward, Calif.; Dallas, Texas; and at Oakmont, Pa. •

\* \* \*

**Decorative Wood Paneling Uses in U.S. Plywood's Color Film**

☆ The production of decorative paneling, from the cutting of giant tree in the Peruvian jungle through a plywood manufacturing plant to the interior and exterior of a variety of homes across the United States, is shown in a new motion picture, *Out of the Woods*, sponsored by U.S. Plywood, division of U.S. Plywood-Champion Papers, Inc.

Sequences include a vacation house on Cape Cod; Hiller Highlands — a community project in the San Francisco Bay area; group of condominium residence on Lake Tahoe; and residences in suburban Connecticut and the Hamptons on Long Island.

*Out of the Woods*, a half-hour color film, was produced for use on public service television programs and by service groups, women's clubs and schools. It was produced by Stanley-Frank Films Inc.; directed by Jack Fenimore

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and NEWEST in Equipment . . .

**Useful Film on Family Planning  
to be Shown in Latin-Americas**

A new film on family planning designed for use throughout Latin America has been completed in Mexico and is now being previewed throughout the hemisphere by health and family planning groups and population councils.

*Una Mujer, Dos Destinos (One Woman, Two Destinies)*, produced by Audiovicentro Studios in Mexico City, was sponsored by "patronato" — a group of private citizens and institutions interested in family planning — at a cost of \$8,000. The 17-minute black and white motion picture provides a comparative look at two families, both with the same social and economic situations, but one with eight children living in overcrowded hardship; the other with two children and in happy, healthful conditions.

Dr. David Grajeda, president of Audiovicentro and producer of the film, is particularly well qualified for the subject — he is a graduate M.D.

The film, which will be sold at an estimated print cost of \$70, is designed to be equally acceptable in any Spanish-speaking country. Extensive theatre distribution is expected.

Latin-American audiences are familiar with commercially-sponsored films in theatres, and are highly alert to commercial intents. *Una Mujer, Dos Destinos* is extremely careful to provide only motivation for its family audiences and carefully avoids any reference to government action, religion, or particular birth-control methods or products.

The film is currently being shown to visitors to the clinic at Women's Hospital in Mexico City on an 8mm version on a Fairchild Mark IV projector.

\* \* \*

**Ask Your Coca-Cola Bottler for  
Willie Mays in "Tips on Baseball"**

"Hot stove league" audiences coming the months ahead can book a print of *Tips on Baseball*, featuring all-time great player Willie Mays in an 11½-minute sound film available from Coca-Cola bottlers throughout the U.S.

Created for the men who coach youngsters in the skills of the game — the film reveals Mays' personal talents in hitting, base running, fielding and throwing. Primarily covering the "thinking" behind game strategy, the film has long, live footage of Willie in action with the Giants.

## JUST ANOTHER REFLEX BNC?

NO! There are a few differences. To start with, ours is the quietest. For more than a quarter of a century the BNC was the standard of "noiselessness" by which all other cameras have been judged. Other BNC reflex conversions try to come close to the BNC. The CSC REFLEX BNC doesn't just equal the BNC, it surpasses the BNC — it is the new standard for others to try to equal.

Secondly, our BNC has a variable mirror shutter. We feel that forcing a cameraman to shoot with a 175 degree shutter at 24fps is ridiculous. Using ND filters and varying "f" stops just isn't enough. Our conversion is truly professional — designed for professionals.

A word about our reflex optical system — superb! Don't just take our word for it. Compare! Look through the focusing tube of a "racked-over" BNC, or a Mark II, or an Arri, or any BNC reflex conversion — the CSC REFLEX BNC has the brightest, clearest ground glass image.

We have even developed an advanced lens locking device for our camera. It can take lenses from 20mm up — it can even take heavy zoom lenses like the Angenieux 25mm/250mm without any need for support brackets.

Mitchell makes great cameras. The BNC is incomparable. CSC has maintained Mitchell quality levels throughout the conversion with all of the original BNC features intact . . . even down to our steel washers that have been hardened and precision ground for a lifetime of smooth operation.

The CSC REFLEX BNC — just another reflex BNC? Hardly! Just compare. See it now! Rent it! Convert your BNC! Call CSC at 212 PLaza 7-0906.

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CANADIAN AFFILIATE: CINEVISION LTEE., MONTREAL

... even the steel washers have been hardened and precision ground



# SCREEN EXECUTIVE

## Fletcher to Direct Marketing for Technicolor's C&E Division

☆ Douglas S. Fletcher is now manager of marketing for the Commercial and Educational Division of Technicolor, Inc. Fletcher joined the company earlier this year as assistant to Division vice-president and general manager Robert T. Kreiman. He will be responsible for marketing of audiovisual equipment, commercial products and retail sales of the Division. •

\* \* \*

## Studio City, Inc., North Miami Names Four to Top Exec Posts

☆ Major realignment of executive posts at Studio City, Inc., motion picture production complex in North Miami, Florida, has been announced by board chairman David L. Brady.

New president of Studio City is Arnold O. Leeds, former producer-director at MPO-Videotronics, Inc.; Paul L. Jacobson, formerly of Jalor Productions in New York, is now executive vice-president in charge of productions. He will headquarter at Studio City's new offices in Manhattan.

Costel B. Grozea will direct the newly-created special effects department at Studio City. One of the leading special effects specialists in the industry, Grozea created effects for such major films as *War and Peace*, *A Farewell to Arms*, *The Battle of Austerlitz*, and other productions.

Robert Demme has also been appointed public relations director for the center in North Miami. •

\* \* \*

## Kushnick Heads Eastern Sales of Fairchild 8mm A-V Systems

☆ Donald Kushnick is now a regional sales manager according to Nat C. Myers, Jr., group manager of educational and audiovisual systems, Fairchild Industrial Products. He will be responsible for East Coast sales, sales promotion and dealer-manufacturer liaison for that company's line of 8mm audiovisual systems. •

\* \* \*

## Vacho Appointed Vice-President of Storek Productions, St. Louis

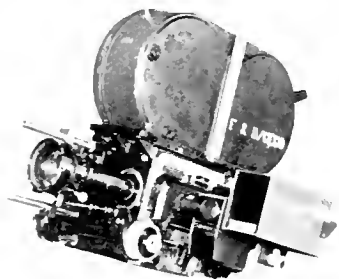
☆ Pierre Vacho has been appointed vice-president of Shelby Storek & Co., of St. Louis. Previously associated with Guggenheim Productions, Norwood Studios and John Sutherland Productions, Vacho is a graduate of the Motion Picture Division of UCLA.

## NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

### New Videotape Camera System is Developed by F&B Ceco Engineer

A new videotape camera system permitting both recording on videotape and instant TV monitoring of the actual through-the-lens image as it is being filmed has been developed by F&B/Ceco, Inc., New York.

Specifically designed by F&B/Ceco Chief Engineer, Ray Emeritz, for Selmur Productions' upcoming feature film, *Charlie*, the new system utilizes a Sony video camera, a four-inch swivel-mounted monitor on a Mitchell BNC with Reflex Conversion by F&B Ceco, a nine-



F&B Ceco videotape camera system

inch monitor by the videotape recorder, and a 23-inch auxiliary monitor for both actual shooting and playback viewing.

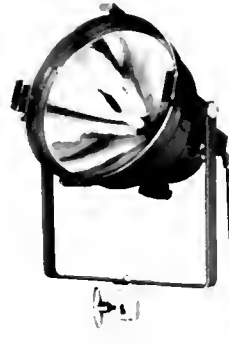
Emeritz notes that "this is the first time a BNC Reflex has been converted for VTR, with full lens interchangeability." He explained that "the entire system is completely flickerless, since the F&B Ceco BNC Reflex features a beam-splitter rather than a mirror shutter. Previous systems using an adjacent VTR camera were not capable of recording zoom shots as our new through-the-lens system does."

In addition to the VTR, this same BNC Reflex was also converted for Techniscope — another "first" for the engineering skills of F&B Ceco's 35-man camera modification shop. The special VTR-BNC Reflex camera system is now available for rental to all F&B Ceco customers. •

\* \* \*

### Pro-Gramo UN-100 Adds Taped Sound to Filmstrips, Slides

A new tape cartridge system, Pro-Gramo UN-100, for use with any filmstrip or slide projection (with provision for remote control operation) has been introduced by Ehrenreich Photo-Optical Industries, Inc. of New York. •



ColorTran's LQF10-50 "Super-Beam" "1000", new lensless fixture.

### A Brighter LQF10 Lensless Light Fixture Latest from ColorTran

☆ A new lensless light fixture approaching the intensity range of a standard 2K Fresnel unit has been introduced by ColorTran Industries, Inc. The model LQF10-50 Super-Beam "1000" permits smooth and accurate focusing from spot to flood with a ratio of 11 to 1.

Using the new 1000-watt (3200-degrees K) tungsten-halogen "quartz" single-ended frosted lamp, the fixture operates directly from 120 volts, AC or DC, without boosting. The Super-Beam "1000" produces 50 to 560 foot-candles at 20 feet from flood to spot focus positions. Two and four-leaf barndoors rotate 360 degrees and fold flat. Write: ColorTran Industries, Inc., 1015 Chestnut St., Burbank, Calif. 91502 for descriptive brochure. •

\* \* \*

### Reeves "Airmobile-Video System" Available for Worldwide Rental

A portable color videotape production system with cameras, effects, controls and monitors all packed into standard jet air-freight containers was demonstrated to producers and sponsors on October 3 at the Americana Hotel, New York, by Reeves Sound Studios.

The Airmobile-Video System is designed to be able to reach any jet port in the world within a 24-hour shipping period. On arrival, the packages fit into any van-type rental trucks available world-wide. Thus, producers can use videotape at locations unreachable by trailer-truck units.

The System has three basic types of modules: camera units, switching and monitoring units and video tape recorder units.

These basic modules go together

in a "building block" technique to give any combination of 1-6 cameras and 0-2 tape recorders. Each combination is complete with a necessary generators, cables, mike, tripods, air conditioning, etc. for full plug-together convenience.

General specifications of the system include Norelco Plumbico color cameras with Taylor-Hobson 21-210 mm zoom lenses; Ampex VR2000 recorders; Nagra audio recorders; extensive switching, audio and video control mechanisms; Onan 15 KW power generators; and combination air conditioning and heating units.

The Airmobile-Video System available from Reeves Sound Studios in New York on a rental basis



GE's axial Quartzline projection lamp puts 4 elements in one unit

### GE Photo-Lamp Announces Single Unit Projection Light System

☆ A new projection light system combining lamp, condenser-reflector, lampholder, and socket in single unit was introduced last month by the General Electric Photo Lamp Department. The new axial Quartzline lighting system fits within a two-inch cube and features a powerful quartz lamp the size of a jelly bean.

Six low-voltage models are available; except for a 24-volt 200-watt unit designed to project films in airliners, all are 21-volt 150-watt systems. According to Lester W. Dettman, general manager of the Photo Lamp Department, the new long-life, high brightness units "offer a wide scope of potential applications, including 16mm and 8mm projectors."

Model EJV is already being used in the Technicolor "100" 8mm cartridge sound projector model EJS is used in the Jaya 8mm cartridge rear-screen sound projector.

BUYERS LOOK TO BUSINESS SCREEN FOR THE FINEST N.A.V. PRODUCT



## News Along the A-V Production Lines

The Howard A. Anderson Company and Consolidated Film Industries have jointly announced development of a new technique for printing dupe negatives of film involving fades, lap dissolves and other optical effects which have the same quality of the original negatives. Heretofore, according to CFI, there has been significant loss of quality in such dupes and, as a result, in the final prints. The new technique also allows for faster delivery prints to customers since they are made by the single-strip process rather than by the A and B method. This is also said to significantly reduce costs. The new technique was conceived by Darrell Anderson, vice-president of the Anderson Company and developed jointly with Roger Richardson of Consolidated Film Industries.

Wolper Productions has been commissioned by the Bank of America to produce a half-hour documentary on California. The institutional film will be shown to the Bank's 30,000 state-wide employee family and will subsequently be made available to schools and civic groups. Alan Landsburg, Wolper executive vice-president in charge of documentary and film production, will be executive producer of the film. Wolper institutional and industrial film activities are headed in New York by Mel London.

King Screen Productions, Seattle, has been awarded four short color documentary films by the U. S. Information Agency. The films will focus attention on topical northwest subjects, ranging from the cultural scene to Americana. Robert McBride, documentary division manager for King Screen, is the director.

Corporate name change: Concord Electronics Corporation, Los Angeles, has re-named its Industrial Products Division to Concord Communications Systems. The new name will correctly identify the division as a systems-oriented organization in the field of advanced electronic communications, according to Arthur D. Gaines, director of marketing for the company.

Wometco Enterprises, Inc. (Reela Films, Miami) has purchased the assets of National Studios, Inc. and an affiliated concern, Professional Color Services, Inc., New York City-based television slide production and special effects companies serving television, ad agencies and industrial a-v users. Operations of the companies will be set up as a new division for Wometco, headed by general manager Arthur J. Rosenberg and sales manager Lee Dresner as executive vice-president and vice-president of the two corporations which form the new division. The 55-year-old National Studios is one of the world's largest producers of slides, including among its clients the ABC and CBS television networks as well as industrial firms and agencies.

Genarco, Inc., maker of high-intensity lighting equipment and large slide projectors used by industry, institutions, television stations and government, has moved its plant to 15-55 27th Street, College Point, New York. The new plant is shared with its parent company, Robins Industries Corp., and gives the firm a total of 50,000 square feet of production and office facilities. The new plant increases facilities vitally needed by Genarco to meet increasing product demand.

Hack Swain Productions, Inc. announces the opening of the new Florida Film Studio Building, housing a sound stage, editing rooms, offices, dressing and camera rooms, at 1155 Cattleman Road, Sarasota, Florida. Facilities will provide out-of-state producers with the latest in staging and equipment.

## INTRODUCING THE NEW DuKane "Super-8"



### SOUND PROJECTOR

... the only Super-8 projector that offers magnetic recording and playback, plus optical sound reproduction—a precision-made unit with automatic threading, quartz iodine lamp, solid state amplifier. A professional quality machine that is easy to operate.

WRITE FOR COMPLETE INFORMATION

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AUDIO-VISUAL DIVISION

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156

Next month's feature: the 1968 Buyers' Guide to Film/Tape Production & Processing Services! Your exclusive, detailed listing pages provide essential data on leading film and filmstrip laboratories; sound recording services; music and stock shot libraries; national film distributors; film storage and handling services; optical effects; specializing screen writers.



## Workhorses don't have to be ugly.

rate bass and treble controls permit adjusting sound for maximum fidelity. The P6 has a sharp f1 3 lens and powerful 250 watt quartz iodide lamp that team up for brilliant, true-color projection. Its 2000 foot capacity can be extended to 4000 feet, with optional accessory arms. Other accessories include dynamic microphone, accessory speaker system and a choice of lenses from 25mm to 75mm.

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LISTING SUPPLEMENT TO THE

# 17th Annual Production Review...

Additional producer listings submitted since publication of the 1967 Annual Edition: watch for supplements in later editions.

## EVERETT BLACKMAN PRODUCTIONS

154 East Erie St., Chicago, Ill. 60611

Phone: (312) 787-7475

Date of Organization: December, 1966

Everett Blackman, *Producer/Director*  
Norman L. Corenon, *Associate Producer*  
Margaret H. Blackman, *Secretary*

SERVICES: Motion pictures, slidefilms, creative, and technical writing for TV, schools and industry, specialists in medical sciences, 16mm printing and processing, titles, art and animation, editing, sound recording. FACILITIES: Creative department; script, art and animation; 16mm production equipment, studio or location, film inspection and repair.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Congenital Anomalies of the Ear* (Dept. of Otolaryngology, Northwestern University); *Congenital Cholesteatoma* (Otologic Professional Associates, S.C., Chicago). SLIDE-FILM: *Goya* (Kings College, London).

## ETF PRODUCTIONS, INC.

640 Bizzell Drive, P.O. Box 401, Lexington, Kentucky 40501

Phone: (606) 233-0627

Date of Organization: July, 1966

Cecil York, *President*  
Peter Adanick, *Vice-President*  
Grant R. Erikson, *Secretary*  
Floyd A. Kron, *Treasurer*

SERVICES: Production in 16mm or 35mm, b&w or color, including photography, editing, sound, conforming. Production of industrial, educational, documentary, TV commercials, theatrical shorts and commercials, public relations and promotional films, filmstrips and slidefilms. Creation of ideascriting and storyboarding. FACILITIES: Production facilities with stage, editorial sound, photographic; 16mm b&w reversal laboratory; 8, 16, 35mm color reversal processing and printing.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *OCR And Print Quality* (International Business Machines). TV COMMERCIALS: for Jerry's Restaurant (Henderson Advertising); Trapp for Governor (The Public Relations Center); Webber's Sausage (G. Henderson).

## KING SCREEN PRODUCTIONS

320 Aurora Ave., North, Seattle, Wash. 98109

Phone: (206) MU 2-3555

Date of Organization: 1966

Roger Haagan, *General Manager*  
Walter Wagstaff, *Business Manager*  
Robert Penfield, *Sales Manager*

Robert McBride, *Production Manager, Documentaries*

Ralph Umbarger, *Production Manager, Commercials*

SERVICES: 16mm and 35mm production of commercial, educational, training, documentary full color processing and printing of Ektachrome and Eastman color negative, titles, art and animation. FACILITIES: 28' x 45' with 14' ceiling studio. 16mm and 35mm camera equipments, 8 editing rooms, complete sound equipment, dubbing and mixing, 1000 sq. ft. business offices.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Huelga* (NET); *Marketing On Target* (Westinghouse Electric); *Survivor At One O'clock* (U.S. Coast Guard); *A Matter of Time* (Port of Seattle); 1967 *Highlights* (Portland Rose Festival Association); 1967 *Fund Drive* (U.C.N.); 1967 *Playoffs* (Seattle Hockey Club) *Traveler* (George Carlson & Associates); *Advice and Dissent* (Toyota Motors); *Journey* (U.S.I.A.) *Gracie*; *Fisherman - Journey - Buff* (a trilogy); *Napalm*; *The Golden Calf* (un-sponsored). TV COMMERCIALS: for Marine Electrolysis Eliminator Co.; Washington Natural Gas Co.; Space Needle Restaurant; Bon Marche; National Lutheran Council.

## NORTH STAR PRODUCTIONS, INC.

2201 Nicollet Ave., South, Minneapolis, Minnesota 55404

Phone: (612) 335-0609

William B. Heideman, *President*

Morton C. Stone, *Vice-President*

Leigh Kamman, *Account Executive/Producer*  
Ted Higinbotham, *Editorial Supervisor/Producer*

Mrs. E. Shapiro, *Writer*

Charlotte Beach, *Project Coordinator*

Alan Forrest, *Art and Still Photography Director*

SERVICES: Creative staff for scripts, storyboard, music scoring and the production of motion pictures, sound slidefilms, animation and graphic design, sales meeting programs, editing, 16 and 35mm projection and interlock screening; close circuit television, video-tape productions and live shows. FACILITIES: Animation department, studio-stage, 16 and 35mm editing equipment, studio department, Technicolor 1000 and silent projectors (distributors), Shibaden closed circuit television, video-tape and video-tape recording equipment (distributors), lighting and stage equipment.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Edith* (St. Paul Fire & Insurance Co.); *Feed and Grain Handling with the Melroe Bobcat* (Melroe Manufacturing Co.); *A New Face* (Gamble Skogmo); *Going U* (Olan, Division of Studebaker Co.). SLIDEFILM: *Professional Negotiation* (Iowa State Teachers Association).

## FILMSTUDIO KURT PIT MULLER BENSBERG-FRANKENFORS

506 Bensberg-Frankenforst,

Eidechenweg 8/10, Kohn, Germany

Phone: Bensberg 64175

SERVICES: Industrial, educational films, feature advertising films for cinema and TV. FACILITIES: Normal and trick cameras, micro and macro film apparatus for scientific work, twin trick table rear-projection, optical printer, cutting room sound recording, studio, auditorium.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jeder siebente* (Gefahren, Fernmeldebau) (Deutsche Bundespost). COMMERCIALS: for Aspirin; Vistram; Reine-Lu-Reines Wasser (Farbenfabriken Bayer AC Tesamoll, tesahand, tesafilm (P. Beiersdorf & Co. AG); Tricks u Synchronisationen (Westdeutsche Rundfunk); James Tierleben (Hessischer Rundfunk).

# The 15th Columbus Film Festival Awards:

CONTINUED FROM PAGE 18)

ation, literature and customs. ers Britain from the sea to the islands, the lake country and un- peccable, exciting glimpses of edon.

## "A YEAR TOWARD TOMORROW"

Sponsor: Office of Economic Opportunity (VISTA)  
 Producer: Sun Dial Films, Inc.  
 This great film tells the story of individual work of three VISTA volunteers against inertia bred of



Volunteer Karen Murkett in "A Year Toward Tomorrow." erations of poverty. The film o to the locales to describe the ration as well as the determina- and hope experienced by these eated volunteers.

## STATUETTE AWARDS TO DON-SPONSORED PICTURES

### "BEETHOVEN: ORDEAL AND TRIUMPH"

Distributed by the McGraw-Hill Book Co. (Text Films)  
 Dramatic excerpts from the music of Beethoven are portrayed with color and sound, using as a vehicle the expression in his music of his struggle against despair at growing deafness.

### "BENJAMIN BARR LINDSEY"

Produced by Robert Saudek Associates, Inc.  
 A newly-appointed judge, appalled at the treatment being meted out to juvenile offenders, initiates legislation which will be copied around the world, only to face vilification and abuse at home.

### "BUCKEYE WONDERLAND"

Produced by WBNS-TV  
 A million years and hundreds of years are encompassed in this outstanding travel documentary which introduces Central Ohioans to the wild natural and man-made wonders to be enjoyed close to home.

### "CATARACT EXTRACTION"

Sponsor: The Ohio State University  
 A medical motion picture which details operative techniques.

### "DRUGS AND THE NERVOUS SYSTEM"

Produced by Churchill Films  
 A definitive study of the nervous system and the effects of various drugs. A general information film important at a time when the misuse of drugs is a national problem.

### "EUROPEAN CULTURE REGION: ITS PEOPLE AT WORK"

Produced by the Centron Corp. for McGraw Hill Book Co.  
 A superior educational film that begins with a survey of the development of Western culture through Greek and Roman influence; the rise of the city-states and eventual formation of sovereign nations.

### "THE FAIR— JOY OF SEVILLE"

Produced by the Centron Corp. for McGraw Hill Book Co.  
 This cultural relations study film visits Seville during that city's famed



"The Fair" in Seville takes viewers to this colorful old Spanish city. Fair. Activities during that period as well as architecture and people are pictured.

### "FLIGHT OF BIRDS"

Produced by Film Associates, Calif.  
 This beautifully-photographed nature film explores the flight of birds in their infinite variety.

### "A FREE PEOPLE"

Produced by Wm. L. Hendricks  
 The story of the nation is told in film and folk song with the narrative presented in lyric form. Carries from the founding of the nation to outer space exploration. Songs by Peter, Paul and Mary; the New Christy Minstrels; and by Gordon MacRae.

### "FROM HERE TO THERE"

Sponsor: Extension Media Center, The University of California (descriptive text not available)

(CONTINUED ON PAGE 72)

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 212-445-7200

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Stark-Films, Inc. (Since 1920)  
537 N. Howard St., Baltimore,  
Md. 21201. Phone: 305/539-3391.

## • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St.,  
Boston 02116.

## • NEW YORK •

Buchan Pictures, 122 W Chippewa  
St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775  
Broadway, New York 10019.  
Phone 212/JUdson 2-4060.

Training Films, Inc., 150 West 54th  
St., New York 10019. CO 5-3520.

Visual Sciences, 599BS Suffern.

## • PENNSYLVANIA •

Appel Visual Service, Inc., 12  
Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St.  
Philadelphia, 19107. Phone: 215/  
923-0650.

J. P. Lilley & Son, Inc., Box 3035,  
928 N. Third St., Harrisburg  
17105, (717) 238-8123.

The Jam Handy Organization, Pitts-  
burgh. Phone: ZENith 0143.

## • GEORGIA •

Colonial Films, 71 Walton St., N.  
W., JA 5-5378, Atlanta.

## • LOUISIANA •

Delta Visual Service, Inc., 715 Girod  
St., New Orleans 70130. Phone:  
504/525-9061.

## • ILLINOIS •

### CHICAGO AREA

Robt. H. Redfield, Inc., 831 So.  
Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230  
North Michigan Avenue, Chicago  
60601. State 2-6757.

Midwest Visual Equipment Co., Inc.  
6500 N. Hamlin. Chicago 60645.  
Phone: (312) IR 8-9820, and  
Two equipment rental locations:  
571 W. Randolph — AN 3-5076.  
O'Hareland: 6600 Mannheim Rd.  
at O'Hare Inn — Phone 296-1037.

## • MICHIGAN •

The Jam Handy Organization, 2821  
E. Grand Blvd., Detroit 48211.  
Phone: 313/TR 5-2450.

## • MISSOURI •

Swank Motion Pictures, Inc., 201 S.  
Jefferson Ave., St. Louis, Mo.  
63103. (314) JE 1-5100.

## • OHIO •

Academy Film Service, Inc., 2110  
Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564  
Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect  
Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester  
Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem  
Ave., Dayton 45401.

M. H. Martin Company, 1118 Lin-  
coln Way E., Massillon.

## • CALIFORNIA •

### LOS ANGELES AREA

Coast Visual Education Co., 5620  
Hollywood Blvd., Hollywood 28.  
HO 6-1651.

The Jam Handy Organization, 305  
Taft Building, 1680 N. Vine St.,  
Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515  
Sunset Blvd., Hollywood 90028.  
Phone: 213/HOLLYWOOD 6-7681.

Ralke Company, Inc. A-V Center,  
641 North Highland Ave., Los  
Angeles 36, 933-7111 (A/C 213).

### SAN FRANCISCO AREA

Photo & Sound Company, 116 Na-  
toma St., San Francisco 94105.  
Phone: 415/GARfield 1-0410.

## • COLORADO •

Cromars' Audio-Visual Center, 922  
Bannock, Denver 80204.

## • OREGON •

Moore's Audio Visual Center, Inc.  
234 S.E. 12th Ave. Portland  
97214 Phone: 503/233-5621.

## • UTAH •

Deseret Book Company, 44 East  
South Temple St., Salt Lake, 10.

# Awards at Columbus:

(CONTINUED FROM PAGE 71)

## "GEORGE MASON"

Produced by

Robert Saudek Associates, Inc.

This delegate to the Constitutional Convention, the author of Virginia's Bill of Rights, refused to sign the Federal document because it did not yet contain a Bill of Rights protecting the individual against his government.

\* \* \*

## "MICHELANGELO— THE LAST GIANT"

Distributed by the

McGraw-Hill Book Co. (Text-Films)

A memorable pictorial and dramatic treatment of the life, times and work of Michelangelo, produced to develop an appreciation for great works of art and to encourage understanding of the art of today through works of the past.

\* \* \*

## "ODE TO AN UNCERTAIN TOMORROW"

Produced by Cinema East and

Todd Films International, for

Georgia State Dept. of Education

With new techniques, original music score and impressionistic camera work, this film probes the teacher shortage in America. The viewer listens to ex-teachers in all walks of life who had to leave the profession for various reasons.

\* \* \*

## "PARENTS ARE TEACHERS, TOO"

Produced by

Hugh and Suzanne Johnston

This film describes a teacher's visits to homes of her children in Head Start classes and how she helped build confidence and trust to improve abilities to learn.

\* \* \*

## "THE RIGHTS OF MAN"

Sponsored by the

Mental Health Film Board, Inc.

(descriptive text not available)

\* \* \*

## "SOUTHERN ASIA— PROBLEM OF TRANSITION"

Produced by

Arthur Barr Productions, Inc.

The young nations of Southern Asia are confronted by many complex problems which threaten their survival; focusing on Ceylon, the film explores traditions, attitudes and conditions influencing the modernization of ancient cultures.

\* \* \*

## "TIME TO BEGIN"

Distributed by

Colonial Williamsburg

Scenes of magnificent Virginia countryside are followed by harsh

pictorial evidence of man's neglect and indifference, leading to polluted, intolerable slum conditions, no graveyards; mutilated landscapes and the overwhelming bombardment of bad taste.

## "YOUR YARD— THEIR SHEEP"

Produced by Centron Corporation

The film points out that the farmer is the owner of vast territories in the U.S. known as Public Lands. Valuable lands are being menaced by grazing of domestic sheep in ripine areas.

## CERTIFICATE WINNERS

☆ A partial list of winners of certificate awards at Columbus follows in these pages:

### BUSINESS AND INDUSTRY

All on a Summer's Day, Sponsored

by the Girl Scouts of the U. S. A.

Because the Bird is Butterball, Spon-

sored by Swift & Co.; produced

by Gilbert Altschul Productions.

Color, Coverage and Compatibility,

Sponsored by Life Magazine; pro-

duced by Peckham Productions.

The Comet Trail, Sponsored by

Comet Industries; produced by

Focus Unlimited.

Concrete's Finest Fifty Years, Spon-

sored by the Portland Cement

Assn.; distributed by Modern Tak-

ing Picture Service.

Containerization Today, Distrib-

uted by Sterling Movies. (Basford

Advertising).

Credit, Sponsored by Dun & B-

street; produced by Audio Pro-

ductions, Inc.

Custom, Sponsored by E. T. J-

wick Mills; produced by Kab-

Film Prods.

The Darkening Forest, Sponsored

by Caldwell Davis Co.; produced

by Gemini Films.

The Difference is You, Produced

by Filmack Productions.

Doorway to Hope, Produced by

Robert Davis Productions.

Double Entry, Produced by Fre-

chette Productions.

Dishwasher Introduction, 197

Sponsored by Hotpoint Co.; pro-

duced by Burt Munk & Co.

Economic Education: A Part of

Main, Sponsored by the U. S.

Council on Economic Education;

produced by Centron Corp.

E.S.S., Sponsored by Western In-

strial; produced by Pelican Fil-

ms.

51st Indianapolis 500, Produced

by Dynamic Films, Inc.

Giants in the Valley, Sponsored

by American Pipe & Construc-

tion Co.; produced by John J. Hen-

ry Pictures.

Giant That Never Sleeps, Spon-

sored by Rohm & Haas Company.

(CONCLUDED ON LAST PAGE)

**THE EDITORIAL VIEWPOINT:**

(CONTINUED FROM THE PRECEDING PAGE 16)

**Eighth in Network of "Skyport Cinemas" Now Open at Detroit Metropolitan Airport**

☆ The eighth Skyport Cinema has been opened by Modern Talking Picture Service, Inc. at the Detroit Metropolitan Airport. Aiming to complete 25 of these film theatres at major airports throughout the U. S., Modern also



Interior view of latest Modern Skyport Cinema, now open at Detroit Metropolitan Airport.

opened its seventh "movie lounge" for waiting air line passengers at the Seattle-Tacoma International Airport earlier in the year.

The other six "show-cases" for sponsored films are at Atlanta, Cincinnati, Cleveland, Denver, Kansas City and Minneapolis-St. Paul. Films are viewed by influential air travelers (see pictures) in comfortable waiting room lounges. It's a natural outlet for all kinds of pictures, including travel, fashions, home and office equipment . . . you name the things which men and women who use the airlines need!

\* \* \*

**British Supermarket Chain Installs T.V. Monitors to Show Commercials to Shoppers**

☆ British housewives will be shopping by television in a hundred supermarkets of the Tesco chain, one of that nation's largest. A unique closed-circuit videotape system will be activated in December by Television Applications Ltd., a London firm. Ampex videotape equipment will feed specially-developed product commercials to shoppers through television receivers located in each of the stores. 126 Ampex VTR-7003 videotape recorders are involved in this installation — the largest single order for equipment of this type ever received by that company.

Six well-located television monitors will display the commercials at convenient locations within each of the stores. Each of these will be shown an average of 28,800 times within a two-week period, at a cost of \$2,800. •

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# The 15th Columbus Film Festival Awards:

(CONTINUED FROM PAGE 72)

**The Grain Merchants**, Sponsored by Bunge Corporation; distributed by Sterling Movies.

**If It's Borden's**, Sponsored by Borden Chemical Co.; produced by Murray Hill Productions.

**Information Explosion**, Produced by Dynamic Films for Cowles Communications.

**In Touch With Tomorrow**, Sponsored by the First National Bank of Minneapolis; produced by Empire Photosound, Inc.

**It's Called Motor Oil**, Sponsored by Shell Oil Co.; produced by Dan Hess Productions.

**The Key**, Sponsored by Texaco, Inc.; produced by Audio Productions.

**Kids and Cookies**, Sponsored by National Biscuit Co.; produced by Audio Productions.

**Make the Best of It**, Sponsored by International Harvester; distributed by Farm Film Foundation.

**Making Friends Is Our Business**, Sponsored by Anheuser Busch; produced by Bart-o-Rama Productions.

**The Managerial Revolution**, Sponsored by the National Industrial Conference Board; produced by Henry Strauss & Co.

**The Man from A.U.N.T.I.E.**, Sponsored by Insurance Information Institute; produced by John Sutherland Productions.

**A Million Mouths to Feed**, Sponsored by the H. J. Heinz of Canada; produced by Moreland Latchford Productions.

**More Than a Living**, Sponsored by American Telephone & Telegraph Co.; produced by John Sutherland Productions.

**Movin'**, Sponsored by the Canadian National Railways; produced by Peterson Productions Ltd.

**The Nature of Fire**, Sponsored by the Fire Protection Association.

**Newfoundland Trophy Trip**, Sponsored by International Harvester; produced by Victory Films.

**A New Way to Set Type**, Sponsored by IBM Corp.; produced by Peckham Productions.

**Next . . . The Men**, Sponsored by Hughes Aircraft Company.

**Pageant of Promise**, Sponsored by General Motors Corp.; produced by GM Photographic.

**Patterns of Time . . . The Hardwood Story**, Sponsored by the Fine Hardwoods Association/The Hardwood Plywood Manufacturers Assn.; produced by 33 Productions.

**Pitter Patterns**, Sponsored by Science Research Associates; produced by Morton Goldsholl Design Associates.

**Puerto Rico Means Business**, Sponsored by Commonwealth of Puerto Rico; produced by John J. Hennessy Pictures.

**The Quest for Perfection**, Sponsored by the Rubber Manufacturers, Inc.; distributed by Sterling Movies.

**Ready on Arrival**, Sponsored by Grumman Aircraft Engineering Corp.

**Return Journey**, Sponsored by the United Kingdom Atomic Energy Authority.

**Right the First Time**, Produced and sponsored by the U.S.A.F. 1352nd Photographic Group.

**San Diego: The Most Important Corner**, Produced and sponsored by Copley Press/Prods.

**Self-Portrait**, Sponsored by Merck, Sharpe & Dohme; produced by Vision Associates.

**Seven Keys to Greater Creativity**, Sponsored by Johnson Wax; produced by Flagg Films.

**The Shape and the Future**, Sponsored by the American Can Co.; distributed by Modern Talking Picture Service.

**Simply Beautiful**, Sponsored by Avon Products, Inc.; produced by Peckham Productions.

**The Sky Is Yours**, Sponsored by Champion Spark Plugs; produced by Sound & Scene, Inc.

**Small Miracle**, Sponsored by IBM Corp.; Produced by Henry Strauss & Co.

**Somewhere in Between**, Sponsored by the Texas Girl Scout Council.

**Steel is a Farmer**, Sponsored by American Iron & Steel Inst.; produced by Basford, Inc.

**Table Talk**, Sponsored by Sealy, Inc.; produced by Burt Munk & Co.

**They Called the Island Long**, Sponsored by the Long Island Lighting Co.

**The Third Killer**, Sponsored by Division of Safety Ent.; produced by Edcom Productions.

**A Touch of Diamonds**, Sponsored by Norton Co., produced by Bay State Film Prods.

**Visual Aids**, Distributed by Modern Marketing Programs; produced by Stewart Films (London).

**We're on Our Way**, Sponsored by the Coca-Cola Co. & Eastman Kodak; produced by The Jam Handy Organization.

**Window on the World**, Sponsored by Time, Incorporated.

**Without Fail**, Sponsored by the Bell System; produced by Audio Productions.

**The Wonder of Water**, Sponsored by the American Waterways Operators; produced by The Jam Handy Organization.

**The Year of 53 Weeks — U.S. Air Force Supersonic Pilot Training**, Sponsored by the U.S.A.F. 1352nd Photographic Group.

**Yoo Hoo I'm a Bird**, Sponsored by United Air Lines; produced by Summit Films.

**You and Office Safety**, Sponsored by Xerox Corporation; produced by Holland Wegman Productions.

\* \* \*

## HEALTH, SAFETY, MEDICINE AND MENTAL HEALTH

**An Atmosphere for Therapy**, Produced by and for the 1350th Motion Picture Squadron, USAF.

**Basic Techniques of Drownproofing**, Sponsored by Water Safety Programs; produced by Sun Dial Films.

**Becky**, Produced and distributed by Stuart Finley, Inc.

**Charlie**, Sponsored by the Federal Aviation Administration.

**Child of Darkness, Child of Light**, Sponsored by Foster Parents Plan; produced by Wilding, Inc.

**Correction of Nasal Deformity — Developmental Prognathism**, Produced by the 1350th Motion Picture Squadron, USAF.

**The Day the Bicycles Disappeared**, Sponsored by AAA Foundation for Traffic Safety; produced by State Film Productions.

**The Drag**, Produced by the National Film Board of Canada.

**The Elusive Enemy**, Produced by Amram Nowak Associates.

**The Health Fraud Racket**, Produced by Audio Productions.

**Heart Attack-Death-Life Agony**, Sponsored by the Beck Heart Foundation.

**Homefires**, Sponsored and produced by the Mental Health Film Board, Inc.

**In Control**, Sponsored by GM-Corvette; produced by The Jam Handy Organization.

**Life and Death Relationships, Heart and its Blood Supply**, Produced by the Walter Reed Army Research Inst., Motion Picture Division.

**Mission Safety 70**, Produced by the 1350th Motion Picture Squadron, USAF.

**Oculomotor Appaxia (Acquired)**, Produced by the Motion Picture Service Branch, Walter Reed Army Research Institute.

**One Fine Day**, Sponsored by American Heart Association; produced by George Stoney.

**Osteoporosis of Aging**, Sponsored by Sandoz, Ltd.; produced by Communication Films.

**Point of View**, Sponsored by Children's Memorial Hospital; produced by Jerome Schulman, M.D.

**Quiet Victory**, Sponsored by American Nurses Assn./National League for Nursing; produced by Vision Associates.

**The Rights of Age**, Sponsored by Pennsylvania Office of Aging; produced by the Mental Health Film Board, Inc.

**The Shelter: Psychological Aspects of Disaster Nursing**, Produced by ANA-NLN Film Service.

**Signs, Signals and Safety**, Sponsored by Louisiana Highways Dept.; produced by Avalon Daggett Productions.

**Six Deadly Skids**, Sponsored by Liberty Mutual; produced by Dynamic Films, Inc.

**Suicide Prevention: The Physical Role**, Sponsored by Roche Laboratories; produced by Visual Effects Films.

(CONCLUDED IN NEXT ISSUE)

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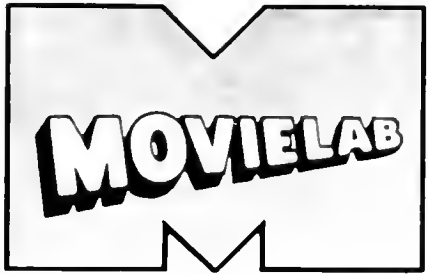
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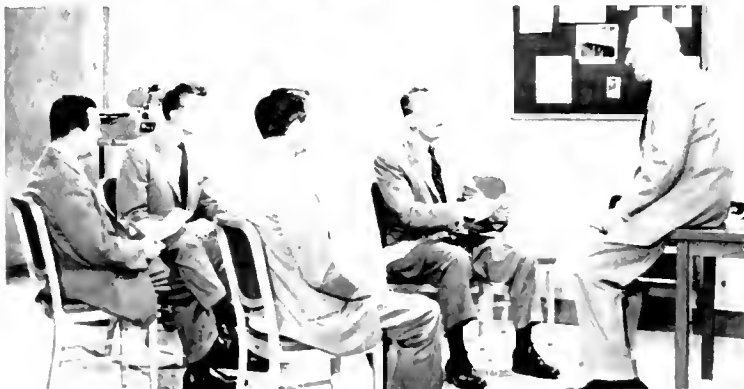
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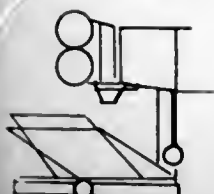


## The 1968 Buyer's Guide to Film Production Services

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# BUSINESS SCREEN

*The Magazine of Business and Industry  
Film and Television Business Screen*

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• LEFT: THE U.S. FEDERAL BUREAU OF INVESTIGATION

## right off the newsreel

### 25 Industrial Show Producers

Form a New Trade Association  
 ☆ 25 producers of industrial shows and related business communications media have organized the Business Communications Producers Association, Inc. Elected president of the new group is A. J. Pocock, SCI Division of Communications Affiliates, Inc., New York City.

Other officers of the association include Howard Hoyt, Wilding, Inc., as vice-president; Mike Stanley, of The Jam Handy Organization, Inc., treasurer; Fred Pullen, House of Shows, secretary; and David Marshall, Contempo Productions, assistant secretary. Among the other member companies are such relevant firms as Fred A. Niles Communications Centers; Michael John Associates; Wernecke Studios; Bob Lees Productions, Inc.; Depicto Meetings, Inc.; Muller, Jordan & Herrick; Marketing Concepts, Inc.; Jack Morton Productions; House of Shows; Michael Brown Enterprises; Show Counselors, Ltd.; Kerbaw Co.; and Business Theatre Produc-

tions, a division of the Display & Exhibit Co.

In addition to promoting the interests of producers engaged in this activity, the association's purposes note that it is "to provide a common forum for its members in negotiations with labor organizations"; to "establish ethical practices;" and "to negotiate for its members agreements with other organizations."

"The activities of our industry know no national boundaries" according to president-elect Pocock, who states "our eventual goal is an international organization dedicated to the general development and growth of this important industry."

\* \* \*

### American Color Laboratories Is Acquired by F&B/Ceco Industries

☆ All stock and assets of American Color Laboratories, Inc., at 1040 N. McCadden Place, Hollywood, Calif., have been acquired by F&B/Ceco, Inc. One of the country's newest labs, in operation less than two years, the firm was founded by Sherman Grinberg who now becomes a vice-president of F&B/Ceco Industries, Inc. He is also the owner of the Sherman Grinberg Film Library, one of the

largest stock film collections in the world. Plant manager of American is Harvey Gausman.

\* \* \*

### Atlanta to Host an International Film Festival on April 8-13th

FILM FESTIVALS continue to proliferate in the United States. Latest to enter the awards arena is the Atlanta International Film Festival, scheduled to be held in that Georgia metropolis from April 8th to the 13th at the Regency Hyatt House and the Roxy Theater. Films produced during 1967 as well as pictures which may be premiered at the festival will be accepted up to February 15, 1968.

This new competition includes all types of films: features, shorts, documentaries, television commercials and experimental films. Grand award (only one given) will be the Golden Phoenix (the Firebird symbol of the city). Special category winners will receive Silver Phoenix awards. Any film can win the Golden Phoenix, including a TV commercial, as the organizers note that all entries are given an equal chance and features will not carry any more importance than short films.

As the official airline of the Atlanta Festival, Eastern Airlines

will award a new Ionosphere Award for the finest film dealing with flight, any category. The airline will publish a special timetable of service and flights into Atlanta during Festival Week. The Regency Hyatt House, official residence of the Festival is awarding the Regency Hyatt Trophy for the finest film made by a Southern USA producer. The "Forward Atlanta Award" is being given to the best picture made by a producer in that city.

In the experimental category, a major company is awarding a 16mm motion picture camera to the winner, in addition to the Silver Phoenix prize.

Award-winning features and short subjects will be screened at the Roxy Theater from Monday (the 8th) through Friday, the 12th of April. TV commercials and experimental films will be shown on April 12 and 13th. The awards dinner will be held Saturday evening, April 13th in the Regency Phoenix Ballroom.

70mm, 65mm, 35mm and 16mm films are accepted in all normal formats, sound or silent; sound tracks must by rule be magnetic or optical, sound-on-film. Entry fees range from \$150 for (CONTINUED ON PAGE SIX)

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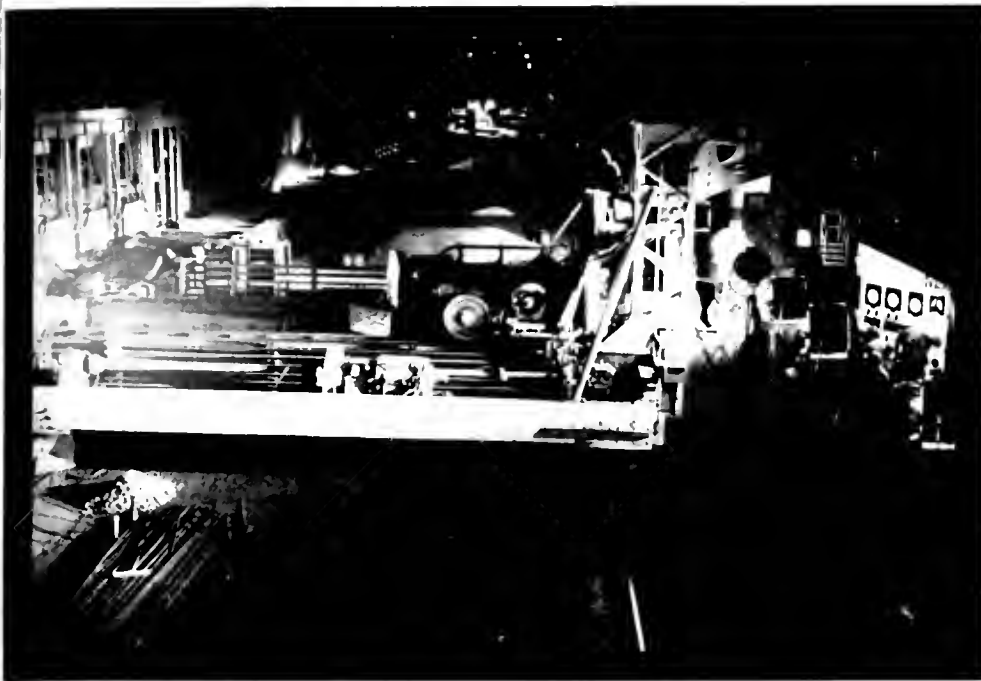
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# Niles and films for industry



## INLAND STEEL

Eight films were shot simultaneously over a three-month period. Two of the films are over 25 minutes in length. One is an Inland sponsored educational film for the Bureau of Mines; the other, entitled "Steel", a sales and public relations film for Inland's own use. Six sales films are 10 minutes in length, each describing specific Inland products.



## AMERICAN MOTORS

A dramatic 13-minute film entitled "Skill Takes The Wheel" brings the viewer into automobile danger sequences, complete with accident. Then shows how danger situations should be handled. The film is being shown to club groups, and is slated for television release.



## AMERICAN OIL

One of two films shot for American Oil, this dealer film was completed, from shooting to answer print, in two working weeks. The shooting, featuring Johnny Morris of the Chicago Bears, was completed in a day and a half. The purpose of the film was to explain the "Super Pro" program to American Oil dealers.

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(CONTINUED FROM PAGE FOUR)

features to \$50 for either short subjects or documentaries and \$20 for TV commercials or experimental films.

J. Hunter Todd is executive producer for the Atlanta International Film Festival. Entry forms may be obtained by writing him at Drawer 13258K, Atlanta, Georgia 30324.

### International Quorum of Motion Picture Producers Elects Klein

☆ On another organization front, Walter J. Klein has assumed the presidency of the two-year old International Quorum of Motion Picture Producers, succeeding Graeme Fraser, Crawley Films Limited vice-president, in that post. Klein is president of the film company bearing his name in Charlotte, North Carolina.

I. Q. is a worldwide network of 50 industrial and television film producers with U.S. members in 29 states. These companies exchange information and film footage. Other 1968 officers-elect include Matt Farrell, president of

Matt Farrell Productions, New York, as vice-president; and Jack R. Rabius, president of K&S Films, Inc., Cincinnati, Ohio, as secretary-treasurer.

Governors who complete the board of I.Q. are Knut-Jorgen Erichsen, Centralfilm A/S, Oslo, Norway; Jack E. Carver, JPI, Inc., Denver, Colorado; and Walter G. O'Connor, head of Walter G. O'Connor Co., Harrisburg, Pa. Klein is the founder of I. Q.

### Television, Film-as-Art Honored at San Francisco Film Festival

☆ Top awards in the Television division of the 11th Annual San Francisco International Film Festival were won by the ABC-TV network, WCBS-TV of New York and the National Film Board of Canada. The Festival's Golden Gate Award in the Film-as-Art division went to an animated film from Poland, *All Are Figures*, directed by Stefan Schabenbeck and entered by Film Polski.

The Golden Gate prize for television entertainment was given ABC's filmed program, *A Christmas Memory*, written by Truman Capote and starring Geraldine Page. WCBS-TV also earned that honor in the category for "televi-

sion documentaries produced by a single station" for its entry, *A Look the Other Way*, a photographic study of the idyllic life of advertising man turned poet, Peter Kane Dufault, a modern Thoreau.

And the National Film Board of Canada took first honors in the category for a "television documentary for network presentation" with *The Things I Cannot Change*, a memorable piece of reportage on the entrapment of the impoverished. The film focuses on one pathetically poor family in Montreal.

The Silver Award in Film-As-Art was given Fred Wardenburg and Don Lenzer of King Screen Productions, Seattle, for *Have You Heard of the San Francisco Mime Troupe?*, a film about San Francisco's band of troubadors who perform satirical plays in the public parks.

Canadian entries took honorable mentions in this Golden Gate Awards category as *Cityscape* by Ryan Larkin of the National Film Board and *High* by Lawrence Kent won these citations at San Francisco on October 24.

### "Films of the Year" Featured

☆ Next month's issue will feature our review of "Films of the Year."

### Invite Entries for 10th Annual American Film Festival in N.Y.

☆ Entries are now being accepted for the American Film Festival, organized by the Educational Film Library Association. The 10th annual event will be held May 28-June 1, 1968 in New York City. Closing dates for entries is January 31, 1968.

### January 15 Entry Deadline for TV/Radio Commercials' Festival

☆ Entry deadline for the Ninth Annual American TV/Radio Commercials Festival has been set for January 15, 1968.

The Festival has been designed to award special recognition for outstanding local and regional advertising on both TV and radio during the past year. Judging is performed by 250 advertising and production professionals on ten regional panels.

Awards will be presented during a two-day program at Lincoln Center's Philharmonic Hall on Tuesday and Wednesday, May 21 and 22, 1968.

Additional information and entry forms are available through the American TV/Radio Commercials Festival, 6 West 57th Street, New York 10019.

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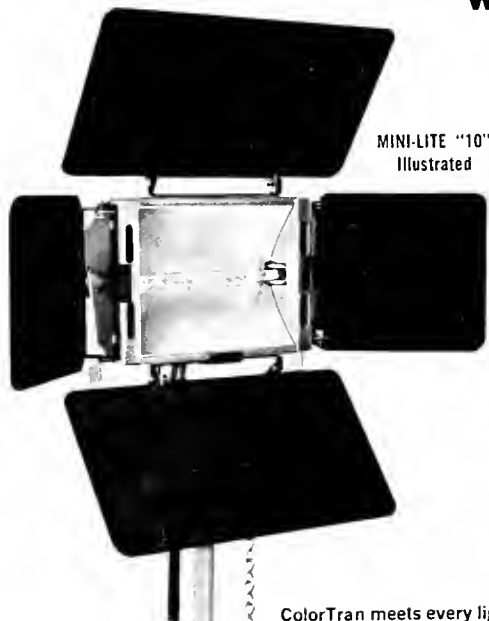
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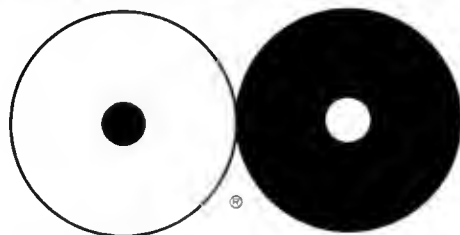
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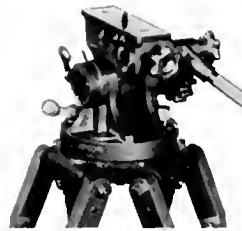
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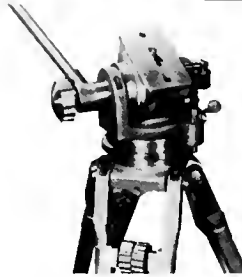
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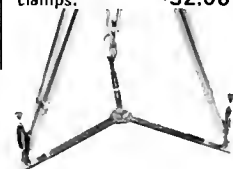
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## ARRIFLEX at work — ONE OF A SERIES



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### ARRIFLEXES BY-THE-DOZEN HELP FILM TOURNAMENT OF ROSES PARADE

If you tried to rent an Arriflex in Hollywood on January 2, 1967, chances are, you were out of luck. William E. Brusseau, Director of Productions for Producer's Signature Corporation, got there first . . . cleaning out the four major rental houses in the area to equip 17 camera crews covering the Tournament of Roses Parade in Pasadena.

His assignment: five separate films of the same event, shot by seventeen camera crews, each with its specific areas of coverage pre-assigned. Possibly the largest number of individual camera units ever to work under a single director at one time.

A spectacular subject! Float after float, each covered with tens of thousands of roses and orchids, all in full bloom. A cinematographer's dream.

But . . . shooting conditions that could have

turned the dream to a nightmare! As Brusseau put it: "Because we were following objects that moved at their own pace, and we were unable to anticipate exactly what their movements would be . . . the elements of composition and focus became critical. If either parallax, composition or focus are not perfect, the scene must end up on the cutting room floor. For this reason, the through-the-lens viewing provided by a reflex camera was a 'must'—and that is why we standardized on the Arriflex camera. It proved to be an ideal solution to a problem which, in earlier years, has caused us serious difficulty."

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**I**NTERNATIONAL INTEREST in New York's "International Film & TV Festival" hosted by its sponsor, Herbert Rosen, was well rewarded when two of that competition's grand awards went to the Rank Organization of London and Inself-Film of Munich. Other principal honors in the five main categories were shared by VPI of New York, WNBC-TV, also of Manhattan; and Bear Films of Baldwin, New York.

The Rank Organization won top honors for the Expo '67 widescreen film, *Man, Ruler of the Elements*, sponsored by a consortium of Canadian steel companies and produced by the Short Film Group. The film was judged the best of Industrial Film entries. Inself-Film was the winner in the Cinema Commercial category with SZ-II Luftbild, produced for Suddentscher Verlag.

**Grand Prize to WNBC-TV Film**  
*A Matter of Life* was the first place winner in Public Service TV Programs, winning the grand award for WNBC-TV and the sponsor, Associated Hospital Service. VPI scored with a Timex television commercial as the best in that special category. The Bear Film award was given for a film-

## International Film & TV Festival Awards

Overseas Entrants Take Two Grand Prizes at New York as Jury Awards 122 Medals to Motion Pictures & Filmstrips



Herbert Rosen (l), director and host of the International Film & TV Festival of New York, chats with Mr. and Mrs. George Weyland of Filmex at these recent awards ceremonies.

strip titled *The Human System*.

Raymond Rohauer, film curator and program director for the Huntington Hartford Museum in New York was the chairman of the awards jury.

Before its awards ceremonies

were over at the New York Hilton (Friday evening, October 20), this privately-sponsored festival followed its five "Grand Awards" with 17 "best" Special Awards, 80 gold, silver and bronze medals for industrial motion pictures and 20 gold, silver and bronze medals to filmstrip winners. No philanthropist or commercial jeweler could ask for a happier affair. But the prize list makes interesting reference material with some obviously outstanding sponsored film fare recognized by what must have been an exceedingly durable jury.

### "SPECIAL AWARDS"

For the record, here are the Special Awards given at New York: for the "Best Picture of a National Theme" to the U. S. Naval Ship Missiles Systems for *Ready for Tomorrow*; for the "Best Picture in the Treatment of an Art Subject" to Rocinante Sight & Sound for Franklin McMahon, *The Artist as a Reporter*; for the "Best Rendition of a Concept" to Bill Stokes Associates for *This Is My Hand*,

sponsored by the Baptist General Convention of Texas.

BASF Colors & Chemicals (Germany) won the "Best Company Promotion" medal for *The Timeless Track*; top honor for "Best Artistic Concept" went to Rose-Magwood Productions for *Athabasca*, sponsored by the Sun Oil Company( see feature in this issue); and the trophy for "Best Color Effects" went to Haycox-Photographic, Inc. for *Gardens by the Sea*, sponsored by the City of Norfolk, Va.

### Honored for Sales Presentation

The "Best Sales Presentation" award went to Savage-Friedman, Inc., produced for RKO-WOR and titled, *Hey Media Buyer*. Honors for "Best Photography" — to International Motion Picture Co., Inc. (Japan) for *Keihin 66*, sponsored by the Kanagawa Prefectural Government. Another overseas entry won "Best Picture for an Institutional Organization" honors as Hochtief (Germany) was cited for *The World Saves Abu Simbel*, produced on behalf of Joint-Venture, Abu-Simbel-UNESCO.

The "Best Direction & Editing" trophy was given Film Authors, Inc. for *Wings to Hawaii*, pro-

(CONTINUED ON PAGE 14)

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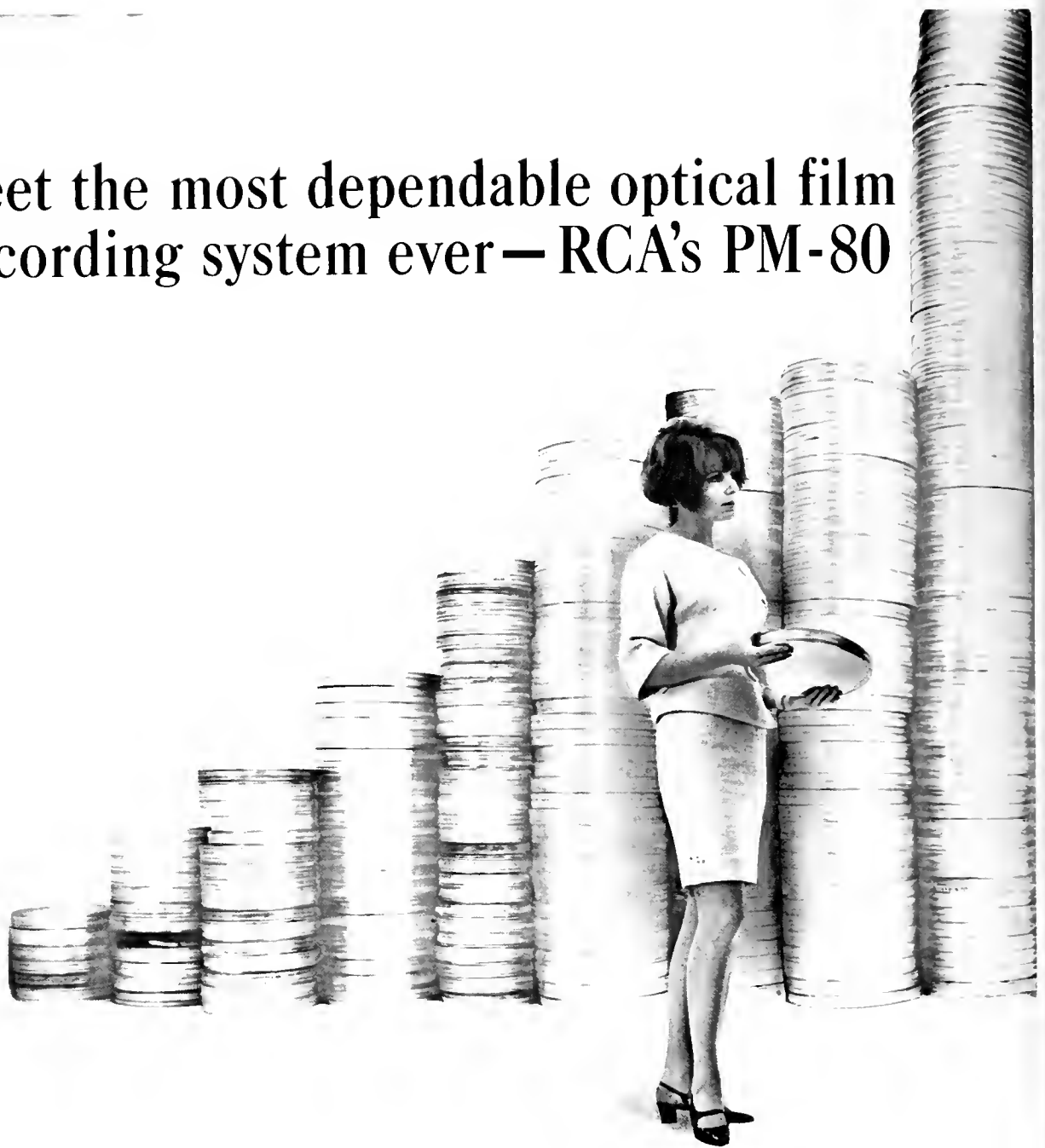
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## International Film & TV Festival Awards:

(CONTINUED FROM PAGE 10)

duced for Pan American World Airways. Another overseas winner was A.E.G. (Germany) with a "Best Live Action & Animation" citation for *Resonanzen*. Time, Inc. had the "Best Corporate Image Presentation" with its *Window on the World* winner; and the medal for "Best Combination of Animation & Graphic Arts" was given Torricelli Productions, Inc. for *OP-Sketches*. These "special awards" culminated in three lengthy salutes. Larry Madison Productions was cited for a film of extraordinary strength in its representation and its description of a very topical subject" as evident in *The Last Frontier*, a U. S. Department of the Interior film;

### Cessna Film Cited for "Impact"

The Kerbaw Co. produced "an unusual demonstration, which brings out the impact of a product" in *Come On Up*, sponsored by Cessna Aircraft Co. Finally, Ruder & Finn, Inc. was cited for "a skillful presentation of a current theme, qualitatively interpreted" in *Vision of the World*, sponsored by



Britain's Rank Organisation won a Grand Award and several medals at the International Film & TV Festival. Pictured (l to r) are: Alan Waple, head of the British Information Service in New York; Ray Elton, executive producer of the Short Film Group, London; Miss Eugene Kaufman, Rank's representative in Manhattan; and Peter Eyres, v.p. of Churchman's.

the American Academy of General Practice.

Fortunately for the awards' budget, few, if any, of these words were engraved on the respective winner's medallion.

### MOTION PICTURE AWARDS

☆ And then there were 18 subject groups to be cited among indus-

trial motion picture entries, with gold, silver and bronze medals awarded in each group. They're listed here in the order of commendation at New York:

- History Films: a gold medal to William Henricks Associates for *New Market—a Field of Honor*, sponsored by the Virginia Military Institute. Silver medals were shared

by Sun Dial Films, Inc., for *The American Navy in Vietnam*, created for the U. S. Navy; and by the National Shrine of Our Lady of Czestochowa, for *A History of Poland in Stained Glass*. Bronze medals went to Robert J. Meyer Productions (Canada) for *Lincoln County: Years of Heritage*, sponsored by that Ontario government body; and to the Travelers Insurance Co. for *The Triumph of Man*.

### Training Film Medal Winners

- Training Films: the gold medal to Studio One Animation for *Dehumanization & the Total Institution*, sponsored by the Minnesota Department of Public Welfare; silver medals to Amrak Nowak Associates for *The Trouble With Eddie Bernes*, sponsored by United Community Funds & Councils of America; and to Audio Productions, Inc. for *When You're Selling*, sponsored by Liggett & Myers. Bronze medals to: Pitman Mfg. Co. for *How to Live With an Aerial Device* and for *Basic Hydraulics*. *Get Organized* won the Rank Organization's Short Films Group a bronze medal in this class.

- Public Relations Films: the gold medal to the American Petroleum Institute for *To Clear the Air*;

(CONTINUED ON PAGE 30)

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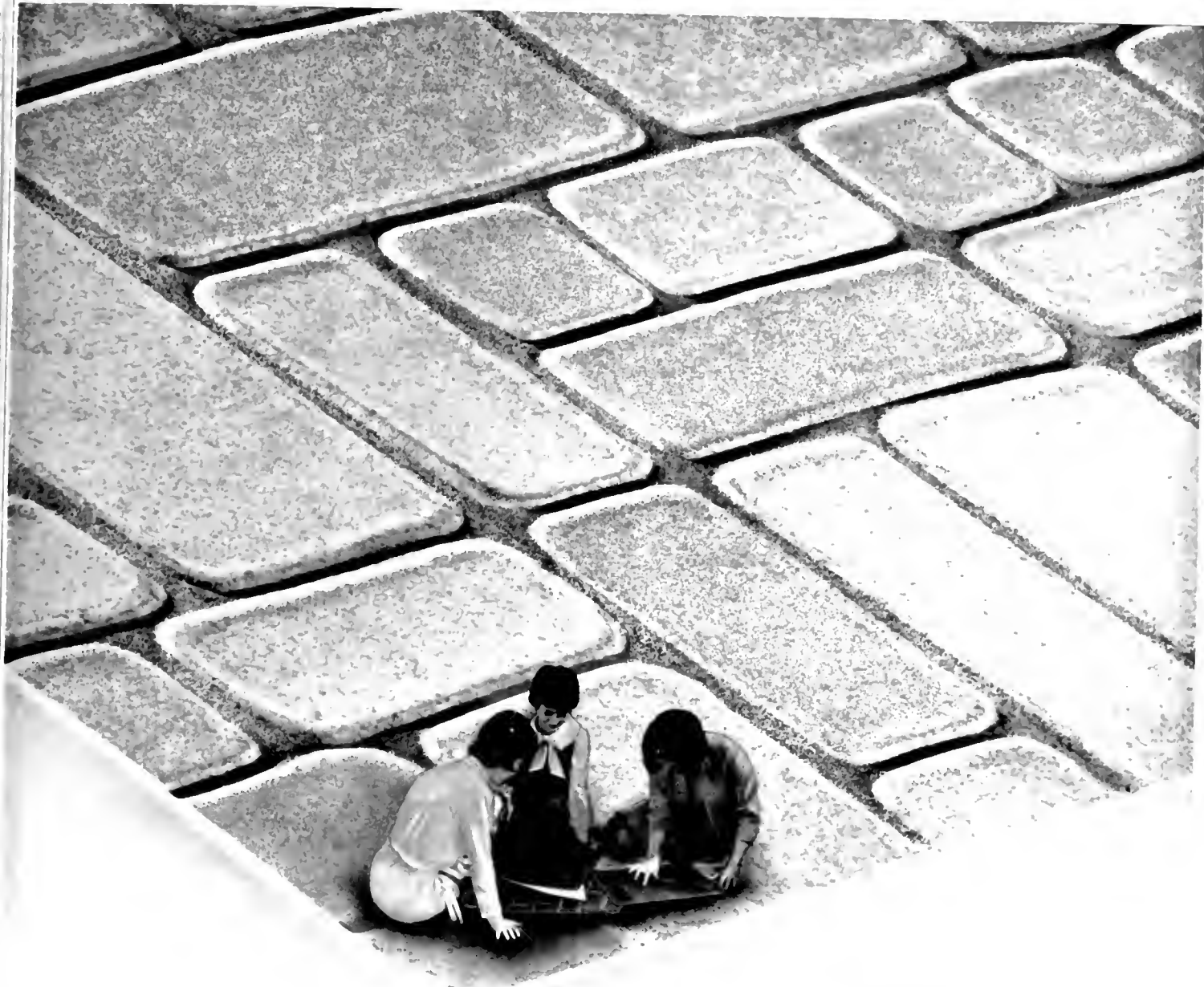
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Their excited comments and exclamations, raw and spontaneous, come through loud and clear and made the audience share the excitement of the experience.

Because the film was expertly directed by a woman, Tracy Ward, who was herself turned on by the product, the result is an almost psychedelic excursion through a world of color – you are sorry to see it end. We say, Vive La Difference!

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Filmex staff consultant Slavko Vorkapich (center) shows Yugoslav visitors recent article he wrote. Pictured (l to r): Al Bialek, sales manager of Filmexpress; Dusan Pesut, Slav cameraman; Zdravko Mrvic, Belgrade television executive; Steve Kambourian, Filmex; Alex Pajic, Yugoslav editor.

**Yugoslav Officials Study Film, TV Techniques at Filmex, N.Y.**

☆ Filmex, Inc. has been chosen by the Yugoslavian government for the purposes of studying the firm's structure features, documentary and TV commercial production. Visiting the firm's New York headquarters on November 1st were Zdravko Mrvic, general manager of advertising, from the government-owned Belgrade television facility and Aleksander Pajic, editor of Politika Ekspres; and Dusan Pesut, cameraman.

The three Yugoslavian representatives discussed the possibilities of co-productions with Filmex, and the production of television spectacles and tv commercials.

"We are very proud that the Yugoslavian government is interested in our facilities and the skills

of our montage expert, Slavko Vorkapich. We look forward to further meetings on these subjects," said Robert I. Bergmann, Filmex' president.

Speaking for the Yugoslavian government, Zdravko Mrvic stated: "We have carefully studied Filmex and its subsidiary companies and find that they are excellent for our purposes. We are certain that an arrangement can be reached so that Filmex and the Yugoslavian government can work together on various productions in the future.

"Our country greatly respects the famous Slavko Vorkapich and recalls the features which he has directed in both the U.S. and Yugoslavia. We hope to learn new techniques of TV production and will be visiting Filmex again in the very near future." •

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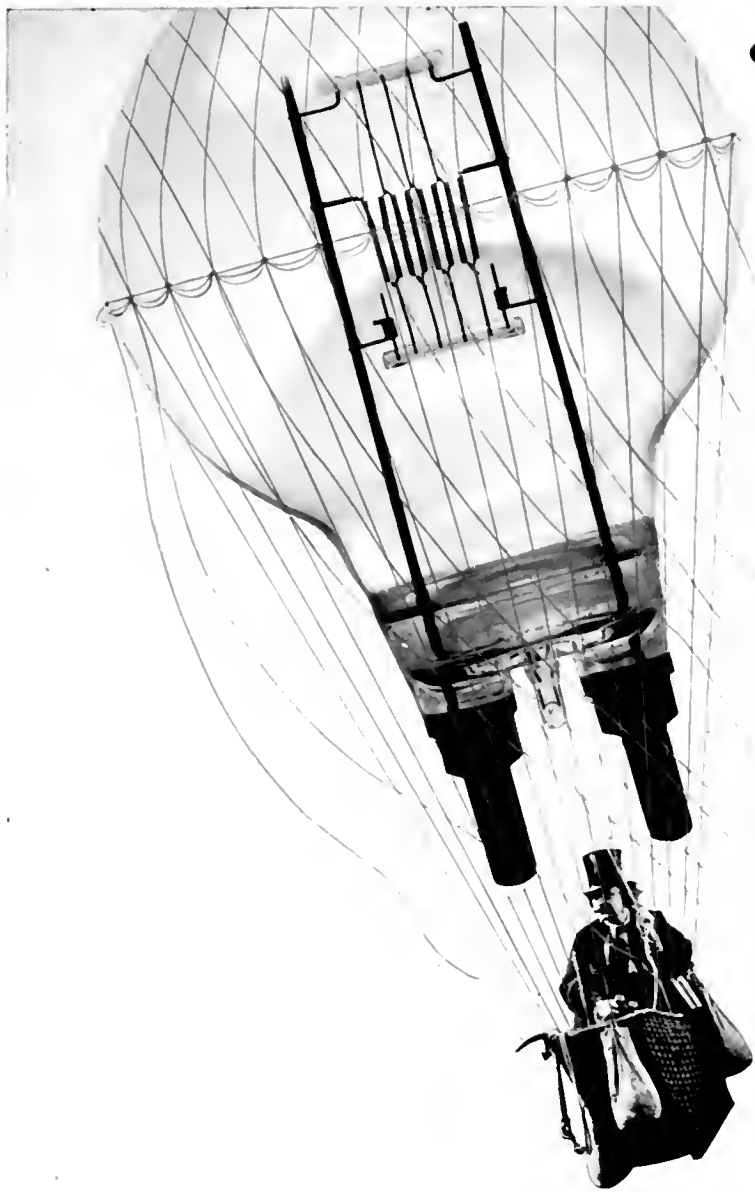
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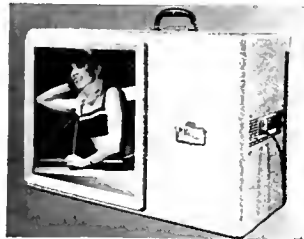
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## PICTURE PARADE

Indian Lore of Upper Midwest is Told in "Hiawatha Pioneer Trail"

☆ America's pioneering past and picturesque present are brought to the screen in a new color motion picture, *Hiawatha Pioneer Trail*, narrated by Eddie Albert and available free to television stations. The 28-minute film, produced by Walter Harrison Smith for the American Petroleum Institute and the states of Iowa, Minnesota, Wisconsin and Illinois, is in national TV release through Association Telefilms.

The picture, one in a series on America's heritage trails, shows the historic points of interest, scenic beauty and recreational attractions found along the four-state, 2,400 mile automotive trail.

Much of the film was shot in regions rich in Indian lore and tradition, including Effigy Mounds National Monument; Spirit Lake, site of Iowa's last Indian massacre; Minnehaha Falls in Pipestone National Monument (Minn.); Father of the Waters crossings at LaCrosse, Wis.; and the Black Hawk War country, Oregon, Ill.

*Hiawatha Pioneer Trail* will be shown in color on commercial and educational stations throughout the United States as part of Association Telefilms' travel series, *Discovering America*.

### Effective Children's Aid Spot Lets the Kids Tell Their Story

☆ One of the classic problems of public service commercial production is to avoid looking and sounding like every other public service message, even though the aim is essentially the same — to appeal for contributions. This is further complicated by the very similar nature of many non-profit organizations. On top of that, the tendency to fill up the sixty seconds to a confusing overflow of words and pictures has to be resisted. There are other roads to economy. *Simplicity* is the best.

Sometimes simplicity means taking the most direct route. Bill Doherty, a producer/director of Cinemakers, Inc., New York came up with just such a direct approach for a Children's Aid Society camp appeal.

He reports: "We could have gone out into the streets and took the usual shots of kids struggling through a hot city summer and contrasted that with the fun and games to be had in camp, but



Those who benefit speak up in this Children's Aid camp appeal picture.

we'd be just kidding ourselves. The emotional sting of that approach has long since been tamed.

"My idea was to simply put a half-dozen real kids on camera at the Children's Aid Centers and ask them why they wanted to go to camp. I was sure that putting the viewer face to face with real kids, letting him hear the kid's own reasons, would have more appeal than any other dramatization.

"No writer could have dreamed up a more convincing argument for contributing than the very honest and personal answers of those kids."

\* \* \*

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☆ Sights and sounds of America as seen from small private planes are featured in *Come On Up*, sponsored by Cessna Aircraft Company and being distributed by Modern Talking Picture Service libraries. •

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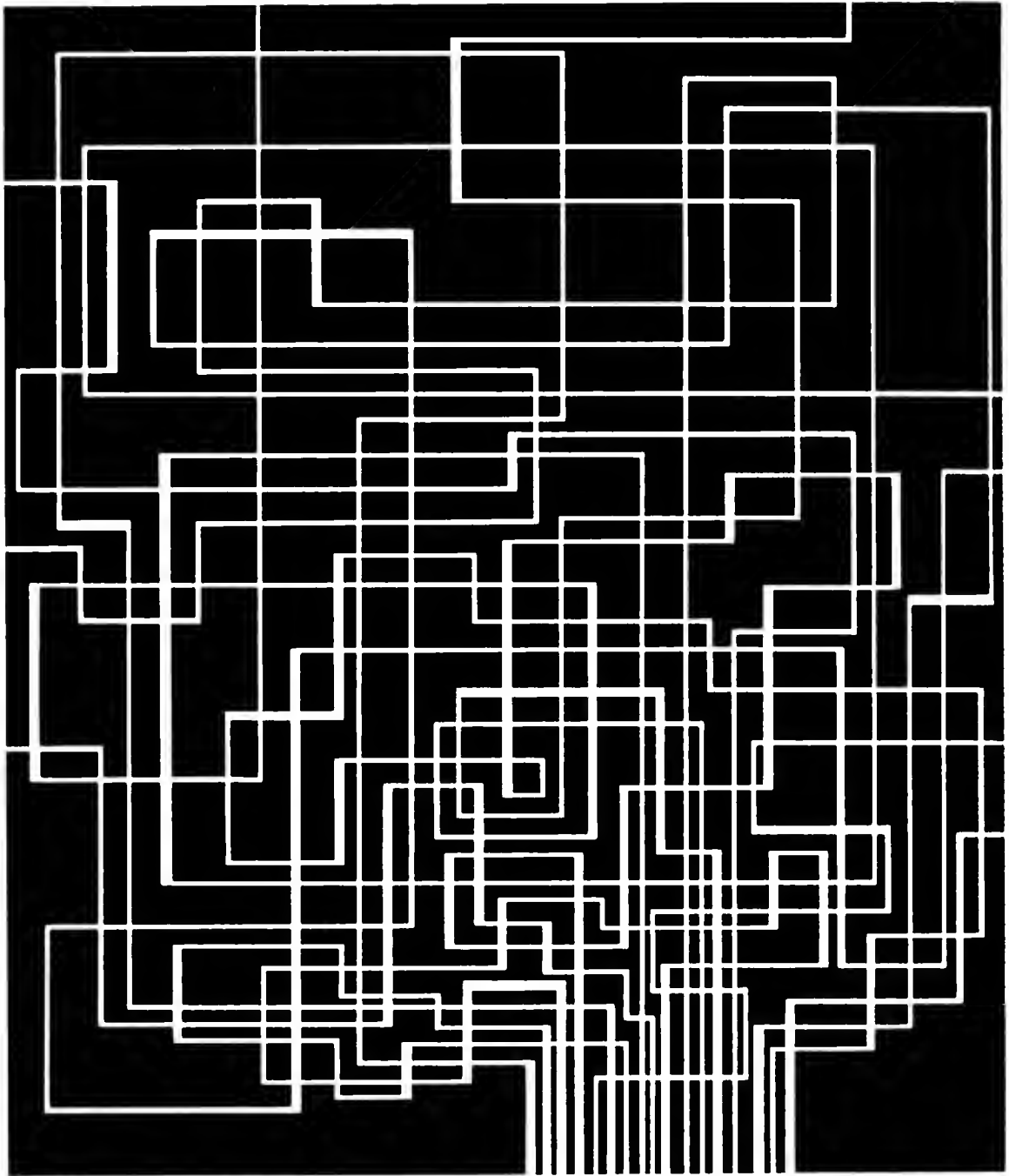
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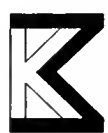
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## New Audiovisuals for Business & Education

### Top Men in American Business Share "Lessons for Leadership"

☆ A motion picture version of the popular editorial series, "Lessons of Leadership," has just been completed by Nation's Business in conjunction with the Institute of Visual Communication. The film runs 20 minutes.

Based on its current monthly feature, which recently passed its 24th edition, *Lesson of Leadership* features interviews with two of the top leaders in American industry.



Crawford H. Greenewalt's business philosophy is told in this picture. Tait Trussell, Managing Editor of Nation's Business, interviews Howard Johnson, of restaurant fame, while Editor Bob Ireland probes into the business philosophy of Crawford H. Greenewalt, chairman of the Du Pont Company.

The audience is taken on a dramatic, behind-the-scenes visit to the editorial offices of Jack Wooldridge, Editor of Nation's Business, where the record-breaking series, *Lessons of Leadership*, is in preparation. The editors then move out for their assignments, capturing on film the revealing backgrounds and business credos of two of the nation's leaders of industry.

Prints of the film, for rental or purchase, are now available by writing the Institute of Visual Communication, Inc., P.O. Box 268, Scarsdale, N.Y. 10583.

### American Music Conference Has "Move to Music" for Educators

A new motion picture on instrumental school music activities is available to educators nationally from the American Music Conference.

*Move to Music*, a 25-minute color film, depicts the many musical activities available to youngsters throughout their school years when they enroll in instrumental

classes in the 4th, 5th and 6th grades.

The film presents dramatically and colorfully a junior high street marching band in uniform, a beginner elementary instrumental classroom group, a senior high woodwind ensemble, summer music camp youth orchestra, family home music, senior high stage band, and concludes with a senior high concert band in formal performance.

Throughout the film is a strong theme of instructional progress, rehearsal and performance activities, and full development of theme music in audience performance.

Marion S. Egbert, director of educational services, American Music Conference, said the film was produced against a stringent set of technical requirements to assure accurate representation of school music programs and standards. A voice-over narrator comments on the significant values of music in the lives of students to answer the film's basic question: "Why are more people moving to music?" The film was produced by Lukas Film Productions, Inc.

*Move to Music* is available on a seven-day free loan basis to schools direct from the American Music Conference, 332 S. Michigan Ave., Chicago 60604. Prints are being shipped via Modern Talking Picture Service libraries.

### Science of Steelmaking Depicted in a New Bureau of Mines' Film

☆ The science of steel production, backbone metal of America's heavy industries, is vividly portrayed in a new 28-minute color film now in the motion picture library of the Interior Department's Bureau of Mines at Pittsburgh, Pa.

*Steelmaking Today* was sponsored for Bureau distribution by Inland Steel Company and produced by the Fred A. Niles Communications Centers, Inc.

From opening sequences on raw materials: coal, limestone and iron ore, the camera takes viewers into the mills where live action is supplemented by animation to clarify the workings of blast and electric furnaces, the open hearth, and the newer, faster, basic oxygen furnace. The latest technologies, including vacuum degassing and continuous casting, are shown. Write: Graphic Services, Bureau of Mines, 4800 Forbes Avenue, Pittsburgh, Pa. 15213 for loan.

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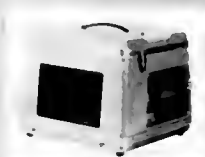
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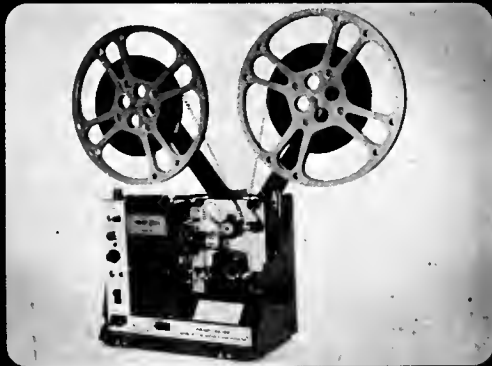
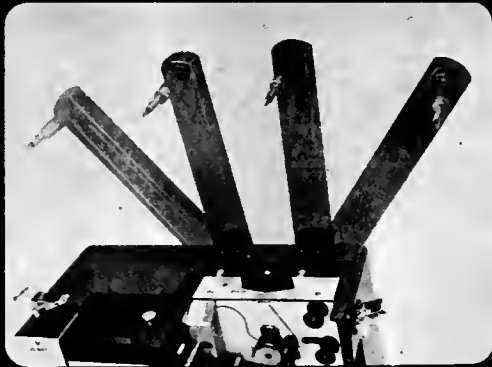
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## Trends in the BUSINESS of Audiovisuals

### Association Films Adds Centers at Littleton, Mass., Los Angeles

☆ Association Films, Inc. has opened new distribution centers in Littleton, Mass., and Los Angeles.

The Massachusetts center will be located at 490 King Street, Littleton Common, and managed by William H. Shumway, Jr., an Association Films' account representative. The Los Angeles center, at 2221 South Olive Street, will be headed by Linwood P. Beacom.

Mr. Shumway and Mr. Beacom will supervise the booking and scheduling of films, inspection and maintenance of prints, local promotion and advertising, and establish contact with educators and program planners.

Association Films also has film centers in Ridgefield, N.J.; Oakmont, Pa.; LaGrange, Ill.; Dallas, Texas; and Hayward, California. •

\* \* \*

### Reeves Sound Studios Installs 14th Ampex Videotape Recorder

☆ Reeves Sound Studios has received delivery of its fourteenth video tape recorder. The VTR is Ampex's newest VR-2000B and is specially designed to fit both the Reeves Airmobile-Video System modules and the facilities at 304 East 44th Street, New York.

At the same time, Reeves had added two Norelco Plumbicon PC-70 color cameras to the Airmobile-Video System. The new cameras match all the existing cameras in the System.

The new cameras and recorder increase the number of simultaneous jobs that can be shot with the Airmobile-Video System. The System has obtained wide acceptance among film production houses for shooting taped commercials. Because of its modular design, only the number of cameras and VTR's necessary need be rented

for a job. The result is lower cost for taping spots. •

\* \* \*

### Largest Library of Sport Films Is Acquired by Sportsfilm, Inc.

☆ Sportsfilm, Inc., of Philadelphia, has announced the acquisition of what it terms "the largest filmed sports library in the world."

According to President W. Wallace Orr, Jr., the company will concentrate primarily on the sale and use of its more than 30,000,000 feet of stock footage to film producers. Sportsfilm, Inc., will also feature the sale and rental of film for theatrical and non-theatrical use.

Sportsfilm, Inc.'s library includes professional football films from 1948 to 1967 and over 1,100 of the top college football games from the same period. In addition, the company can offer stock footage on almost every major sporting event from 1948 to 1967 •

\* \* \*

### Veteran Audio Engineers Open Gibraltar Studios in New York

☆ Two veteran audio engineers have opened a new sound recording studio at 41 West 57th Street, New York. Gibraltar Studios, Inc. will offer a sound service specially geared to the needs of the educational and audiovisual fields. Dave Bofill and Larry Horne are principals of the new firm.

Production has recently been completed on a number of sound tracks for Du Kane, Salesmate and La Belle slidefilms. •

\* \* \*

### Reid Ray Opens Phoenix Office

☆ Reid H. Ray Film Industries, of St. Paul, has opened a Phoenix office, headed by Karl P. Fischl.

Fischl has been named vice-president for Southwest Regional Sales. He is a 22-year veteran in this field. •

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can use it vertically for low angles, or move it to follow the action as you dolly, or shoot backwards over your shoulder. By swivelling the eyepiece and rubber eyecup, you can use either eye without having to move your head. And since horizontal viewing is along the taking lens axis, you can use the other eye to check the off-screen action.

In fact, the viewfinder itself lets you see what is happening just off screen. The groundglass takes in an area almost 100% greater than the film aperture. On it, you can see the microphone *before* it gets into the shot.

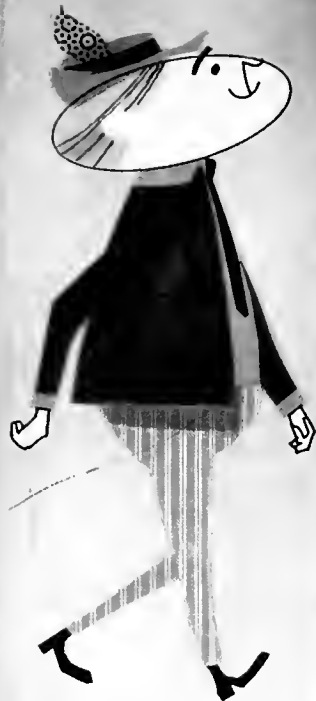
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### "Sail to Glory" Takes Audiences Back to Era of Yachting History

☆ A film about the most famous boat in international yacht racing history is now available to club, school and community audiences in fourteen states through Association Films, Inc., and under the sponsorship of the F. & M. Schaefer Brewing Company, of New York.

*Sail to Glory*, which originally appeared as a one-hour color telecast on WNBC-TV, New York, tells the story of the schooner yacht "America", which in 1851 defeated the fastest sailing vessels in the world, established the supremacy of the United States in international sailing competition and inspired the famous America's Cup races. A full-scale recreation of the 105-foot schooner was completed this spring especially to star in the film.

The highlight of *Sail to Glory* is the reenactment of the legendary race of the "America" around the Isle of Wight in England in 1851 against the finest boats in the Royal Yacht Squadron. The "America" won. After a hazardous start, in dramatic fashion, and thus brought enormous prestige to the young nation in the decade before the Civil War.

According to R. J. Schaefer, president of the F. & M. Schaefer

## The Wide World of Sponsored Pictures

Brewing Company and the man who conceived the idea for the new "America" and the *Sail to Glory* film, "The story of the 'America' concerns a small group of determined skillful men who took it upon themselves to build a ship which would show its stern to any other in the world. Their challenge to all comers in England and their ultimate victory illustrates one of the many events that helped make a young nation a great nation in the eyes of the world."

*Sail to Glory* was produced and directed by Gerald J. Schnitzer of Gerald Schnitzer Productions. The script was by Max Ehrlich and Mr. Schnitzer. Robert Stack narrates. •

\* \* \*

### Progress in Pollution Control Told in "The Answer is Clear"

☆ One of the most critical problems of the 20th Century, air pollution, is the concern of a new film, *The Answer Is Clear*, sponsored by Detroit Diesel Engine Division of General Motors Corporation.

It deals with the complicated subject through the eyes of a wise and knowledgeable bus driver, played by Wally Cox.

The 14-minute color film covers



TV star Wally Cox plays knowledgeable bus driver in this new film.

many aspects of air pollution, as well as the progress that has been made in reducing diesel exhaust smoke and odor.

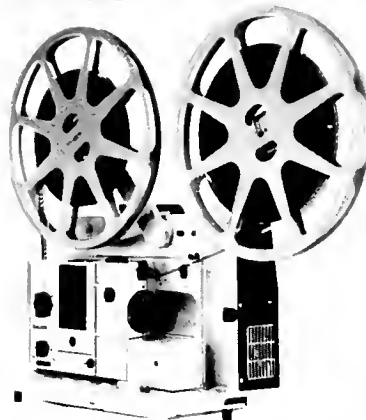
Modern Talking Picture Service is handling national distribution with 75 prints for television programming, and 150 prints being offered for community showings to clubs, schools and civic groups.

CRS Productions, of Detroit, is the producer. •

\* \* \*

### Update Popular Safety Picture

☆ *The Case of Officer Hallibrand*, 12-year-old classic film on highway safety and driver attitudes, has been updated for its sponsor, the Marathon Oil Co. by Wilding.



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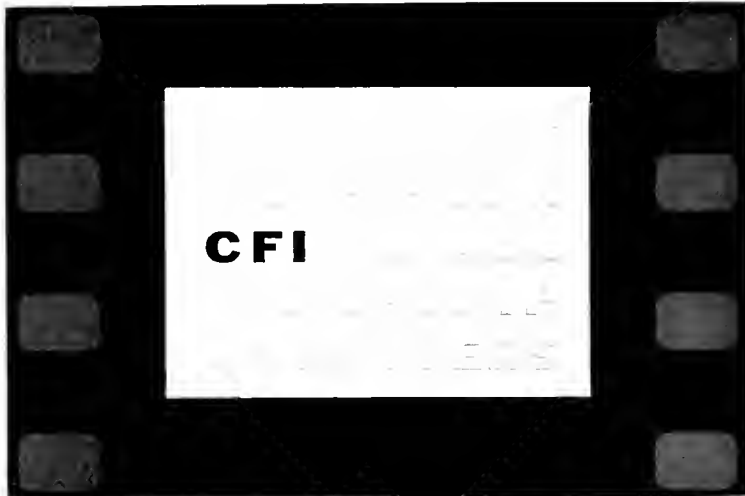
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# Camera Eye

THE EDITORIAL VIEWPOINT

## PUBLIC RELATIONS AND THE FILM

**T**HE PUBLIC RELATIONS SOCIETY OF AMERICA, whose members include most of the true professionals of this field in business and industry, has recently concluded its 20th Annual Conference in Philadelphia. Most of these PR practitioners are firm believers in the sponsored motion picture and have contributed to the meteoric growth of the medium in recent years. And while we await PRSA's full acceptance of that fact in its future planning, a deserved salute goes to this year's program chairman for including films on one of the "Trading Post" forums at Philadelphia.

Moderating a discussion of "Public Relations Films for Television, Schools and Theaters" was Will A. Parker, president of Film Counselors, Inc., and his panelists included Romney Wheeler, director of public relations for the Consumers Power Company (Michigan); Dr. Robert C. Lusk, director of educational services for the Automobile Manufacturers Association; and Carl H. Lenz, president, Modern Talking Picture Service, Inc.

Going beyond the obvious value and use of PR films in many channels of distribution, the panelists noted that many public relations men still overlook the tremendous potential of the medium. Not only are each of these potential audience outlets growing, but they have *all welcomed* the well-produced, interesting and factual public relations film.

We hear that a 16mm film of the panel discussion was made at Philadelphia. It should be welcome fare at local chapter meetings of PRSA groups. Perhaps *next year*, this Society will devote a general session to filmed (and taped) communications; better yet, we'd like to see PRSA take on a public relations film awards program. *Let the medium be judged by those whom it serves, not used and abused for profits made on entry fees.*

\* \* \*

### *"Discover America" Plays Chicago Theater on Big Screen for Three Successive Weeks*

☆ And, while we're on the subject of audience exposure, congratulations to United Air Lines, the sponsor, and to Reid H. Ray Film Industries, the producer, for three glorious weeks of wide-screen showings of *Discover America* in our home-town, top-ranked downtown Chicago Theater. Way to go, United, *first class* and *big screen* for a *big picture!*

\* \* \*

### *France Honors Dr. Donald G. Williams as Medal of Chevalier Pays Tribute to Work*

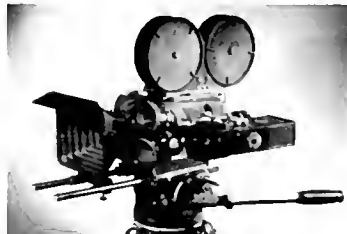
☆ Congratulations to our fellow CINE board member, Dr. Donald G. Williams of the University of Missouri at Kansas City, on receiving the Medal of Chevalier in the French Order of Arts and Letters. Don Williams became the

(CONTINUED ON THE FOLLOWING PAGE 28)

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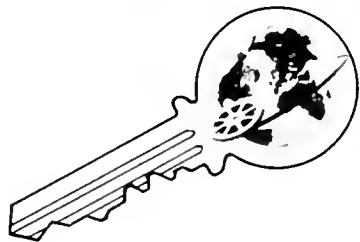
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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE 26)

first American to receive this award for motion picture production when French Cultural Attache Jean Harzic made the presentation in September at that country's embassy in New York. Several other Americans were honored at this ceremony for their contributions to arts and letters.

Dr. Williams has been active in the International Liaison Center of Schools of Cinema and Television since it was founded in 1954. This group now represents all major film producing countries in the world. As representative of the University Film Producers Association, Don has been treasurer, vice-president and (three times) president of the organization.

In presenting the medal, Harzic said that Williams has been responsible for producing hundreds of educational and training films made in the Middle East and Korea. "This effort and his international reputation have contributed to Dr. William's present honor," he concluded.

\* \* \*

*"Voices of the Water" Applauded at the Annual CINE Exhibition in Washington*

☆ Another great film from Bert Haanestra, whose picture on glass-making is an epic of documentary production, highlighted the annual Exhibition Program of the Council of International Nontheatrical Events in Washington D.C. last month.

An excerpt from *Voices of the Water* was welcomed with resounding applause by producers and members of the Federal Government who attended the showing. . . Dealing with "the involvement of the people of Holland with the sea" this great film was directed by Hugo DeGroot and photographed by Anton Van Munster. Music was by Robert Hepner.

\* \* \*

*Parke, Davis Film Shown on Four Screens is Exhibit Highlight at the AMA Convention*

☆ No matter which of four entrances were used by visitors to the Parke, Davis & Company exhibit at the recent convention of the American Medical Association in Atlantic City, their eyes caught *There Is a Difference*, that company's fascinating new motion picture on total control of product quality.

Four rear-projection screens were installed so that visiting doctors could follow the action wherever they stood; narration was delivered through 16 earphones conveniently at hand. The Jam Handy Organization not only produced the film but set up synchronization of the four projectors, frame by frame through its competent field projection staff. *It was a convention exhibit highlight.*



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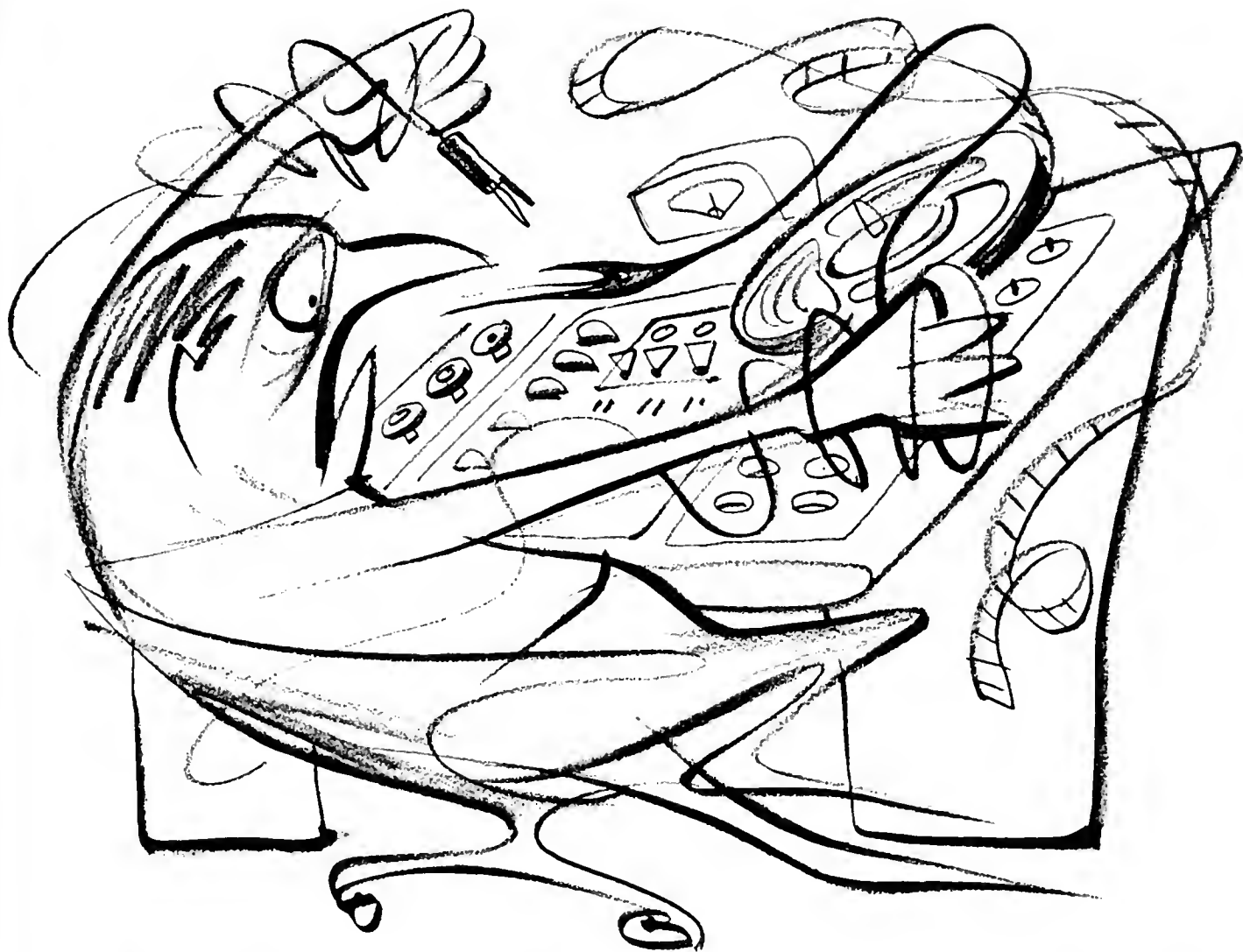
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## 1969 Film & TV Festival Awards:

(CONTINUED FROM PAGE 14)

silver medals to BFB Productions for *The Dreambuilder*; to CRS Productions for *The Answer Is Clear*, sponsored by the Detroit Diesel Engine Div. of General Motors; and to Canadian National Railways, for its Expo '67 picture, *Motion*. Bronze medals for PR films to: Copley Productions for *San Diego: the Most Important Corner*; to Magnum Films for *What's It All About?*, sponsored by Xerox; and to the American Can Company for *The Shape & the Future*.

• Medical Research Films: a gold medal to the Schering Corp. for *Corps Profond*. Silver medal awards to Stuart Finley, Inc. for *Becky* and to Sandoz Pharmaceuticals, Inc. for *Years for Living*.

### Medals to Five Sports Films

• Sports Films: a gold medal to Barrymore Film Productions for *A Secret Rade*, sponsored by the Head Ski Co.; silver medals to Larry Madison Productions for *Skeet Shooting With D. Lee Braun*, sponsored by Remington Arms and to Cannon Associates, Inc. for *Sea of Cortez*, sponsored by Aeronaves of Mexico. Bronze medals to Arthur Mokin Productions for *The Offensive Backfield*, sponsored by Standard Brands, Inc. and to King Screen Productions for *Seattle Totems, Champions 67*, sponsored by that hockey club.

• Educational film honors led off with the gold medal awarded John Sutherland Productions for *Make a Mighty Reach*, sponsored by the Kettering Foundation. Silver medals were given Filmex, Inc. for *Modern Arithmetic Through Discovery*, produced for Silver Burdett and to the Rank Organization (England) for *Exploring Chemistry*, sponsored by Unilever, Ltd. And there were bronze medals for Westminster Films Ltd. (Canada) with *New Colleges*, sponsored by the Ontario Dept. of Education and Ralph Lopatin Productions, for *Common Sense*, sponsored by the Pennsylvania State Education Association.

### Social Welfare Pictures Cited

• Social Welfare is certainly a theme for today and the gold medal winner in this group of films was the Georgia State Dept. of Education, for *Ode to An Uncertain Tomorrow*. Silver medals to Sun Dial Films, Inc. for *While I Run This Race*, sponsored by the Office of Economic Opportunity-VISTA and to William Hendricks

Associates for *A World of Dreams*, sponsored by the California Museum of Science & Industry. John Sutherland Productions took the sole bronze medal for *The Owl Who Gave a Hoot*, also sponsored by the OEO in Washington.

• Travel films had a gold medal winner in Steeg Productions, for *Go-Go France*, sponsored by the French Government Tourist Office. Silver medals went to Cannon Associates (*Fiesta Tapatia*) sponsored by Aeronaves of Mexico and to the Georgia State Department of Education for *Atlanta, Atlanta*, sponsored by Eastern Airlines. Bronze medals for travel films were shared by John Savage with *Breezing Through Bavaria*, sponsored by Lufthansa and the German Fed. of Railroads and by Prout Film Productions, for *Look to the Sun*, sponsored by the Florida State Board of Parks.

### "Manufacturing" Films Honored

• Manufacturing film honors saw a gold medal go to Thyssengas AG (Germany) for the film *Erdgas*. Silver medals were shared by the Sandia Corporation for *Sandia Spinoff* and, again, by the Short Films Group of the Rank Organization, for *Revolutions for All*, produced for Churchman's (cigars).

• Communication Media made an interesting group with the gold medal taken by International Telephone & Telegraph Corporation, for *Under Many Flags*. Silver medals went to Audio Productions, Inc., for *Without Fail*, sponsored by the Bell System, and to Fox Video Productions, for *My Son, the Media Buyer*, sponsored by Penton Publishing Co. Bronze medal honors went to Art & Film for Industry, for *Prologue*, sponsored by TVB, and Westminster Films Ltd. (Canada) for *Communication*, sponsored by Bell Telephone of Canada.

### "In the Service of the Public"

• Public Service films led off with the gold medal given Cameras International for *La Cooperative de San Andres*, sponsored by the Co-operative League of USA. Silver medals followed to Ralph Lopatin Productions for *What's the Big Idea?*, sponsored by the National Association of Suggestion Systems and to Deutsche Dokumentar-Film (Germany), for *VW EA 141*, sponsored by Volkswagenwerk AG. Bronze medals: to Cavalcade Productions for *Geology & Natural*

(CONTINUED ON PAGE 72)





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15

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(CONTINUED FROM THE PRECEDING PAGE 32)

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Checking counter display are (ctr) M. R. Stohl, general manager of Borden Chemical Consumer Products, and R. H. Mackey, product manager.

## A Training Film the Salesman Can Believe

Long, Searching Look at Company Shown in "If It's Borden's"

**T**HE BORDEN CHEMICAL COMPANY'S Consumer Products Division (Mystik Tape, Elmer's Glue-All, Krylon Spray, etc.) is currently using a two-hour-and-fifteen-minute training film which is proving to be an outstanding success.

*If It's Borden's* is shown to all salesmen in the rapidly expanding company and to some 6,500 distributor salesmen who handle the company's products. It will also be shown to all new salesmen who join the company for several years to come.

The new film is related by merger to an even longer film made several years ago for Mystik Tape. Milton R. Stohl, then general manager of Mystik, engineered a four-hour training film that not only did a bang-up job throughout the tape industry, but was so effective enough to keep the men awake and learn something besides. Mr. Stohl is now General Manager of Borden Chemical's Consumer Products Division, which absorbed Mystik, and more training-film minded than ever.

*If It's Borden's* not only does the job, it is an interesting film from almost any standpoint. It won a Blue Ribbon at the American Film Festival and a Chris Honor Certificate Award at the Columbus Film Festival. The style is cinema verite — the hand-held camera and live sound — and it was directed, photographed and recorded by two experts in the genre, Al and David Maysles.

working under the aegis of Jim Beach's Murray Hill Productions, of New York.

What Milton Stohl likes about this technique is that it is not contrived — it is pretty much exactly



Borden Chemical's Milton Stohl

what any of the thousands of Borden Chemical distributor salesmen would see if they could visit the manufacturing plants or go out selling with the company's star salesmen. It has a distinct air of freshness and believability.

Subject matter consists of an informal plant tour, an over-the-shoulder look at a top salesman in action, an executive marketing committee meeting in New York, and a look at a brand-new salesman making his first call in the field, followed by a constructive critique of his technique.

*If It's Borden's* has been borrowed by a number of other companies interested in emulating the new approach.



© 1968 HEMISFAIR '68

## Exhibitors Shape Plans for HemisFair '68

General Electric's Pavilion to Feature a Lively Musical Show

**S**EVEN MILLION VISITORS are expected to view displays and exhibits when HemisFair '68 takes place in San Antonio, Texas, from April 6th through October 6th next year.

The State of Texas, naturally, will have a most imposing pavilion. But many Latin-American countries, absent from Expo '67 in Canada, are taking part in HemisFair and emphasis is being given hemispheric relations from which this latest "limited-category" exposition derives its name. A good many of the audiovisual specialists in this kind of exhibit work are already busy on projects assigned to them. William R. Ralke, California-based builder of projection systems, told us of one such assignment when we visited with him at the IFPA Conference in San Diego.

The General Electric Company has also announced production of a half-hour musical show, featuring a combination of live and filmed techniques, on the theme: "We're Heading for a Wonderful Tomorrow." At a special preview held at HemisFair headquarters on October 12, with members of the Fair's executive committee and staff, GE officials and the press in attendance, the Broadway song writing team of Fred Tobias and Stanley Lebowitz introduced some of the basic segments of this lively musical show and its hit tunes.

Introducing the preview at San Antonio, William P. Frogue, southwestern regional vice-president of GE, said:

"The company has gone all out to give HemisFair visitors the quality of entertainment they received so well in GE pavilions at the Seattle and New York World's Fairs and currently at Disneyland." The firm was the first international corporation to sign up for HemisFair and to begin construction on its pavilion.

"We're Heading for a Wonderful Tomorrow" is now being developed by Wilding, Inc., through that communications' firm's New York office. It will be housed in a 5,000 square-foot pavilion, located on a 9,000 square-foot site, overlooking the Fair's picturesque lake area. The show will have two acts and features both live and filmed techniques. A total of 250 guests will enter the first act developed within a circular theater every eight minutes. GE's air-conditioned, cantilever-roofed structure will have a capacity of about 22,500 persons each day.

"All of us at General Electric recognize the importance of this world's fair as concrete proof of the friendship that exists with our Western Hemisphere neighbors and we will make every effort to make HemisFair an overwhelming success," Mr. Frogue concluded in his preview commentary.

Architect's rendering of the General Electric pavilion at HemisFair '68.



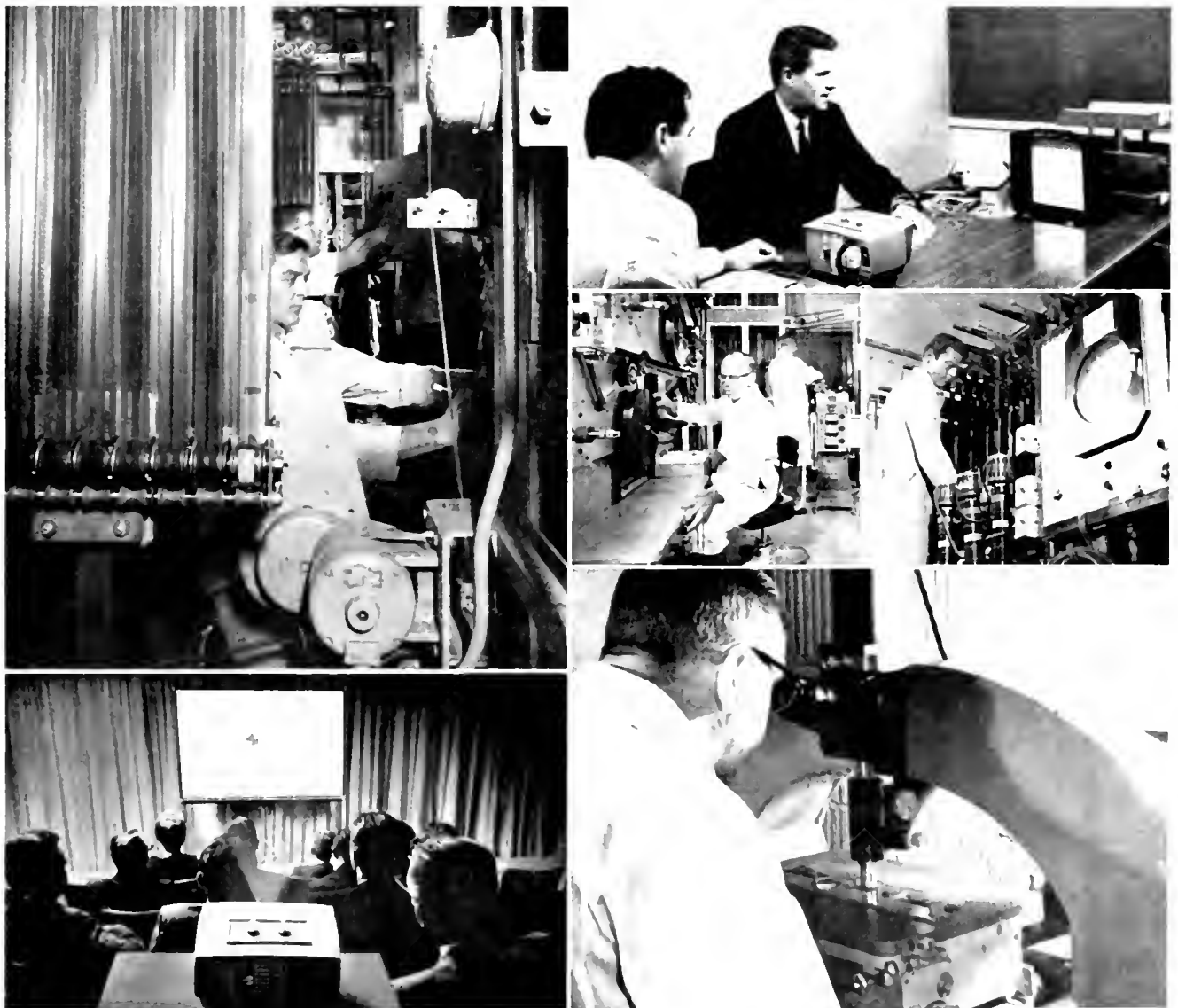
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Canada: Modern Talking Picture Service, 1875 Leslie Street, Don Mills, Ontario.

Denmark: Erhvervenes Film Center, 22 Kobmagergade, Copenhagen.

Finland: Filmiyhtima Oy, Kaisaniemenkatu 13A, Helsinki.

France: Cefilm, 31 avenue Pierre ler de Serbie, Paris 16.

Germany: Konferenz der Landesfilmdienste, Rheinallee 59, Bad Godesberg.

Great Britain: Sound-Services Ltd., Kingston Road, Merton Park, London S.W. 19.

Italy: Difi, Via G. L. Lagrange 9, 00197 Roma.

Japan: Educational Film Exchange, 3 Ginza Nishi: 6-Chome, Chuoku, Tokyo.

Netherlands: Technical Film Center, Stadhouderslaan 152, The Hague.

New Zealand: The H. J. Ashton Company Ltd., Box 8841, Auckland.

South Africa: Independent Film Centre South Africa (PTY), P.O. Box 11, 112, Johannesburg

Spain: Teletecnine Internacional Distribucion, Desegano 12, 4º, Of. 3, Madrid 13.

Sweden: Swedish Council for Personnel Administration, Sturegatan 58, Stockholm O.

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## Helping Keep the Navy's Aircraft Aloft

**A Film Explains Computerized Testing of Avionic Components**

**I**N RECENT YEARS, American naval power has been increasingly strengthened by the development and introduction of modern fighter and attack aircraft with tremendously increased operational capabilities. But, to a great extent, the modern, high-performance naval aircraft is dependent upon high sophisticated avionics systems which contribute to its performance — radio altimeters, missile guidance systems, terrain and navigational radars, stable platforms and other sensitive electronic devices.

As the use of these avionics systems has increased, so has the need for a multiplicity of special support equipment to keep them in top working condition. Needless to say, with space limited aboard ships, the Navy has had to begin intensive study of how to provide testing and repair equipment which would service many different avionic systems without taking up undue amounts of precious space.

A recent film release, produced by Sun Dial Films, Inc. for PRD Electronics, Inc. of Westbury, New York, prescribes system which has been developed by PRD as an answer to the problem. It is *VAST*, the Versatile Automatic Shop Test system, or as the Navy calls it, the AN/USM247.

It is a single, compact, computerized system which can efficiently test a variety of different avionic equipments more rapidly and economically than ever before possible.

The film comprises two major elements: an overall description of the *VAST* system with its advantages and an explanation of how it works. The film follows the entire test of a single, typical avionic unit which has malfunctioned until the system isolates the fault to



In *VAST* system, as many as three test stations (like one on left) can be controlled by a single computer.

a small module within the unit.

An interesting problem that the film will help to solve is that ultimate adoption of the *VAST* system by the Navy will mean that all manufacturers who supply avionics systems to the Navy will have to make them compatible with the *VAST* system so that they can be easily connected and tested. In many cases, the first exposure these manufacturers will have to *VAST* will be the film. It has the dual goal of convincing them of the advantages and benefits of *VAST* and showing them in a simple and concise manner how it works.

*VAST* was written and directed by Tom Carroll, Jr., and was photographed at PRD Electronics, using the most recently-completed version of the *VAST* test station and computer.

\* \* \*

### "The Watch on Health" Helps Recruit Public Health Workers

➤ A new 13½-minute color film, *The Watch on Health*, has been produced by the U.S. Public Health Service. Intended to recruit personnel and to orient new employees, the film also documents the history of the Service to inform public viewers.

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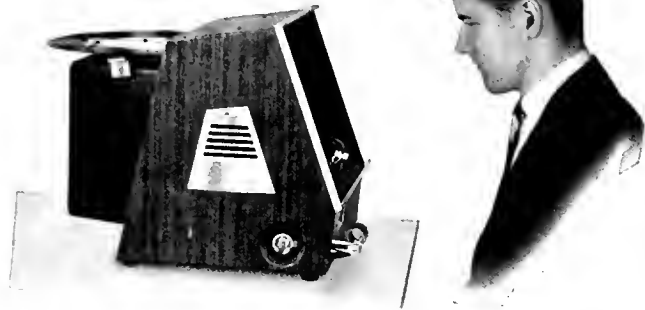
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## what's the message?

IT HAS BECOME EASIER to amaze, astound and overwhelm the viewers of today's sight/sound media. It is also simpler to bemuse small groups and individuals by setting a small projector on counter or desktop, flipping the switch and putting on a sound film show. But the words—**impact, multi-media, psychedelic**—are not the crux of the matter. You can certainly over-power or even fascinate your audience, but what about the core idea? Have you really made your point, achieved an honest and positive reaction, delivered the real message for which time and money were budgeted?

Nearly every conceivable technique was put on view at Canada's Expo 67. But all too few of these elaborate and costly programs have left a residual impression. We remember best those which concentrated on a basic idea, such as the too-seldom seen "Skies Over Holland" and the cheerful but persuasive idea that Ontario is, indeed, a good "Place to Stand." At the opposite end of the scale of achievement was the United States Pavilion which wasted audience time and taxpayers' money with multi-screen "imagery" that showed the U.S. thinking about "A Time to Play" while its men were dying to hold freedom's line in Viet Nam.

Think about the latent power of this God-given instrument for putting ideas and information into the hearts and minds of millions or a chosen few. Consider that the viewer provides clues to his viewing preferences in the popularity of really good sponsored films which have achieved millionfold audience totals through long years of showing.

Give thought to the key phrase, "What are you trying to say?" It's really as simple and, paradoxically, as difficult as concentrating on the film's **idea and its content, first.** The difficult part is to put aside the tricks, techniques and the tools and to get to the heart of the matter. The "picture's the thing!" only if it has something to say and gets the message through to its intended viewers.

There's a moral, somewhere, in the news that Alcoa is remaking "Unfinished Rainbows" long after this picture ran up audience totals that exceeded the initial version of "Gone With the Wind" and this sponsor will reach an entirely new generation of youthful and adult viewers. The Marathon Oil Company has also remade its often-honored traffic safety "attitude" film, "The Case for Officer Hallibrand." When will a better farm safety film than "Miracle in Paradise Valley" (Sinclair Oil) come alive?

What's wrong with producers and sponsors that we see so few sponsored films of lasting importance today? Does the clue lie in Europe's continued adherence to top-quality content and production? Is that the reason why only a single U.S. film won business/industry honors at Lisbon when 16 of our "best" met the competition head-on?

Tomorrow's important film may be yours if you'll remember that it begins in a skilled writer's mind, that if the idea is right, the message kept in the forefront of the planning and the intended audience is clearly established, you're on your way to results.

So put away the toys, the automated, integrated flip-floppery, flashing lights and bare bosoms of the "wow" school of "modern" communication and try to remember that, despite the times, the Bible remains the "best seller" and the Bible Belt is the heart of America. Don't be afraid of your dreams but make the vision clear and understandable. Remember, too, that the dollar you're spending belongs to shareholders, taxpayers or the boss. —OHC

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## the screen executive

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

### Dr. Bradley Dewey is President of Reeves Soundcraft Division

☆ Dr. Bradley Dewey, Jr. has been appointed president of the Reeves Soundcraft Division of Reeves Industries, Inc. He joins that company following a 27-year association with W. R. Grace & Co. and was for many years president of the Cryovac division of that company.

Dr. Dewey's post was newly-created. John S. Kane, who asked to be relieved of his duties as general manager of Reeves Soundcraft, has agreed to remain with the firm until year-end to assist the new president.



Dr. Dewey: heads Reeves Soundcraft

### Burrows Named General Manager of GE's Photo Lamp Department

☆ Robert P. Burrows, Jr. has succeeded Lester W. Dettman as general manager of the Photo Lamp Department in General Electric's Lamp Division at Nela Park, Cleveland, Ohio. Dettman has been named general manager of the company's Miniature Lamp Department.

Burrows was formerly manager of Refractory Metals Manufacturing for GE's Lamp Metals and

of the Eglin AFB motion picture laboratory in Florida during World War II.

Serving as a cameraman, editor/production supervisor and as chief editor for such companies as Burton Holmes Films, Inc. and Encyclopaedia Britannica Films, he recently filled similar posts at the Atlas Film Corporation and for Lukas Film Productions, all in the Chicago area.

Dricker is a member of the Directors Guild of America and the Motion Picture Technicians (Editors) Local 780.



Robert Burrows: G.E. Lamp exec.

Components Department. In his new post, he will be responsible for manufacture and sale of photolamps for commercial, audiovisual and amateur use and photographic equipment. He is a native of Cleveland and attended Hiram College and Case Institute of Applied Science.

### James Dricker Heads Production for Cal Dunn Studios, Chicago

Continued expansion plans at Cal Dunn Studios, Inc., Chicago, have brought the appointment of James W. Dricker as vice-president in charge of production. He began his industry career as supervisor

### Ira Kerns is Creative Director at Niles Communication Centers

☆ Ira M. Kerns is now creative director of the Fred A. Niles Communications Centers, Inc., based at Chicago studio headquarters. Since joining the Niles organization in 1964 as a staff writer, Kerns has scripted more than 160 TV commercials and many industrial films, slidefilms and industrial shows. He was also co-author of the feature film, *Nashville Rebel*.

### Peter Stingi Named Supervising Editor for Rose-Magwood, N.Y.

☆ Howard Magwood, head of Rose-Magwood, New York, has announced the appointment of Peter Stingi as Supervising Editor.

Mr. Stingi, an editor at Rose-Magwood for the last four years, will head both film completion and RMP's new tape editing operation. An important part of Mr. Stingi's responsibility will be coordinating the editing of film shot at RMP studios in California, Toronto and London for New York agencies. Prior to joining RMP, Mr. Stingi was editor for Sarra/New York. (MORE NEWS IS ON PAGE 48)

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## Films on the INTERNATIONAL News-Front

Sweden's Leading Distributor of Training Films

THE SWEDISH COUNCIL for Personnel Administration, a leading source of training films in that country has just released its 1967-68 film catalogue, listing 700 training subjects and some 400 free loan industrial films which it sends to groups.

Sven Hallonsten, heading this activity in Sweden, reports that the Council "has doubled its activity during the past three years. In 1966, we had about 18,000 bookings, reaching approximately 1,000,000 viewers. These figures are rather good for a country on not more than 7½ million population.

Acquires New Titles in U.S.

"Our total budget amounts to \$250,000 and we have now more ability to acquire useful films from overseas. I am therefore very interested in getting information about available, appropriate titles and your excellent journal is one of our best sources in this respect."

The Swedish Council's catalogue includes U.S. titles acquired from the Dartnell Corporation, Roundtable Productions, McGraw-Hill Text-Films; Henry Strauss & Company; and the Bureau of National Affairs. It works on a self-supporting, non-commercial basis. But rental charges are comparable with the U. S. market, which enables the Council to pay royalties to producers from whom film rights are acquired.

Uses Harwald Inspect-O-Film

The Council's film distribution facilities equal those of any land. A Harwald Inspect-O-Film electronic film inspection and handling machine is only one of many devices used to assure audiences print perfection. Eskil Helin is head of film distribution, assisted by H. Lindstrom.

Distribution chief Eskil Helin and assistant H. Lindstrom are pictured.



Sven Hallonsten, of the Swedish Council of Personnel Administration.

Over 10,000 Titles in the Library of the Canadian Film Institute

✧ The Canadian Film Institute, with well over 10,000 titles in its library, is really that country's "national film library." Margaret Britt, in charge of CFI's Library and Information Service, regularly issues new listing bulletins widely distributed to film users throughout the provinces. These are made available without charge to members of the Institute; other users pay a nominal 25¢ for her special lists, as issued.

CFI recently organized and served as host for the 21st Congress and Film Festival of the International Scientific Film Association, held in Montreal. Delegates from 22 countries attended under the auspices of the Institute and Canada's National Research Council. The Festival included some 60 film presentations.

\* \* \*

Alcan's "Expo 67 . . . Explore!" a Colorful Visit to Exposition

✧ The color and excitement of Expo 67 and its multi-million visitors is captured in a recent 15-minute sound and color film, *Expo 67 . . . Explore!* Produced by Crawley Films (Ottawa) for the Aluminum Company of Canada, Ltd., the film is available in both 16mm and 35mm versions and was designed for worldwide distribution. It has no commentary.

The screen is splashed with brilliantly-hued images of the international fair and fortified by a music score evoking the lilting heart-beat of Expo and its participating nations. In the words of Alcan vice-president Claude P. Beaubien, (CONTINUED ON PAGE SEVENTY)

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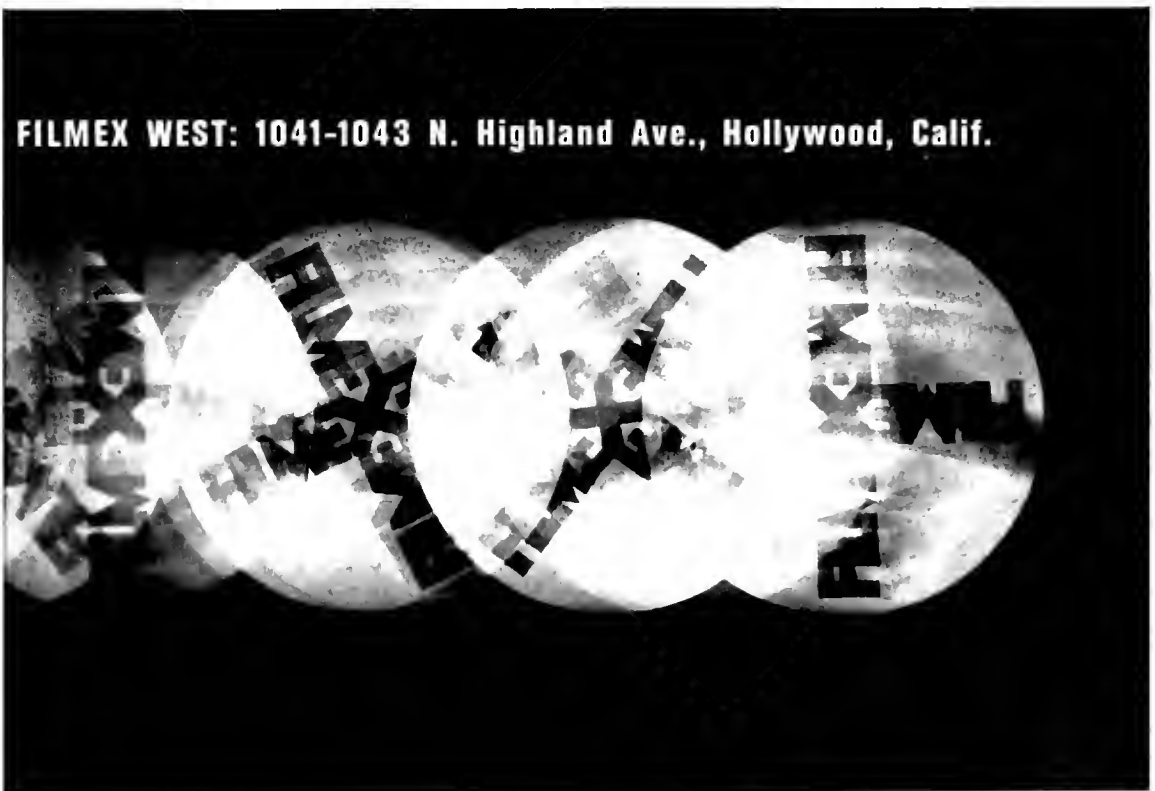
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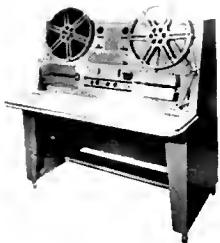
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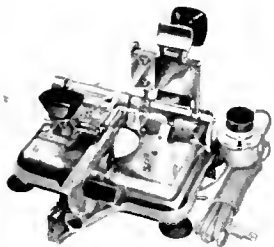
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**Parrott Heads Detroit Offices  
for Wolper Industrial Division**  
☆ The establishment of a Detroit  
office for the Industrial Film Divi-  
sion of Wolper Productions, Inc.,  
is the latest in a series of expansion  
moves for the Metromedia com-  
pany, according to Mel London,  
vice-president of the film division.

John Parrott has been named  
manager of the Detroit office, lo-  
cated in that city's Fisher Build-  
ing, London said. The new office  
now gives the Industrial Film Di-  
vision sales and production facili-  
ties in the Midwest in addition to  
the East and West Coast.

In his new post, Parrott will  
handle the industrial, corporate  
and individual needs of clients in  
the Detroit-Cleveland-Akron areas.  
No newcomer to the Midwest,  
Wolper Industrial Films recently  
completed a *Destination Safety*  
film for General Motors.

\* \* \*

**Elect Philip Kornblum Controller  
for the F&B/Ceco Industries, Inc.**  
☆ F & B/Ceco Industries, Inc., has  
announced the appointment of  
Philip Kornblum as Controller, re-  
placing Irving Schwartz.

Well known in the motion pic-  
ture industry, Phil Kornblum has  
a wide financial background which  
includes 11 years as Controller for  
Robert Lawrence Productions. He  
has also acted as a financial con-  
sultant and trustee for various film  
industry groups.

Mr. Kornblum will operate from  
F & B/Ceco Industries, New York  
headquarters at 315 West 43rd  
Street, and will control all financial  
management functions.

\* \* \*

**Thomas Pincu to Direct Western  
Marketing for Berkey/ColorTran**  
☆ Thomas L. Pincu has joined  
Berkey-ColorTran, Inc. as west-

ern marketing manager. This  
graduate of Carnegie Institute of  
Technology received his MA in  
Theatre Arts at UCLA with a  
thesis on color TV lighting. Prior  
to joining Berkey-ColorTran, Pin-  
cu served as a sales engineer for  
Century Lighting.

\* \* \*

**Montague Heads Motion Picture,  
TV Section of Convair Division**

☆ Robert B. Montague has been  
named head of the motion pic-  
ture and television section of the  
Convair Division of General Dy-  
namics. He succeeds the late Eu-  
gene C. Keefer who died Sept. 1  
while enroute to San Diego head-  
quarters of the section from a mo-  
tion picture assignment in Quincy,  
Massachusetts.

Montague, who has been allied  
with the motion picture field of  
27 years, has been with the Con-  
vail division for the past 10 years  
as a cinematographer, film editor  
and director. Prior to his new ap-  
pointment, he served as group  
leader in charge of directors, writ-  
ers, editors and cameramen in the  
production of documentary for this  
company.

Three of the more than 75 pro-  
ductions directed by Montague in-  
clude the award-winning films, *On  
Target*, story of the free world's  
first ICBM; *Friendship 7*, the of-  
ficial NASA film of the orbital  
flight of John Glenn; and *One,  
One Zero, Zero*, filmed account  
of the first Surveyor spacecraft  
landing on the moon.

\* \* \*

**DeLuxe/General Chicago Sales  
Office Directed by John Rogers**  
☆ DeLuxe/General Film Labora-  
tories has named John G. Rogers  
to head a newly-established sales/  
service office in Chicago, serving  
the Midwest area. The office will  
provide personalized contact for  
service on film orders to be pro-  
cessed by both Hollywood and New  
York facilities of these labs.

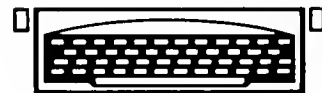
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## The Glow of Diamonds

☆ "You can see them all at once: past, present, future . . . reflections in a diamond's glow" . . . this is the theme of a new 25-minute color film, *In a Diamond's Glow*, produced for De Beers Consolidated Mines, Ltd., by Henry Strauss & Co.

The film's technique moves us back and forth through the three levels of time to involve us in the continuous search for the hardest and most beautiful substance known to man — a search that has become more sophisticated and technological since the first diamond was accidentally found in a stream in India in 800 BC.

The "hunt" for these rare and precious gems is documented with film shot in the deep mines and along vast stretches of ocean beach in South Africa. A delightful, almost impressionistic "love story", written by Jerome Alden, pulls all the *levels-of-time* together, creating a surprising blend of both live action and documentary footage.

Diamonds lay hidden deep beneath the earth — created millions of years ago by tremendous forces of pressure and heat — a miracle of nature, buried and waiting to be released. Each diamond, a pebble of smoldering beauty that has to be torn from rock by explosives, or sifted and sorted from millions of tons of gravel and sand ( a million tons for each found diamond), then cut so precisely that the inner fire is released for all time. This takes the tools of modern science, plus the ancient artistry of people — a unique and necessary blending of "time".

No one diamond looks like any other. No one woman looks exactly like any other. Maybe that's why these two "miracles of nature" belong to each other — and why the full brilliance of both is only fulfilled when the two meet. That is the essence of this captivating film about the *search* for diamonds.

Nationwide offices of Association Films will distribute the new DeBeers film.

\* \* \*

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## A Useful Film Explores "The Rights of Age"

☆ Protective services for the aging, which help to keep older people from accidents and injuries and from losing touch with the world around them are documented in *The Rights of Age*, a new 28-minute film sponsored by the Pennsylvania Department of Public Welfare, Office of the Aging.

Produced by Affiliated Film Productions and written, directed by Irving Jacoby for the Mental Health Film Board, this useful film is now available for print purchase (black & white) at \$150 from the International Film Bureau, Inc., 332 South Michigan Avenue, Chicago, Illinois 60604. •

\* \* \*

## Sandoz Wins Kudos for "Osteoporosis of Aging"

☆ Sandoz Pharmaceuticals, winner of a recent "Chris" award at the Columbus Film Festival, is getting widespread attention for that honored color film, *Osteoporosis of Aging*, an 18-minute exposition on the wearing away of bones in older people. The subject deals with one of the nation's greatest medical problems, affecting over 10 million Americans.

The condition results in non-healing fractures that keep older people bedridden for the remainder of their lives. It was produced by Communications Films, a unit of Walter Landor and Associates, San Francisco industrial design firm. Charles A. Larrance was the executive producer. •

\* \* \*

## Bedding Manufacturers' Film Has Light Touch

☆ The National Association of Bedding Manufacturers has turned to a lighthearted treatment in its latest 15-minute film, *The Big Happy Bed*. While only one basic film was made, it has been adapted to three NABM

public relations needs, serving home economics classes, association meetings and for dealer showings. Richard S. Milbaur was executive producer for the picture. •

**U. S. Agency Has Prints of "We're On Our Way"**

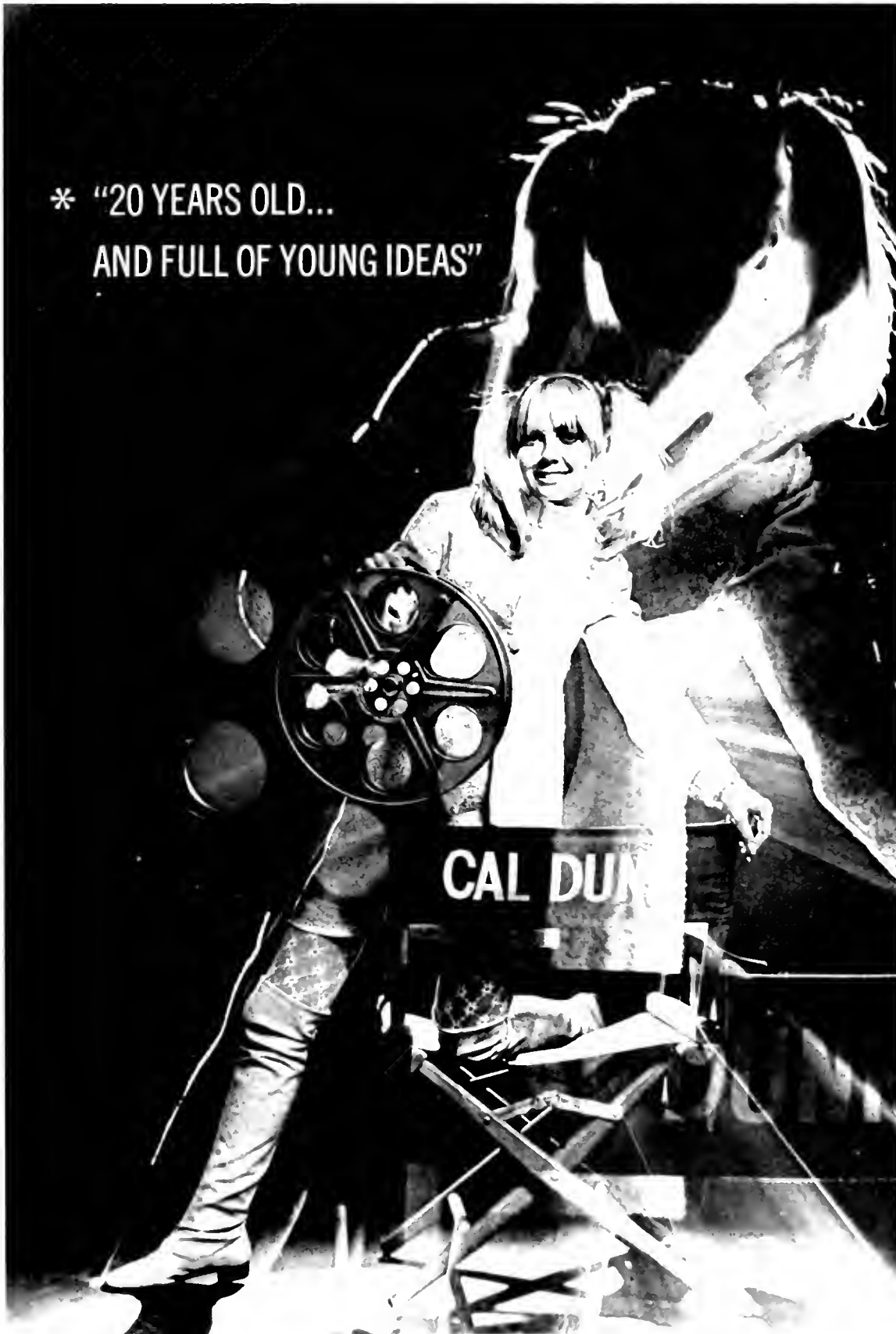
The U. S. Department of Commerce (Business and Defense Services Administration) is offering to arrange local showings of the 26-minute color motion picture, "We're On Our Way," prepared for the National Youth Conference on Natural Beauty and Conservation by The Jam Handy Organization. The project was financed by grants from the Eastman Kodak Company and the Coca-Cola Company.

Secretary of Commerce Trowbridge saw the film at a recent White House screening and requested that his department be permitted to make it available to business and industry groups as an aid to their active programs for improving the quality of our national environment. It shows what some of our young people have done throughout the Nation to improve their neighborhoods.

Offering heartening examples of youth participation in community improvement programs, the film can be used by industry and its associated groups to spark still further endeavors of this kind. It does not propose "miracles" beyond the reach of average young people's local groups but has a deliberately "low key" approach to action programs that are easily attainable in most communities.

Write to Rodney J. Borum, Administrator, Business and Defense Services Administration, U. S. Department of Commerce, Washington, D. C. 20230 to arrange long-term print loans to better serve your community interest. •

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## the editor's soundtrack

THE HAPPIEST of Christmas Days to you and yours and may the New Year bring us more discerning sponsors who want really worthwhile pictures, the producers to create them and enough prints to satisfy the thousandfold audiences who'll keep them moving! In '67, we welcomed Expo, the Industrial Film Festival at Lisbon, a resurgence of spirit among the Industry Film Producers and some bright new ideas from Eastman Kodak, Technicolor and other equipment makers.

As we enter our 30th year of publication in 1968, the "futures" desk is well-laden with some very outstanding special features. Among these, a "book" which will present pages of architectural drawings, diagrams and pictures all on the subject of AUDIOVISUAL FACILITY DESIGN. The subjects range from modern skyscraper audiovisual distribution systems to the simple perfection of a single, ideal conference/presentation room.

Meanwhile, we hope to spend a quiet holiday down at our Lost River Ranch, in Southwest Missouri's Ozark country, laying out some permanent pastures, mending those fences and getting acquainted with a certain quarter-horse.

\* \* \*

### Bruce Herschensohn Heads Motion Picture Service for the U.S. Information Agency

☆ And Merry Christmas, too, to Bruce Herschensohn, who now leads the Motion Picture and Television Service of the U. S. Information Agency. USIA director Leonard Marks has bet on a talented documentary producer for that important job. IFPA members and all his friends are very proud of their boy.

His outstanding film credits include *Years of Lightning, Day of Drums*, the film memorial to the late President Kennedy, and *Five Cities of June*, nominated for 1967 Academy Award honors. Bruce began producing 8mm films while still in high school. By 1956 he was in the business for himself, producing the documentaries which later earned his fine reputation. Since then he has worked in every U.S. state and in 50 countries abroad.

An estimated 700 million people annually see USIA films throughout the free world. Some 2,000 television stations in 90 lands use USIA film clips and programs. So the director's job is a *big one* which will challenge every bit of experience acquired by this comparatively young man. Let's all help.

\* \* \*

### Rank Organisation Adds to Laurels at the San Francisco International Film Festival

☆ San Francisco's 1967 International Film Festival gave primary emphasis to the feature (entertainment) film but there were also 183 films entered in the special "Film-as-Communication" competition. The Short Films Group (Advertising Films) of the Rank Organisation added to recent U.S. laurels by taking home to Britain the Golden Gate Award for its film, *Revolutions for All*.

And another (Silver Award) also went to

the same Rank Organisation when *Getting the Decision* won that honor in the "Education" category which include training films for business, industry or government.

The special award presented in this Division each year by the Redwood Association was given to the National Film Board of Canada's *Never a Backward Step*. And what did U. S. films do in San Francisco? Well, a USIA film, *Cowboy*, took a Silver Award in the group of factual, documentation films and the American Heart Association also received that top honor for *One Fine Day*, winner of the group of "influence" films which aid fund raising and public relations among non-commercial organizations.

\* \* \*

### "Monument to the Dream" Wins Top Honor at Chicago International Film Festival

At the Third Chicago International Film Festival, held November 11-18 at the Carnegie Theater, the "Best of Festival" (Hugo) award went to *Monument to the Dream*, produced by Guggenheim Productions, of Washington, D. C. and St. Louis. Featured in our previous issue (No. 6), this film tells the story of the building of the Gateway Arch on the St. Louis riverfront.

Silver Hugo awards in the Industrial Film Competition were shared by *The Last Frontier*, produced by Larry Madison; *Imagination 10*, created by Morton Goldsholl for Needham, Louis & Brorby ad agency; *Kids and Cookies*, produced for the National Biscuit Company by Audio Productions, Inc. and to *Window on the World*, created by Natt Greenblatt of Time/Life International, New York.

Festival showings were not well-attended, however, and a special forum on the industrial film played to *all too-few persons*. Worth mentioning, however, is that the Ontario Government film, *A Place to Stand* (which we enjoyed at Expo 67) was given a special award "for creative innovation using the medium of film."

\* \* \*

### Their Many Friends in the Industry Mourn Passing of Al Hunecke and Kenneth Stubbs

☆ The holiday spirit is diminished by the news carried over from last month that we've also lost the comradeship and spirit which made A. F. "Al" Hunecke one of the real gentlemen of the industry. Al, who served the DuKane Corporation for 32 years and was manager of its Audio-Visual Division, died on November 11 from a heart attack suffered in Los Angeles. We'll long remember him.

Kenneth Stubbs, 60, who was both an artist and a screen writer responsible for scripts on educational films, has also left us after a long illness. His work in the audiovisual field was exceptionally useful in preparing storyboards, and he served many studios throughout the East and Midwest in that work. During World War II Ken Stubbs served with the Navy and was assigned to the Naval Photographic Center in Washington, D. C. OHC

## A Reference Listing of 14 Air Pollution Films

INCREASED NATIONAL CONCERN with the problems of air pollution makes this list of 14 films on that subject especially timely. It was prepared by the U.S. Bureau of Disease Prevention and Environmental Control and the National Center for Air Pollution Control.

All these films are available from the Audio-visual Facility, Public Health Service, Atlanta, Ga.

### The Poisoned Air, 50 minutes, color.

• This filmed documentary (CBS) spans the U.S. and the world with scenes of air pollution disasters. It features interviews with Secretary of Health, Education and Welfare John W. Gardner, New York City Mayor John Lindsay and other key public officials. Representatives from the motor industry explain Detroit's position with regard to air pollution from cars, trucks and buses. Other highlights of the program include St. Louis' and Pittsburgh's fight for clean air and a look at California's attack on photo-chemical smog. The importance of citizen-action to spearhead air pollution control is demonstrated as a vital element in community control efforts. Produced by CBS-TV, September, 1966.

\* \* \*

### Air of Disaster, 50 minutes, color.

• A visit to the U.S. Public Health Service Air Pollution Laboratory at Cincinnati, Ohio, demonstrates research on auto exhaust emissions and their effects on animals, plants and humans. Especially revealing are interviews with Walter Orr Roberts, Director, National Center for Atmospheric Research; and with Senator Edmund Muskie of Maine, Chairman, U.S. Senate Subcommittee on Air and Water Pollution. A highlight of the program is a running commentary on New York City's air pollution problem by an indignant taxi driver. Analyses of air pollution in New York City, Los Angeles, Denver and the rural community of Blacksburg, Virginia underline the scope and immediacy of the problem. Produced by NBC-TV, September, 1966.

\* \* \*

### Something in the Wind, 30 minutes, b&w.

• This three-part documentary presents a compelling picture of pollution in the twin Kansas City, Missouri and Kansas City, Kansas areas. It also discusses the national air pollution problem, the primary sources of pollution and many of its economic, social and health effects. It also outlines the Federal abatement action procedure, as authorized by the Clean Air Act of 1963 and explains the abatement steps which lead to the control of air pollution which crosses State lines. Produced by KCMO-TV, Kansas City, Mo., 1966.

\* \* \*

### With Each Breath, 30 minutes, color.

• Against a background of the general air pollution problem, the film depicts New York State's approach to air pollution. The viewer is led through the following state activities: development of air quality standards for types of sources; control of motor vehicle pollution; expanded State program of research; streamlined administration and enforcement, provision for tax incentives; improvement of power generation sources; State aid for planning; and expanded interstate activity. Officials commenting on the State's air pollution problem include Governor Nelson

## Films About Air Pollution:

(CONTINUED FROM THE PRECEDING PAGE 55)

Rocketteller, Alexander Rhim, Executive Secretary, State Air Pollution Control Board and Dr. Steven Ayres, Chief, Cardiopulmonary Laboratory, St. Vincent's Hospital of New York City. Produced by New York State Health Department, 1966.

### Ill Winds on a Sunday Day, 28½ min., color.

• This documentary points out how air pollution has evolved over the past few decades from a relatively simple and obvious smoke problem, primarily of local concern, to a more complex and dangerous problem affecting the entire Nation. Shown are varied sources of dirty air factors which intensify its adverse effects, and examples of current research and control efforts to abate the problem. Featured are interviews with concerned citizens in all parts of the Nation. The film stresses need for increased understanding of the problem and cooperative action by industry, citizens, community and government officials at all levels. Included are comments by President Johnson, Senators Edmund S. Muskie, Jennings Randolph and J. Caleb Boggs. Produced by the U.S. Senate Committee on Public Works.

### Pall Over America, 15 minutes, black & white.

• The film presents an overall summary of the national air pollution problem. Shown are the principal source of dirty air, including industrial operations, burning dumps, motor vehicles and combustion of fossil fuels for home heating. The film describes effects of air pollutants on materials, plants and human health and features an actual experiment in which mice developed cancers after being painted with chemicals obtained from city air. Interviews are held with an urban housewife who describes some effects of living in a polluted atmosphere, and a scientist who discusses the health hazards involved. Also illustrated are a few of the technological devices now available for abating pollution from automobiles and certain industrial operations. The film cites the urgent need for taking preventive action. Produced by National Educational Television, New York, 1965.

### Sources of Air Pollution; Effects of Air Pollution; Control of Air Pollution, Color.

• These three five-minute films serve as a concise introduction to the air pollution problem. Each film is designed to acquaint the viewer with the relationship between our modern technological way of life and air pollution. The films show principal sources of air pollution and examples of adverse effects on health, agriculture and on our total economy. The need for expanded research and control are stressed. Produced by the Public Health Service National Center for Air Pollution Control.

### This Business of Air, 30 minutes, color.

• This is a frank and timely documentary on air pollution in the St. Louis-East St. Louis metropolitan area, contrasting today's complex air pollution problem with St. Louis' older, "black smoke" crisis. A serious and growing hazard, not only in St. Louis but across the nation, interstate air pollution is discussed at length. A St. Louis alderman is questioned about industry threats to leave a community which passes strong air pollution control laws. A visit is made to a research project at Washington University, show-

ing corrosive effects of air pollution on metal. Featured in the film is Senator Stuart Symington's warning that all of us have a stake in preserving the quality of our air. The program contains some dramatic examples of St. Louis' air pollution and features a number of interviews with Federal, State and local government officials, with a physician and with a public-spirited citizen. Produced by KSD-TV, St. Louis, 1966.

### The Third Pollution, 23 minutes, color.

• This documentary film presents environmental, economic and technical problems involved in managing the disposal of solid wastes without producing a health hazard and scenic blight. It depicts existing practices that are unsatisfactory and describes various approaches to improvement. The film was made specifically to inform the public about solid waste problems. The film was produced in consultation with the American Public Works Association and the U.S. Public Health Service's Solid Wastes Program (1966) Produced and available for print purchase from Stuart Finley, Inc.

### Expedition: City Fallout, 28 minutes, b&w.

• This film contains air pollution scenes of New York City and highlights a discussion of the effects of air pollution on urban environment. The film deals with the tendency toward urbanization in the United States and suggests that these densely populated areas, with their attendant mass transportation and heavy concentration of industrialization, may some day overtax the limited supply of available clean air. A noted New York surgeon discusses how air pollution can affect the normal function of the lungs. V. G. Mackenzie, Deputy Director of the Bureau of Disease Prevention and Environmental Control of the Public Health Service, describes the activities being carried on by the Federal Government to assist State, local government and industry. Produced by WABC-TV, New York, 1962.

### Take a Deep Breath, 25 minutes, black & white.

• This film documents the air pollution problem in one of America's largest cities. The emphasis is on health effects of air pollution, dramatizing the potential threat of air pollution on a young boy's lungs; it also portrays the crippling illness of a 62-year old victim of emphysema. The film includes interviews with Dr. Katherine Boucot, a respiratory disease specialist on Women's Medical College, Philadelphia and Raymond Smith, former air pollution control officer for Philadelphia, who discusses the need for voluntary action by industry and the public to achieve better control of air pollution. Produced by WCAU-TV, Philadelphia, 1963.

### It's The Only Air We've Got, 25 min., color.

• This film tells the story of Pittsburgh's continuing fight against air pollution — as it has fought for smoke control in the 1940's and 1950's and its fight to overcome its current pollution problem. The film demonstrates the economic and aesthetic effects of dirty air and stresses the threat to health. The documentary presents the views of industrialists, scientists and local and State officials regarding present and future air pollution control needs. Vice President Hubert H. Humphrey contributes a vital commentary on the effects of pollution on 20th century life. Produced by WTAE-TV, Pittsburgh, 1967.

## AT "THE ESSENTIAL SPARK" PREVIEW



Principals (l to r): William Shain, manager of public relations at Atlantic Richfield; Peter J. Mooney, president of Audio Productions; and Maxwell Ewing, the project supervisor for A-R.



Guests (l to r): Stephen Potter and Edward J. Mulligan, American Petroleum Institute; Daniel Dougherty, New York Stock Exchange; and William Brooks, another API staff executive.



Film editor John Bernard, Audio Productions, with G. David Gudebrod, of N. W. Ayer & Co.



Composer of film's music: Hale Rood, chats with Ed Knowlton, writer of "The Essential Spark".

# The Wide World of Atlantic Richfield

Showing "The Essential Spark" That Ignites New Products and a Major Company

A NEW MOTION PICTURE designed to be shown to all company employees has been made for the Atlantic Richfield Company — a \$1.6 billion petroleum company formed in 1966 by the merger of the Atlantic Refining Company and Richfield Oil Corporation.

This type of film — in the case of a large diversified company — is one of the most difficult to do successfully. This is because of the many activities and locations of such companies, all of which must be covered — to avoid having the employees of any one activity or location feel left out. In *The Essential Spark*, a 25-minute film produced for Atlantic Richfield by Audio Productions, Inc., the difficulties are whipped to the point where one never becomes aware that they exist.

## From Station Driveways to Nuclear Lab

Filed in 28 locations by seven camera crews, and covering a great many aspects of the company's functioning, from service station operations and office work to exploration in Alaska and nuclear science at Richland, Washington, the film involves nearly every category of employee of the company.

Maxwell Ewing, manager of graphics for Atlantic Richfield, has reported that in a massive multiple premiere in dozens of locations throughout the world, 80 per cent of the company's 17,000 employees were shown *The Essential Spark* in a single day, with the reaction a resounding and unanimous "Yea!"

## Spark That Igoites a Corporate Molecule

Several ideas are repeatedly emphasized throughout the film. First, just as in petroleum chemistry a world of new products is created by shifting elements around and touching them with a spark of energy, so is a new corporate molecule — a new major integrated company — created by reorganizing and

changing the relationships within established companies and applying to the new combination the essential spark of energy, of imagination, of daring. Second, key words are People and Organization. Many thousands of people each filling a need of the organization. Third, if the Company philosophy were to be boiled down to two words, those words would be Challenge and Opportunity.

*The Essential Spark* powerfully promotes the above ideas by demonstrating their application throughout the far flung operations of the Company in a colorful and dramatic way. From a sense of remote vastness in scenes of exploration and drilling operations in Alaska



The remote vastness of exploration and drilling operations in Alaska is focus of a scene being directed by Audio's Frank Burns (rear).

and Canada, to the brooding, almost menacing waters of the North Sea, to the blinding heat of the Persian Gulf and back to the impossibly blue sky and water of Corpus Christi Bay, a kaleidoscope of mood, color and subject

Previewers who saw the new Atlantic Richfield Company film at its October 31 premiere in New York will recall these memorable scenes. At right, oil exploration takes crews to far-flung locations, from Alaska and Canada to the North Sea, to the Persian Gulf and the waters of Corpus Christi Bay. Below, focus is on modern petrochemical operations at one of the company's several large refineries.



Nearly every category of employee is involved in this new Atlantic Richfield film. Two of its key words concern "people" and "organization."

floods the eye. Meanwhile, bearing the purpose of the film in mind, very neatly worked in are refineries at Philadelphia, Wilmington, California and Port Arthur, Texas — service stations on east and west coasts and in Britain and Brazil — office work in several areas of the country — and wide-spread laboratory experiments.

## Major Experimental Work is Pictured

Presumably the source of much pride to members of the Atlantic Richfield Company, and of uncommon interest to the outsider as well, are some major experimental advances on which the work is shown. These include investigation of new forms of matter in the nuclear magnetic resonance laboratory, pioneering work in atomic chemistry toward development of new sources of energy at Hanford, Washington, development of a new detergent base that will break down in water and prevent water pollution, work on combustion (CONTINUED ON THE FOLLOWING PAGE 58)



## Atlantic Richfield Presents:

(CONTINUED FROM THE PRECEDING PAGE 57)

controls to attack the problem of air pollution by vehicle emission, even a project that is working toward developing food from petroleum.

*The Essential Spark* was directed by Audio's Frank Burns and edited by John Bernard. It is a good mix of artistry, know-how and plain cinematic instinct, and will undoubtedly inspire great pride among all Atlantic Richfield people.

At right: research into new forms of matter is one of the key projects of the nuclear magnetic resonance laboratory of Atlantic Richfield.



## Career With a Future: Automotive Service

Men Who Work as Auto Mechanics & Technicians Play Key Roles in a Ford Film

AS IMPORTANT AS THE AUTOMOBILE is to our economy and way of life, as exciting as its prospects are for the future, the odd fact is that there are not enough qualified people available today to service it.

A new motion picture, sponsored by Ford Motor Company, examines this problem and introduces its audience to people who work in the automotive field. *The Automotive Mechanic and Technician: Careers in Automotive Service*, a 23-minute color film produced by Dynamic Films, Inc., demonstrates, through their own words, what people in the auto servicing field feel about their work, why they chose it, what their prospects are, what sort of

training is required and available, and why they think there is a great opportunity for a young man to enter the automotive service field today.

Dynamic Films has been involved for many years in audio-visual aids to education. Through such outstanding films as *The Salesman Isn't Dead, He's Different*, for IBM, and *The Role of the Psychiatric Nurse*, for Smith, Kline, & French, the company has established a reputation for leadership in the vocational guidance field and in the auto industry.

Why don't more young men want to become mechanics? Basically, the problem is that many young people look down on jobs involv-

ing working with the hands. A low-paid bank messenger considers himself a banker, while a much higher paid junior mechanic or trainee often suffers under the term "grease monkey."

Although 80 per cent of good jobs available to high school graduates today are in the so-called non-glamour fields, our educational system continues to expose students mostly to vocational materials extolling the opportunities in the glamorous "white collar" fields. As a result, good five-figure jobs in the auto servicing field are going begging while some white-collar industries have more job applicants than they know what to do with.

New \$8 Million Service Training Facility

To help alleviate the problem, Ford has set up an \$8 million service training facility program to encourage the training of young people in the theory and practice of the auto mechanic trade, and to upgrade regular mechanics' skills.

*The Automotive Mechanic . . .* film is one of the key means of disseminating information about the program. Prints are being distributed through the Ford Film Library to schools, vocational counseling and community groups throughout the country and will also be available through the Company's District Sales Offices. The film is specifically tailored for young men in junior and senior high schools and young adults.

The Ford program provides auto mechanic training for qualified applicants while still in high school — and for employees of Ford dealers. It has been most successful so far, and has led thousands of young men to good jobs in the servicing field. Techniques of auto servicing today are a far cry from those of twenty, or even ten, years ago. The automobile has become more and more complex, while servicing tools and methods are more and more sophisticated. It is not work for the old-time "grease monkey," but for thoroughly trained technicians.

Edited from 20 Hours of Filmed Discussion

*The Automotive Mechanic . . .* is based on twenty hours of filmed conversation with veteran mechanics and supervisors and with trainees on the spot at locations all over the country. No actors are used in the film — it is completely honest, with real people talking about themselves, their problems, aspirations and accomplishments. Skillful editing produces the illusion that the mechanics and dealers are talking to each other, and they look good in the process. The information included in the film was selected for one purpose only — to be useful to the young people who will see it. Nothing was put in to "sell" Ford.

The basic script was by Emanuel Frachtenberg, but most of the dialogue was developed on the spot from actual interviews with auto servicing people, and assembled under the supervision of Dynamic Producer, Maurice Rapf. It is bright and lively, with music in the "new sound" motif to appeal to the younger audience.

In addition to an award from the National Visual Presentation Association at its recent "Day of Visuals," *The Automotive Mechanic . . .* has been evaluated by the National Vocational Guidance Association as *Highly Recommended* — the top rating of this group.



A high school vocational guidance counselor talks over job opportunities with one of his students.

At this Ford Training Center in Atlanta, Georgia, experienced men are taking a refresher course.



New mechanics learn the trade at this Ford Training Center, a part of the job-entry program.

Experienced mechanics get instruction on the new car improvements and how to service them.



# The Big Change at Athabasca

The Impact of a Sun Oil Project on a Remote Canadian Region is the Subject of a Stunning Documentary Film

THE ATHABASCA TAR SANDS OF Canada consists of 30,000 square miles of oil deposits about midway between the Arctic Circle and the U.S. border. Unlike conventional oil wells the deposit is in the form of thick gooey tar mixed with fine sand under an overburden of muskeg and jack pine, and has to be mined — not drilled — and processed on the spot. The deposit has been known for about some two hundred years but the difficulty has been how to get it out. Many have tried. All failed. Until now, or so Sun Oil

duced by Rose-Magwood Productions.

Since it is estimated that the Athabasca deposit contains as much crude oil as the known conventional reserves in the rest of the world, the importance of this pioneering effort — a mere pinpoint in the overall oil-bearing sands — is obvious and Sun decided three years ago that it wanted a film record of the project.

## Long Months of Preparation

Faced with the task not only of making a film but first of all deciding what kind of film could, or



From vantage point high above the GCOS project, director Ron Kelly observes while cameraman Jack Long takes footage showing the plant.

Company hopes, having spent to date \$235 million on building its plant.

And so, change comes to Athabasca. Change not to the land alone, but to its people, to their way of life, and to their opportunities in the future.

## How Do You Tell the Story?

How do you depict the impact of the first commercial oil sands project on the Canadian bush country of northern Alberta? Sun has done it with a stunning motion picture, *Athabasca*, 44 minutes long, in Technicolor and wide-screen Techniscope — and pro-

should, be made to suit the company's needs, Rose-Magwood's executive producer, Roy Lockwood, started making periodic shooting trips to the little frontier town of Fort McMurray, and the plant site twenty miles north of it, as early as October 1965. Before the film was finished he had made fourteen such journeys, run through five different cameramen, under conditions ranging from 40 degrees below zero to 86 above, in mid-winter snow, spring mud and summer black flies.

The picture was directed by Ron Kelly — one of Canada's foremost documentary and feature directors — and has a music score written by Lou Applebaum performed by members of the Toronto Symphony Orchestra.

## Its Theme: Story of Change

In its completed state the picture is more than just a record of the building of the processing plant at Tar Island. Its main theme is the change brought about by the first commercial development of the sands on the wilderness it-

Below: the film's original score was composed and conducted by the CBC's Lou Applebaum.



Cameras went into Sun Oil's Board Room in Philadelphia to secure the services of Board Chairman J. Howard Pew (at left, facing camera).

self and the people of Fort McMurray.

A contrapuntal theme is based on the lives of two men whose paths cross in this remote region. One is the man who was mainly responsible for bringing about the change, J. Howard Pew, chairman of Sun Oil Company's Board of Directors; the other is Dimitry Silin, a Siberian immigrant who for many years has been a fur trapper in the area.

Interspaced with this are contrasting impressions of wildlife, including the largest buffalo herd left

in the world — at Wood Buffalo National Park — an Indian summer camp, and the changing moods of the Athabasca river.

Rose-Magwood was admirably equipped to undertake the project. With film-making organizations operating in New York, London, Toronto and California, the company is effectively international in scope.

*Athabasca* was filmed almost entirely by Rose-Magwood's Toronto studio, under producer Roy Lockwood, who is based in the

(CONCLUDED ON NEXT PAGE)

In processing plant, producer Roy Lockwood (right) discusses a shot with assistant cameraman Lito White (left), cameraman Bruno Engler.





In Toronto, producer Lockwood, editor Don Haig (right) and writer Ben Maartman match narration with episodes in the film "Athabasca."



At Ft. Murray, Rose-Magwood crew photographs boat of the Northern Transport Company, used to ply rivers 2,000 miles north to Arctic.

company's New York headquarters.

Last month the film was entered in its first competition, the Tenth International Film and TV Festival of New York, and won a special Gold Medal Award for "outstanding artistic merit" in the industrial films category.

Premiered at "Plant Opening

Day" ceremonies and at the Alberta Provincial capital of Edmonton (with the prime minister attending) the film will be widely distributed and is made available for showing to Sun Oil employees and stockholders. It will also be offered for theatrical, TV and community showings in the U.S. and throughout Canada.

## Multi-Screen Slide Show Draws an Ovation

**L**OW IN COST but highly-effective in audience reaction was the recent wide-screen color slide presentation which previewed the 1968 line of Hesston windrowers to members of that company's sales organization at its recent fall meeting in Wichita, Kansas.

The 20-minute presentation required the use of 360 color slides, synchronized to show on six Kodak Carousel Model 800 projectors in the 30-foot wide CinemaScope screen of the Civic Playhouse, a former Wichita movie theater. Taped narration and music background was played over the theater's sound system.

The six Carousels were lined up on a table 44 feet away from the

screen. Each of these was aimed to fill one-sixth of a screen to project an image 7½ by 10-feet. As all six projectors were advanced in synchronization, a total of 360 slides were used. 233 of these carried pictures of the machines being introduced in the company's 1968 product line.

"Our entire cost, including about 40 man-hours of labor and \$30 for a specially-built synchronizer, was less than \$200," according to Gene Countryman, Hesston product promotion supervisor who set up the sales spectacular. Much of the hard work went into preparing 37 art slides with titles and these, as it turned out, were some of the best in the presentation.

Hesston introduced 1968 line of windrowers with a six-screen slide show.



"At first our audiovisual department experimented with photographing color pasteups, but the color washed out slightly in places and the lighting was uneven," Countryman explained. "We finally settled on a much simpler method, using black-on-white lettering produced on a strip printer, pasted up and shot on our copy camera, normally used to make negatives for offset printing.

"Shooting was at a reduction to exact 35mm slide size. Then it was simple to cut out each nega-

tive and paste vari-colored acetates over the letters or numerals. This projected very vivid colors on the screen."

Countryman increased visual impact by liberal use of blank slides, which showed up black on the screen; some of the sequences were five-sixths black and location of the lone color projection would vary. Such effects, coupled the strong music and forceful narration, brought a standing ovation from Hesston sales personnel attending the 1968 product show. •



Scholastic's associate publisher Clayton C. Westland (at top right) is part of that magazine's current advertising sales presentation on the youth market.

## It's GO! for Scholastic at Media Showings

**S**CHOLASTIC MAGAZINES' current 16-minute advertising sales presentation, *Why Can't They Be Like We Were?* is winning uninhibited applause from agency and advertiser viewers to whom the color/slide show is being exhibited nationwide this fall.

Already shown to over 1,000 advertising men and women in 14 cities across the land, the show features a multiple-screen concept which uses *one* standard projector to put multiple images onto cut-out screen shapes. The speaker is designed into the projection area and can be spotlighted by the same projector.

By being "included" among his graphics, the narrator becomes an integral part of his story, adding a new and vital dimension to the presentation . . . in this case on youth and the advertiser. The technique, called "Stoplight" was developed and produced by Mel-Andrea, Inc.

"The whole concept is geared to increasing audience involvement," says Clayton C. Westland, associate publisher of Scholastic Magazines' Junior-Senior High School Division. "The apparent voids be-

tween the different screens are not voids at all. They are like bridges for the audience to cross. This involves the audience since viewers must add the missing pieces."

One innovation in Scholastic's "Stoplight" presentation this year is the use of colored screens. By combining color slides *and* screens, the magazine was able to create entirely new, unusual and effective projection effects.

"It's far and away the most effective presentation technique we've ever used, says Michael Fidan, Scholastic's advertising promotion director. "How do I know? Our advertisers and prospects across the country are telling us so through unsolicited letters and telephone calls!"

\* \* \*

### 15-Minute Sales Picture Helps to Promote Advertising in Grit

☆ A lively 13-minute sales film is helping promote GRIT, the national small town weekly (and the small town market) among potential advertisers. Sales points are liberally intermingled with wild, sight gags which enliven the presented.

Audience reports to date indi-

cate an enthusiastic response. The film was created by Kramer, Miller, Lomden & Glassman, Philadelphia graphic design group. It marks the entry of that firm into the growing audiovisual field. The film was produced for the magazine through its agency, Gray & Rogers, under the creative supervision of vice-president Elmer Pizzi. It was written and directed by Joseph Kramer and the original score was composed and played by top jazz pianist Bernard Peiffer.

### National Safety Film Committee Invites 1968 Contest Entrants

☆ Entries are being invited for the 1968 safety film contest conducted by the National Committee on Films for Safety. Eligible are films produced or released during 1967. This is the twenty-fifth annual contest sponsored by the national committee.

Contest categories are occupational, traffic & transportation, home, sports & recreation, and general safety for 16mm motion pictures. Theatrical and TV subjects are combined in a separate classification.

Deadline for entries is Feb. 26, 1968. For further information contact Wm. Englander, secretary, National Committee on Films for Safety, 5th floor, 425 N. Michigan Ave., Chicago 60611.

### Executive Development Film List

☆ Films for use in Executive Development Programs, offered by Roundtable Films, are catalogued in a new booklet which summarizes utilization, content, length, rental and purchase prices. Address (on letterhead): Roundtable Film Library, 321 S. Beverly Drive, Beverly Hills, Calif. 90212.



Film scene pictures a routine call at home of woman whose installment contract has been purchased. The assistant branch manager counters . . . "I could have bought it cheaper" with "your store's service is worth more than a few dollars."

**T**HIS FALL, a new Household Finance Corporation training film went into intensive field use to indoctrinate employees of the nationwide consumer finance company in the skills and knowledge needed to administer a sales finance program. For HFC, the venture into sales finance began as an experiment five years ago in Elkhart, Indiana. It has since become an important and fast-growing facet of the company's total financing service, contributing significantly to annual volume.

Meticulous planning and production, a successful premiere (at HFC annual executive conference earlier this year) and a recent "Chris" Award gave the 32-minute sound-color picture, *The Difference Is You*, a strong send-off. It was produced by Filmack Studios, Chicago, and honored at the Columbus Film Festival for "photography, story value and technical aspects of production."

Since 1878, HFC has made cash loans direct to borrowers. However, sales finance (the process of buying installment contracts from merchants) differs radically. Face-to-face contact with the borrower that helped in decision-making on credit was impossible. Instead, company personnel needed an insight into the merchant's problems, attitudes and motivations. They had to understand the importance of and methods for developing relationships with prospective clients which hold the difference for success in sales finance administration. And it was essential to provide this training quickly and with universal emphasis to men and women in over 1,500 offices in the U.S. and Canada.

Experience had taught HFC the value of films (extensively used in its training programs) and the value of proper planning and preparation. Top operating personnel and sales finance executives were enlisted to help prepare detailed background for scenarist Paul Jensen. The writer also spent considerable time in company offices absorbing every step of sales finance procedures.

In *The Difference Is You*, Filmack has presented 25 professional actors, as well as key HFC officials. There were 11 locations, five sound sets and a two-week shooting schedule before the board-room "voice-over" sequence opens the film for a quick review of the decision to go into sales financing and the reasons for it.

Members of top management, reporting to HFC president H. F.



Courteous, alert and care-minded handling of sales finance clients is the basic theme for the new Household Finance film, "The Difference Is You."

## "The Difference Is You" in Sales Finance

A Training Film on Basic Principles of Sales Finance Helps Household Finance to Open Important New Field

MacDonald, established this means of widening company services, its honorable history and the increasing part which sales finance plays in the nation's economy.

The film then takes company personnel into stores and offices of typical merchants, establishing who these potential clients are and inferring the success of HFC's people in getting and keeping their sales finance business. Over this background, the film's main title is reinforced by narration: "success attained because the one difference . . . that holds unlimited potential for growing success in this world of business . . . is YOU."

Having created the atmosphere, the film digs in. It assumes the intelligence and motivation of its viewers. It advances step-by-step toward an overall philosophy which, once understood, enables an individual to see what has to be done — and to do it. The film points out that qualifying a merchant's reputation and evidence of his stability are more important than his manner or appearance. It also emphasizes that when a merchant offers an installment contract to Household, he is putting his own income into HFC's hands.

To give the picture every aspect of believability, the standard HFC branch office (designed and furnished from plans furnished by the home office) was built on Filmack's sound stage in Chicago. The "types" of people hired to

handle each job in a branch office were identically "type-cast" for this film. Seven company executives, each a specialist in his own field, worked closely with the producer to further assure identification required so the ultimate ability of the film to "motivate to action" was achieved. L. C. Duncan, senior vice-president for personnel, was in charge of overall production.

Duncan says, "we feel that films have contributed in great measure to our growth and that our new sales finance film will continue to demonstrate what a well-designed and executed audiovisual tool can accomplish."

Viewing requirements for all films are set up by the home office. New branch office people see them at the outset and all personnel are asked to review the company's films at stated intervals. These training activities are administered by HFC's 15 operating divisions. •

Senior vice-president L. C. Duncan of HFC right makes on-the-spot production decision with Joe Mack





The Hilton Inn's banquet room was filled to capacity for the "Cindy" awards dinner on Saturday evening.

# IFPA Resurgence: the 8th National Conference

Hilton Inn at San Diego is Setting for Informative Meetings and the "Cindy" Awards

**S**PARKED By a strong resurgence of membership interest and led by a new "first team" of national officers, the Industry Film Producers Association held its eighth annual National Conference at San Diego on October 27 and 28. The unexcelled facilities of the Hilton Inn on tropical Mission Bay added to the enjoyment of productive, well-attended general sessions and special forums attended by nearly 200 members and many guests.

The 1967 Conference was highlighted by several noteworthy "firsts" in IFPA history: a 10th anniversary program, the "first" national program held outside the metropolitan Los Angeles area, and the first Conference to have a co-sponsor, The U.S. Navy Pacific Fleet Combat Group joined IFPA for this anniversary gathering. The new fall date precedent set at this year's meeting was also welcomed by the membership, following vacations instead of preceding them as in previous June gatherings as well as providing ideas and incentives for the months ahead.

Conference chairman Ralph Hall and chairman of our host chapter (San Diego) Stanley Follis, merited the applause they received for what many termed "the most productive program in recent IFPA history!" It was excellent and well-received!

Conference luncheons, hosted by friends of IFPA, were well attended and provided excellent programs.

Opening sessions of the Conference began on Friday morning, October 27th, as president Robert Hecker welcomed members and guests. The "new spirit of IFPA" was evident, he noted, in the thorough preparations made by the conference hosts and members of the San Diego chapter.

Michael Rye, a professional and very competent narrator, served throughout meeting programs as conference moderator. Introduced by Bob Hecker, he brought the Conference "keynoter" to the podium. Ott Coelln, publisher of BUSINESS SCREEN (official journal of the Association) began his talk with a topical review of events of the past year which held special interest for the membership.

Cited for Non-Communication

But the highlight of this "keynote" address was Coelln's unsparing indictment of "the awards for non-communication to which we should give equal weight." Noting the factual film industry's "all-too-frequent" self-laudatory festivals and awards programs, "perhaps we should consider a few that merit consideration for non-communication."

Among these, he cited the failure of the National Administration to bring to our fellow Americans the full story of the people of Vietnam and their struggle for free-



W. A. "Bill" Palmer was this year's recipient of the Jay Gordon Memorial Award, given for his contributions to magnetic tape recording.



Lew Mansfield (r), of Consolidated Film Industries, presented the new Eugene Keefer Memorial Award to Bob Scott who received it for IFPA.

dom. Thousands of scenes of our men in combat in Southeast Asia, the "big picture" of a great nation pouring material for war into those lands have left most Americans with a one-sided, frustrated "sense of failure," he said.

Meaning of "Project Mekong"

His remarks detailed at some length the meaning and importance of a little understood phase of the struggle in Southeast Asia: that of "Project Mekong." Through this tremendous international project which covers the entire Mekong Basin, from its headwaters in the Himalayas to the mouth of the river below Saigon (the Delta region) "the goal remains worthy of the blood, sweat and tears ex-



Bob Scott (left) a past president of IFPA, received an honorary life membership in the Association from incumbent president Robert Hecker.



Hal Reevly, of General Dynamics/Convair, accepted Keefer Award on behalf of the Convair Motion Picture Unit, its first annual recipients.

EXCLUSIVE NATIONAL CONFERENCE PHOTOS FOR BUSINESS SCREEN

ended in this struggle but its meaning has not yet been made clear to the people of the United States and, even less, to those who doubt our aims throughout the rest of the world.

"Project Mekong," he continued, "aims to harness the waters of the Mekong through the building of dams all along its length. Today, the flood-tide of the river prevents more than a single rice crop a year. Doubling that production holds the difference between life







Past-president Robert Gunther, of North American/Rockwell, served as master of ceremonies at the Annual Cindy Awards presentation dinner.

and death for millions in Southeast Asia. The war we fight beside our allies in Vietnam was worthy of this goal by itself.

"North Vietnam fights for one main purpose: to gain control of the 'bread-basket of Southeast Asia, the rich lands of the Mekong delta. The industrialized North can never feed the teeming millions of the future without access to that area. Military and political control of South Vietnam guarantees that this Communist regime will attain the power of life and death over the peoples of Southeast Asia.

"The spirit and meaning of 'Project Mekong' and the need to build a shield for this vital conservation project through the use of armed force would have united the American people. Instead we find ourselves divided through a lack of understanding of this goal. President Johnson has made frequent but passing reference to 'goals for the future' but has yet to share with us the complete story of the true battle for freedom in Southeast Asia; the rights of its people to attain freedom from want and hunger and from the oppression of a neighbor who fights to take it away from them."

Mrs. Eugene Keefer (right) received "Cindy" on behalf of her late husband whose film "One One-Zero Zero" won in Technical Information.



#### Informative Talks, Films at Well-Attended Workshops

☆ Workshop sessions followed on this first morning program at the Hilton Inn, opening with a highly-polished multi-media production from the Eastman Kodak Company, titled *Concepts in Communication*. Basic factors governing communication were visualized in a three-screen synchronized slide and motion picture presentation introduced by Jay Van Holt of Kodak's Hollywood offices.

These principles were further illuminated "in action" as Harry Poppe, Jr. of TRW Systems (and chairman of our Los Angeles' Chapter) showed and discussed his company's "image" show. This first showing of a light-hearted and effective presentation utilized three separate motion picture projectors. The final version is slated for single projector use, combining the three images on a single print.

#### Air Force Driver Training

A post-luncheon presentation on Friday afternoon also demonstrated multi-media techniques in a series of slide filmstrip and motion picture training films created by the Air Force and presented by Dan Smith of Norton AFB, San Bernardino, Calif. The series is concerned with improving the driving habits and tactics of Air Force Personnel.

Dan Smith gave an amazing statistic in his introductory remarks: namely, that the average driver (one who drives 12,000 miles per year) makes at least one driving error every two minutes behind the wheel!

During this Air Force Driver Training program, 16 units of an Edix Responder system were installed throughout the audience so that members could take the course just as military personnel do. One interesting statistic taken during (CONTINUED ON THE NEXT PAGE)

Vern Barry, McDonnell Douglas administrator of Film and TV Communication, discussed preparations to be made for overseas film making.



Lt. Col. John C. Stokes, Chief of Presentations Division, Hdq. USAF, talks on "Better Management with A-V Communications" at San Diego.



Col. James P. Warndorf, Commander, 1352nd Photographic Group, USAF, shared film report on "Combat Photography in Southeast Asia."



Bill Gibson, head of the McDonnell Douglas film unit, recounts some of the amusing incidents which befell a world-traveling "Armchair" star.



Mayor Frank Curran of San Diego is a real believer in the film medium. He welcomed IHPA with a luncheon talk discussing his city's use of films.



Dr. Al Rockefeller, Chief of Presentations, Space & Missiles Division (SAMSO) gave segment of a "Command Briefing" as an example.



Albert M. Chop, Chief, NASA's West Coast Office, Manned Awareness Program, showed spectacular views of earth taken by astronauts.

Opening event of IHPA's Eighth Annual Conference program brought president Robert Hecker to the podium. He introduced the program moderator, narrator Michael Roy. Keynote speaker Ott Collins is at right.



## 8th IFPA Conference:

(CONTINUED FROM PAGE 63)

the test showed that 20 per cent of the audience at this workshop session live east of the Mississippi.

### San Diego: Active Film User

Mayor Frank Curran of San Diego made the visit to his city "official" with his welcoming talk at Friday's luncheon in the Bounty Room at the Hilton Inn. But San Diego's affable mayor surprised members and guests with a talk well beyond the usual gibes at smog-ridden Los Angeles!

"Your problems and the unique values of film production are not new in this city," he commented. "To date, San Diego has sponsored 38 motion pictures and we have found the film medium a most effective means of reaching the nearly 700,000 citizens of this city with information they have a right to expect.

"Our use of films may be unique in city government," he continued, citing the biennial filmed report that is presented to the people of San Diego. "We also use one-minute public-service TV commercials to point up specific services available and 30 of these have been shown by our three local television stations."

Mayor Curran's knowledge of the working value of factual films was an unexpected program dividend at this luncheon and his understanding comments drew enthusiastic applause from listeners.

### Key Men of the Air Force

Two key figures in Air Force operations were principal speakers at the Conference. On Friday afternoon, Col. James P. Warn-dorf, Commander of the 1352nd Photographic Group at Lookout Mountain, near Hollywood, presented "Combat Photography in Southeast Asia" and showed sequences on Vietnam action taken



Alex Ciurezak, 1352nd Motion Picture Squadron, USAF, won "Cindy" first (Orientation & Indoctrination) with film, "The Year of 53 Weeks."



Norman Dyrenfurth received "Cindy" for his film "Americans on Everest" which won top honors in the Public Information category.



John Hoernle was first award winner in Sales Promotion Category as his film "Everything on Wheels" received "Cindy" at awards ceremony.



Don Hoster (Los Angeles County Film Unit) had two second place awards with "Time for Decision" (PI) and "Marina Del Rey" (Sales).



Genial Bill Gibson gives cameraman some action as he accepts a second award "Cindy" for McDonnell Douglas film "Simpatico" at awards.



Panel on "Lab Practices and 8mm Trends" included (l to r): Jack West, of DeLuxe General Laboratories; Vern Frith, Hollywood Valley Film Lab; and Fred Detmers, Technicolor. Lew Mansfield, CFI, was moderator.



Peter Pascal, of Tyler Camera Systems, demonstrated his company's helicopter camera mounts and showed film on Hawaii using equipment.

grams was covered by Albert M. Chop, chief of the West Coast Office, Manned Awareness Program, in his talk on "What We Are Learning from Space Photography." He showed spectacular views of Earth taken by our astronauts during recent orbital flights.

An abbreviated "command briefing" given by Dr. Al Rockefeller, Chief, Presentations Division, Space-Missile Division, Systems Organization of AFC (SAM-SO) showed members the use of automated presentation techniques as it acquainted them with the activities of this operation.

### Panel Discusses Lab Trends

Functional panels on subjects of importance to IFPA members were especially well attended during the Conference. A discussion of "New Techniques and Procedures in Laboratory Practices", moderated by Lew Mansfield of Consolidated Film Industries, featured summaries of trends by Jack West of DeLuxe/General Film Laboratories; Fred Detmers, of Technicolor; and Vern Frith, of Hollywood Valley Film Laboratories. The future of 8mm sound drew most comments and sum-

by members of the 600 man Air Force Photographic Group he headed during his recent year's assignment in the war zones.

On Saturday afternoon, Lt. Col. John C. Stokes, Chief of Presentations Division, Hdq. USAF, discussed and illustrated the techniques for "Better Management Through A-V Communications." The full text of his excellent talk will be presented in the next issue.

The role of audiovisuals in the nation's space and missiles' pro-

grams was covered by Albert M. Chop, chief of the West Coast Office, Manned Awareness Program, in his talk on "What We Are Learning from Space Photography." He showed spectacular views of Earth taken by our astronauts during recent orbital flights.

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John W. Casey, vice-president, North American Rockwell, Los Angeles, accepted a Finalist Award for his firm's "XB-70A-Report No. 16."



William Morrison, president of FM Productions, received a "Cindy" Finalist Award for "The Magic Knife" cited among best Training films.



New trend in film presentation—High definition. We're going to show a movie—on the new, high efficiency—true—high definition—super 8 P104K EXTRAGRAPHIC Projectors. Scene: Kodak's experimental super 8 print laboratory.

## "Quad 8"—the new math from Kodak that could revolutionize teaching methods.

As the film scientists in this picture know only too well, progress at Kodak is often a series of small improvements. They've just put a spectacular series together to come up with the "Quad 8" System—four super 8 release prints, with magnetic sound tracks, from one width of a new prestriped 35mm film—EASTMAN Color Print Film, Type 7380.

"Quad 8" will supply education and industry with an extraordinary tool

—teaching and training films almost as easy to use as a blackboard, as accessible as a paperback book. Easy to use because they're shown with an automatic projector and a true roomlight screen. Low cost accessibility because we've found a way to produce them many, many times faster than ever before possible. So the system was well worth the inventing—and several commercial laboratories are seriously con-

sidering the equipment investment.

Where do you come in? Right at the beginning, naturally—the shooting. But you may want to re-evaluate your techniques. Since 8mm doesn't carry the detail of larger formats, we're sure you can handle it, and that's a different way of seeing this exciting and extensive new showcase for your effort.

EASTMAN KODAK COMPANY



Conference registration desk was a beehive of activity as Mitchell Rose, Financial V.P. and Jackie Stillwell, Recording Secretary, greeted guests.



Candice Stillwell, daughter of our Recording Secretary, was a most attractive hostess at the Conference. We're indebted to Western Airlines.

## 8th IFPA Conference:

(CONTINUED FROM PAGE 64)  
maries of panelist viewpoints will be presented in our next issue.

A "return engagement" for the popular Conference subject "Professionalism in Film Writing" was a special feature on Saturday afternoon's program. With IFPA's writer-president Bob Hecker as moderator, panelists Shirley Thomas, William L. Hendricks and Charles "Cap" Palmer (Parthenon Pictures) gave extremely lucid comments on how the writer works, development of ideas and organization of the script.

### Talks on Production Technique

☆ Film production techniques and experiences in the field brought William Gibson, head of the McDonnell-Douglas Audio-Visual Center to the podium. Bill took members along on the film adventures of a fabulous "armchair" used in worldwide sequences for a recent airline film, *The Armchair Adventurer*. The chair occupied a center, front position as Bill describes its visit to the Parthenon, beneath the Mediterranean sea and its take-off on the nose of a Douglas airliner. Scenes from the film helped the audience share the adventurous travels of this unusual film prop.

Peter Pascal of Tyler Camera

Systems also took members to "New Horizons for Photography" as he demonstrated that company's widely-used helicopter camera mount and illustrated its flexibility with scenes from the Reid H. Ray (United Air Lines) film on Hawaii.

The work of film-makers who must shoot sequences overseas was made easier by the useful comments of Vern Barry, McDonnell/Douglas' administrator of Film and TV Communications, who discussed the detailed preparations which make a location jaunt abroad successful. Illustrated by slides which show packing methods, types of equipment regarded as essential and the customs regulations producers can expect to encounter provided one of the most valuable programs on the agenda this year.

### Challenging Role of "AVCOM"

☆ No IFPA program would be complete without the inspiring presence of past-president Bob Scott. His opening presentation on Saturday morning's program ("AVCOM—a Challenge to IFPA") combined stimulating visuals with an inspiring text that served to review all of the Industry Film Producers' goals, past and present.

A special tribute to the late Eugene Keefer, who headed Con-

vair's film activities until his untimely recent passing, was conducted by Gene's long-time friend, Bob Scott. A "testimonial on film" showed scenes from some of his outstanding films, including the widely-honored *Friendship-7* and the most recent, *One-One-Zero-Zero*, the story of Surveyor II. A new Keefer Memorial Award plaque, donated by Consolidated Film Industries, now honors outstanding in-plant film producers and was first presented at the annual awards dinner which climaxed this year's Conference.

## IFPA 'Cindy' Awards:

☆ The "Cindy Awards" dinner, held as the concluding event of this 8th National Conference, not only honored member "films of the year" but also included other important citations. In addition to the unveiling of the Keefer Memorial Award, president Robert Hecker presented a Life Honorary Membership card (gold) to past president Bob Scott "for the many years of outstanding work and personal contributions he has made to our organization."

### Palmer Receives Gordon Award

Then the Awards Banquet host-of-the-evening, Robert Gunther of North American/Rockwell (another IFPA past president) introduced Ott Coellin, a past recipient of the Jay E. Gordon Memorial Award. This year's honor was presented to W. A. Palmer, head of the San Francisco company which bears his name.

In accepting the award plaque donated by Gordon Enterprises, "Bill" Palmer reminisced about "his great good fortune" in being associated with the early development in America of magnetic tape developments. Honored for his contributions to that field and pioneering work in specialized equipment for the industry, he described experiences with the first Magnetophone brought to the U.S. following World War II, the work done with Bing Crosby Enterprises and the formative years of the Ampex Corporation. Bill was also associated with Jack Mullin in development of the 30/50 cycle advance system which is a "standard" in sound slidefilm equipment used today.

### Keefer Plaque to Convair Unit

The new Keefer award plaque was officially presented to IFPA by Lew Mansfield of CFI, donors of the handsome trophy. Accepted by Bob Scott on behalf of the association, it was then awarded to

the motion picture unit of General Dynamics/Convair. Hal Reevely, vice-president of the Convair Division, accepted the plaque, noting that he might have been "older than Gene Keefer" but that he had learned much from this master film-maker.

### The 1968 "Cindy" Film Awards

☆ The long-awaited presentation of the annual "Cindy" awards concluded the Conference program. According to Bill Brose (Bailey Films), who was film competition chairman this year, it is becoming more and more difficult to select the winners due to quality of entries.

In the Sales Promotion category, for example, three films were so closely tied in point scores (only one-tenth of a point separated them) that the judges felt that all three were tied and awarded equal honors. This year's entries were grouped in five categories and films for these groups were judged by members of the San Francisco, Los Angeles and San Diego chapters in the preliminary screenings. Here are the winners in five categories:

### TRAINING CATEGORY

#### Gold "Cindy" Award

**It's Called Motor Oil**, produced by Dan Hess Productions; producer-director: Dan Hess; writer: Hal Douglas; cameraman: George Ancona; film editor: Don Donaghey.

\* \* \*

#### Silver "Cindy" Award

**The Magic Knife**, produced by FM Productions; producer-director: Wilbur Blume; writer/art: Thor Putnam; cameraman/editor: Aladar Klein. Sound by Telesound.

\* \* \*

### ORIENTATION & INDOCTRINATION

#### Gold "Cindy" Award

**The Year of 53 Weeks**, produced by the 1352nd Motion Picture Group, USAF. Producer/director: Alexander Ciureczak; writer: Alan Dorsey; cameramen: Les Elliott and Hermon Knox; editor: Les Milbrook; sound: James Knight, Esther Poche, and Russ Kast. Aerial photography by Jim Berry and Ray Santini.

\* \* \*

#### Silver "Cindy" Award

**Images**, produced by Martin-Marietta Corp. Producer: Douglas McKinney; director: Ralph Bevins; writer: Charles Hennessey; cameramen: M. McDaniels, G. Frye, R. Lowe, T. Hamer, J. W. Simmons. Editor: Ralph Bevins. Art: E. Loughlin; Music: Ralph Bevins. Sound: R. Lowe, C. Hennessey and Ralph Bevins.

(CONCLUDED ON PAGE 68)

Responsive audiences greeted the well-attended "workshop sessions" at the Conference. Members and guests termed this "best meeting in our history."



**THE FACE ON THE CUTTING ROOM FLOOR.** Editing is an art. A good editor is an artist. My definition of an artist is one who knows his technique so well that he can forget it. His mind is not cluttered up with procedures, but is free for creative thinking. The long-shot, medium-shot, close-up routine is not routine with him! Now, if you, a filmmaker, are engaging the services of a qualified editor, don't touch the footage. Screen the dailies with the editor, discuss the script, and then—leave the editing to the editor. Don't look over his shoulder. Periodically screen the cuts with the editor so that you are kept acquainted of the progress.

Any editor is at a great disadvantage if the camera crew has not slated every scene and provided good camera logs with full scene description and approved takes. If economy is a factor, the editor can select the good takes on rewinds and assemble them for daily prints. Never project or run an original through a viewer or moviola.

When the editor orders a daily from the Lab, a "one-lite" print made at the normal printer light is preferred, so the camera exposure can be evaluated. If, however, you want to cut the best quality print, possibly for the client's approval, then order a "timed daily".

Inked edge numbers should be ordered for both original and daily. Printed through edge numbers are often illegible. Also, edge number original track and track dailies, whether magnetic or optical. Edge numbers are usually available in six digits—normally two letters (the first ten letters of the alphabet) followed by four numbers. Use the letters to identify the production so your first foot of daily might read HA0000. As Labs keep logs on edge numbers, specify your production letters and request that all dailies for that production be numbered in sequence. If, by chance, you are missing edge numbers from HA5023 to HA5124, you know that you have mislaid one-hundred feet of film.

After the film is returned from the Lab, make sure the rolls of original are well identified and put away. This prevents the possibility of cutting a piece of original into the work print. Keep all daily trims so that if you add to a scene or change a scene you have the daily footage to do it. When adding a trim to a scene already cut, butt the two pieces of film together and splice with a clear Mylar perforated tape. This prevents the loss of a frame. Some editors use the tape only on the base side, others on both sides, but never only on the emulsion side. For magnetic sound track, use white Mylar tape on the base side only. When splicing, use only fresh cement. Each day empty the old cement from the little

splicing bottle and refill from the supply bottle and cap both securely. This prevents evaporation and deterioration.

Effects should be marked in accordance with the recommendations on page 10 of the Association of Cinema Laboratory Handbook, second edition. If dissolves are required, plan for A & B roll preparation. Make sure that you have sufficient footage in the original for over-lap of any dissolve. A & B printing from negative rolls should be avoided if possible, because effects are influenced by the type of scenes involved—often resulting in a poor effect. Effects are always better from a positive image.

In 1943, I designed and built the first fader for a continuous printer, thereby eliminating messy chemical fades, complicated mattes and expensive opticals. Sometimes I regret it. Many writers, camera men, and editors plan on dissolves or fades when they don't know what else to do. A little creative thinking would help! Effects are wonderful tools when used judiciously. In early television, dissolves from medium-shot to close-up, from one camera angle to the other, from the same action was regular procedure. Now the industry is growing up. While fades and dissolves are available in many lengths, the forty-eight frame effect is the most desirable.

Modern continuous printers are also equipped for "zero cuts". These are used when the editor does not wish to cut the original scene because it may be used later in another film. While this facility is available, I certainly do not recommend it because the resulting cut looks like a one-frame dissolve and is very objectionable to many people, particularly in 16mm. Some time ago we printed an hour show with "zero cuts" from 16mm Ektachrome cut into A, B, C, D, E, F, G, H, and I rolls. Each print cost a fortune.

After the dailies are cut, the nomenclature changes and it is now called a "work print". Laboratory leaders are attached in accordance with the recommendation on page 17 of the ACL handbook. If the new SMPTE Universal projection leader is used (described on page 45 of the ACL handbook), it should be cut in between the first picture scene and the head Lab leader. The correct Lab leaders are added at this time so that the work print, tracks, and original are all synced up exactly the same. A "beep" sync tone should be placed in the track as specified. Cue sheets for the dialogue, music, and effects are made for use in the magnetic mix. The next step is to inter-lock the work print with the mixed track for client approval. The editor's job is done and the conforming begins, which will be taken up in Article 10 of the Series.

byron

Byron

## IFPA 'Cindy' Awards:

(CONTINUED FROM PAGE 66)

### SALES PROMOTION FILMS

#### Gold "Cindy" Award

**Everything on Wheels**, produced by Webb-Hoernle, Inc. Producer-director: David R. Webb; cameraman: Peter Powell.

\* \* \*

#### Silver "Cindy" Awards

**Marina Ret Rey**, produced by the Los Angeles County Film Unit. Producer-cameraman: Don Hoster; director-editor: James Tartan; writer: Gary Philip; sound: Cinesound.

\* \* \*

**Simpatico**, produced by McDonnell-Douglas Corp. Producer: Ben Marble; director-cameraman Bill

Gibson; writer: Ed Lyon; editor: John S. Nash.

\* \* \*

**A World of Motion**, produced by D. B. Milliken Co. Producer: Ronald Sexton; writer: Fred Rodgers; editor: Bob Summerfelt; sound: Audio Effects; narrator: Michael Rye.

### TECHNICAL INFORMATION

#### Gold "Cindy" Awards

**One-One-Zero-Zero**, produced by General Dynamics Convair. Producer-director: Eugene C. Keefer (deceased); writer: M. Ray Ussery; editor: R. B. Montague; sound: Charles Demund; narrator: William Conrad; cameramen: William Woods, William Carter, R. B. Montague, and Ray Ussery.

\* \* \*

#### Silver "Cindy" Award

**XB-70A-Report No. 16**, produced by North American-Rockwell Corp. Producer: Robert J. Gunther. Writer-director: John T. Pimley; editor: John R. DeLong; art: Bob Vogel; sound: Martin Halperin.

\* \* \*

### PUBLIC INFORMATION FILMS

#### Gold "Cindy" Award

**Americans on Everest**, produced by Chomolongma Productions. Producer-director: Norman G. Dyrenfurth. Writer: James Ramsey Ullman; cameramen: Norman Dyrenfurth and Daniel Doody; editors: Joe Morrisey and Sid Levin; sound: RCA, Rome, Italy. Narrator: Orson Welles. (Joint project of the American-Mount Everest Expedition and the National Geographic Society.)

#### Silver "Cindy" Award

**A Time for Decision**, produced by Los Angeles County Film Unit. Producer/cameraman: Don Hoster; director/editor: James Tartan; writer: Lou Huston; art: Jess Gruel; sound: Cinesound.

\* \* \*

#### Roy L. Deets Resigns Posts as Editorial V.P., Exec Secretary

☆ Roy L. Deets, editorial vice-president and executive secretary of IFPA, has announced his resignation from these posts, effective December 1. Increasing demands on his time by his own professional work as a writer-director made it impossible for Roy to give the extensive time needed to serve IFPA.

He has served three terms as editorial vice-president. ●

## Industrial Theatre: Ford Shows the New Line

THE INTRODUCTION OF 1968 AUTOMOBILES by America's leading manufacturers is an annual event of importance to those companies' dealers and a ceremonial tradition which is observed with utmost care and quality — both in presentation and in the stagecraft of production.

Despite the slowdown of a prolonged labor dispute, the Ford Motor Company introduced their 1968 line of cars and trucks to its nationwide family of Ford Dealers at the appointed hour. A two-hour production featuring a blend of musical numbers, song and dance routines and motion pictures complemented and supported "on-stage" new model "reveals" which came amid flashing lights, explosions and clouds of harmless CO-2 smoke. Audiences of 40,000 dealers and their salesmen were introduced to the 1968 Ford line by four theatrical road companies during a 32-day period at 35 U. S. and two Canadian presentations.

Produced by Wilding, Inc., the 1968 Ford show brought at least one new dimension to industrial theatre as that producer unveiled a new "Magic Screen." Wide bands of white elasticized fabric provided for motion picture segments while permitting a smooth and unique transition into live dance routines. Dancers appearing on the screen move toward the audience and upon reaching life size, step off-screen and onto the stage as live performers work through the fabric and swing into their numbers. Previously used as a technique at the New

*Athletic dancers on limbo set merge into the projected screen images . . .*



York World's Fair, for example, the technique reaches new perfection in this application to industrial theatre.

Choreography was by George and Ethel Martin. A 16-piece orchestra supports the cast of five male and four feminine singers and dancers. Totally produced by Wilding from scenery to sound system, film to film processing, the show opens with a "crazy airplane" sequence in which an actor pantomimes in a rickety plane in front of filmed airplane "thrill" footage. "Landing" the audience in a Mexican village, the show presents gaily-costumed dancers who "swing" off-screen into lively, on-stage routines. This colorful sequence builds to a high pitch to set the format for this Ford show's first new model introduction.

Multiple picture sheets "fly in" to show detail and action shots of the new Ford cars in action. Through similar sequences of filmed and live-action, the show builds to its production climax: an "op-art" number which opens on screen with a couple racing from infinity back to life-size through a swirling "Time Tunnel." They plunge from the "Magic Screen" to the stage as the entire op-art cast joins them. This complex number had to be pre-taped because of its fast musical pace and the timing of over 300 light cues within this three-minute, 10-second sequence. As the "Time Tunnel" again starts to swirl, seeming to draw in the audience, a final blinding flash of innumerable bulbs dazzles the eyes — and then reveals the sleekest and raciest of new cars from Ford. Current sales prove its effectiveness. ●

*and a colorful Mexican village is backdrop for gaily-costumed performers.*





**This is Frank Howard.  
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Frank is a member of Bergen Motion Picture Service's nationwide network of field representatives—the key men in Bergen's unique film distribution program. Like other nationwide organizations, Bergen's field men operate 65 regional film exchanges.

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Second, because the field man knows his community, he is able to pick the right audience for a film. And because his community knows *him*, he is able to produce exposure for a new film listing in record time.

For example: NASA'S "The John Glenn Story" was seen by almost 10 million people within 6 months after Bergen began a distribution campaign using personal calls, direct mail and local publicity. Fast action? *In the first 10 days after delivery, of the prints, 713 audiences had viewed the film.*

For complete information and a list of other success stories, write Bergen Motion Picture Service, Route 46, Lodi, New Jersey, 07644.

We'll prove to you that "biggest" and "best" don't necessarily mean the same thing. As if you didn't already know it.

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Classroom facility at "Meals for Millions" headquarters in Santa Monica, California has five-channel control boxes in front of each trainee's station.

## A Multi-Lingual System for Training Films

"Meals for Millions" Adopts Multitrax Projection System

AMONG THE BASIC COMPLICATIONS in today's conventional "lock-step" teaching practices is the fact that not every student has the same learning rate or ability.

"But," reports I. F. Saunders, executive director of the Meals for Millions Foundation, "our training problem was compounded in that our trainees lacked both experience and a common language."

Meals for Millions is a 21 year old non-profit organization engaged in famine relief and prevention with an ultimate goal of helping hungry nations help themselves. Its technical assistance program brings foreign representatives to the demonstration pilot plant and classroom facility in Santa Monica, California, where intensive training classes are conducted in the specialized high protein food production field.

How the Foundation established a practical, economical facility for

simultaneously training people with varying cultures, languages, abilities and interests in a single classroom is a story of international interest.

"We took our problem to Jonathan Miller, an international communications expert and President of Cinestar International Inc., originators of the Multitrax film systems," explains Saunders. "Miller was excited about the challenge in spite of a limited budget," he added.

The results were rewarding!

"As far as we know, this is the first training center in the world with a fully integrated multilingual, multilevel, audiovisual system," Saunders said. "Our trainees will be comprised mainly of technicians and entrepreneurial 'go getter' types. They have been sent here for training because they promise to benefit from an intensified course in food supplements, proc-

essing, marketing and distribution. As most of them lack English comprehension, being able to transmit audiovisual materials simultaneously in different languages or different levels will save many costly hours in the classroom."

The Meals for Millions executives force their training program in the United States to be a continuing — and expanding one. More significantly, however, it is being developed as a prototype instructional system to be made operational in those areas of the world where the front-line battle against hunger will be won or lost. "With this foremost in mind," Saunders states, "we were vitally interested in being able to obtain the full impact of workable new educational technology and methodology."

Meals for Millions is producing several short, single-concept motion pictures of specific manufacturing processes — with multilingual and/or multilevel sound tracks. The Foundation also plans to make use of film "clips" lifted — with the producer's permission — from prints of suitable existing films. These too will be adapted for integration into a multilevel-multilingual curriculum. Taped lectures will also be recorded in various languages and various levels.

"When it came to hardware for the installation," Saunders points out, "we really sharpened the pencil! Our Foundation is dependent upon the public contributions for support so every cent spent must give value in return. Of even greater significance was the fact that costs had to be low enough for similar systems and course materials to be used in the profit-making structure of multi-purpose food operations to match economies in less developed countries.

The nerve-center of the fully integrated, simultaneously multilingual-multilevel audiovisual learning center is the Multitrax projection system — up to five sound tracks on a single 16mm print. "Until this breakthrough by Cinestar", notes Saunders, "films used in training were locked in at one language or one level. We are confident of the system's ability to expand the role motion picture film can play in our training program, both here and in foreign areas. Also significant, "an all-new projector is not necessary; many models of conventional projectors can be easily modified for Multitrax projection."

For the MFN learning center, Cinestar International put togeth-

er a five-channel kit from off-the-shelf, low cost transistorized amplifiers and built a DC power supply to operate the amplifiers from 100 AC current.

"At first glance our multi-screen installation may appear ambitious," admits Saunders, "but we think it will be most useful in our program of 'customizing' existing motion picture films to coincide with our course objectives. With slides and/or filmstrips formulated and produced by our staff, we can combine Multitrax sound with multi-images to better integrate films produced by others into our curriculum. Slides or filmstrips flashed on the small side screens during the showing of a motion picture will reinforce and supplement the film's message with more relevant protein food information. The supplemental slide or filmstrip frame may also be a means of providing emphasis to the information in the instructional motion picture which is featured."

\* \* \*

### Modern Talking Picture Service Releases 1968 Free Film Catalog

☆ The 1967/68 catalog of 16mm sound motion pictures has been released by Modern Talking Picture Service, Inc. It describes films that are available on a free-loan basis for group showings by religious, civic, social and business organizations. The title selection includes motion pictures about sports, travel, homes and gardens, business and finance, science and technical, as well as a number of outstanding documentaries concerned with such problems as conservation, litter, crime prevention and health. Virtually all the films are in color, and range in length from 15 to 30 minutes.

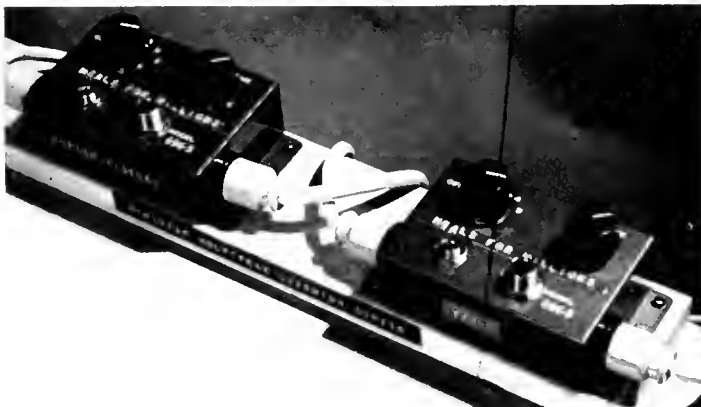
A complimentary copy of the catalog, including addresses of Modern's nation-wide network of 33 film exchanges, may be obtained from Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York 10036.

### Alcan's "Expo 67 . . . Explore!" a Colorful Visit to Exposition

(CONTINUED FROM PAGE 46)

"this film enables those not fortunate enough to see Expo in person to share some of the fun of the fair.

Expo 67 . . . Explore! is being distributed to theaters and television stations throughout Canada and the United States. It will be available overseas through Canadian government offices and Alcan Group companies.





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Photograph by Hella Hammid

Francis Thompson and Alexander Hammid Shooting "To Be Alive"

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## International Film & TV Festival Awards:

(CONTINUED FROM PAGE 30)  
Gas, sponsored by Northern Illinois Gas Co. and to the Los Angeles County Film Unit for *A Time for Decision*.

### Sales Presentation Winners

• Sales Presentations had a gold medal winner in Gardner Advertising's *The Influencers*, sponsored by the Ralston Purina Co. and two silver medal winners in Lee Mendelson Productions' *67 West*, sponsored by Sunset Magazine. Addington Associates, Inc. was the other silver medalist, with *A Boy, A Girl, A Smile*, sponsored by School Pictures, Inc. List Animate Productions Ltd. with the bronze medal for *Why Travel?*, sponsored by Eurailpass.

### on City & Urban Development

• City & Urban Development Films were headed by the gold medal to Wilding, Inc. for *Opportunity Land*, sponsored by Deere Co. Silver medals were shared by First Wisconsin National Bank (*Wisconsin, the Good Life*) and by Kettler Bros. (*Another Way*). Centron Corporation took a bronze medal in this group with *New Dimensions in New Construction*, sponsored by General Electric.

### Scientific Research Films

• The Scientific Research film category brought further and deserved honors to Leonaris Film (Germany) for *Two Cubic Centimeters for Life*, sponsored by a pharmaceutical group in that country. Viewers were reminded that this 1966 production took top honors in the International Industrial Film Festival in Venice last year.

Another Leonaris film, on *Diabetes*, won a silver medal and so did *Osteoporosis of Aging*, produced by Communication Films for Sandoz Pharmaceuticals.

### Film on Health & Nutrition

• Health & Nutrition Films wound up with a gold medal to Amrak Nowak Associates, for *A Song of Arthur*, sponsored by the Metropolitan Life Insurance Co. And there were silver medals to Wilding Inc. for *Child of Darkness*, *Child of Light*, sponsored by Foster Parents Plan, Inc. and to Regan Productions, Inc. for *No Accident*, sponsored by the Ford Motor Co. Wilding also received a bronze medal for *Pursuit of Cleanliness*, sponsored by the Soap & Detergent Association.

### A Group of "Documentaries"

• Documentaries was the name of the group that brought a gold medal to Hughes Aircraft Co. for *Next . . . the Men*. Silver medals

## International Film & TV Festival Awards:

in this special class were shared by Lever Brothers' film *Four Men of India* (Unilever Ltd.) and Pan American Airways, with *Symphony in Steel*. The single bronze medal was awarded S. H. Benson Ltd. (England) for *Bank Ahead*, sponsored by the National Commercial Bank of Scotland.

### Films to Introduce Products

• Product Presentations were honored by the gold medal award to Audio Productions for *We Had An Idea*, sponsored by the Aluminum Company of America. Silver medals were shared by Atlas Copco (Sweden) for *Building With Air* and Condor Films Ltd. (Switzerland) for *Hilti Fastening System*, sponsored by Hilti, Inc. Bronze medals went to Firestone Coated Fabrics for *Ounces of Prevention* and J. M. Korn & Son, Inc., for *Let's Make a Pie*.

### Awards to Insurance Films

• Insurance Film awards wound up a long list. The gold medal winner was John Sutherland Productions, for *The Man from A.U.N.T.I.E.*, sponsored by the Insurance Information Institute. A silver medal was given Cinema 65 Inc. for *To Fall or Not to Fall*, sponsored by Aetna Life & Casualty Companies. The final bronze medal for motion pictures was given Travelers Insurance Co. for *The Quality of the Time*.

### FILMSTRIP WINNERS

☆ 20 gold, silver and bronze medals were given producers or sponsors of filmstrips submitted to the New York event. Here's the complete list:

• Sales Presentation: gold award to the Metropolitan Life Insurance Company for *Leadership*. Silver medals to the United Presbyterian Church for *TIG*, and to Idecratio Productions (Germany) for *Wie die Alten Speisten*, sponsored by Kraft Gmbh. Bronze medal to Griswold-Eshleman Co. for *The Hidden Giant*, sponsored by Foundry Magazine.

### Filmstrips for Training

• Training Filmstrips: another gold medal award to the Metropolitan Life Insurance Company for *AIDA is not an Opera*. Silver medals to Jay Reich Advertising for *Trucraft Custom Draperies* and to Worley Thorogood Productions (England) for *B.M.C. Insight 10*, sponsored by the British Motor Corp. Bronze medals were shared by Gotham Film Productions for *Just a Secretary*, sponsored by the First National City Bank and to

Bill Stokes Associates, Dallas, for *The Right Man for the Job*, sponsored by Campbell-Taggart Bakeries.

• Public Relations Filmstrips: a gold medal award to Geyer, Morey & Ballard, Inc. for *Aba in Action*, sponsored by the American Bar Association. Silver medals were shared by British Overseas Airways for *This is BOAC* and *The Chartmakers*, for the *The Story of the Stanley Works*, sponsored by the Stanley firm. Bronze medals went to Idecratio Productions (Germany) for *Sonderschulen in Hessen* and to Tarot Associates for *Sterling Silver*, sponsored by the Sterling Silversmiths Guild of America.

### Public Service via Filmstrips

• Public Service filmstrip honors (gold medal) went to Steeg Productions for *A Visual Fable*, sponsored by Eastman Kodak; a silver medal added to Idecratio (Germany) laurels, honored for *Lerne lachen ohne zu weinen*, sponsored by Industriegewerkschaft Metal. Bill Stokes Associates took another bronze medal for *A New Look at the Old Sauce*, sponsored by the Texas Commission on Alcoholism.

### and Filmstrips for Schools

• Educational filmstrip honors were headed by the gold medal given Communication Films for 1492, produced for Revell, Inc. Bear Films complemented its grand award trophy in the Filmstrip category with a silver medal for *An Introduction to India*. Another bronze award went to the Metropolitan Life Insurance Company, this time for *How to Succeed in Life Insurance*.

\* \* \*

### "Super-8 Sound Film Source Guide" Offered by Technicolor

☆ A new Sound Film Source Directory listing super 8 optical sound films is available from the Commercial and Educational Division of Technicolor, Inc.

Seventeen film producers across the country have adopted the super 8 optical sound format for Technicolor Model 1000A instant movie projectors. Over 900 individual film titles are listed in the directory. The new sound directory adds to the Commercial and Educational Division's reference library which already includes the 4,300-title Source Directory for standard 8 and super 8 silent films.

For a free copy of the silent or sound source guide write: Barbara Bollinger, Technicolor, Inc., 1300 Frawley Drive, Costa Mesa, California 92627. Mention this item in BUSINESS SCREEN.

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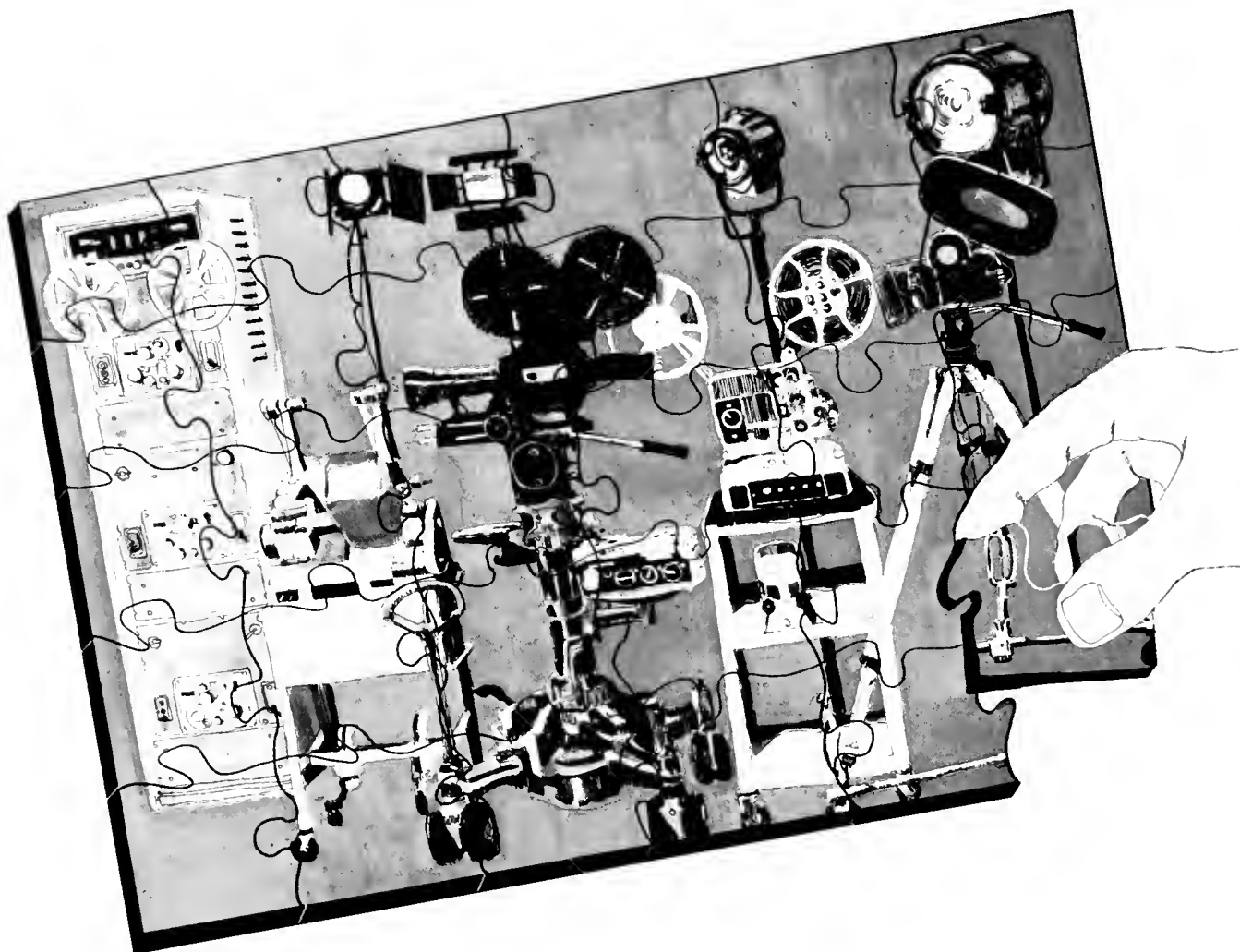
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## FILM LABORATORY GUIDE

### A-V CORPORATION

2518 North Blvd., Houston, Texas 77006  
Phone: JA 3-6701 AC: 713

Year of Incorporation: 1945

J. C. Rebman, *President*  
Wm. B. Padon, *Vice President & Secretary-Treasurer*  
Albert P. Tyler, *Executive Vice President*  
Dave Cazalet, *Executive Director*

**16mm Services:** Complete black & white and color laboratory. Reversal and negative-positive printing & processing. E.C.O. and E. F. Optical internegatives with scene to scene additive color correction. Color positive and reversal release printing.

**8mm Services:** 8mm printing, processing magnetic sound and cartridge preparation.

**Special Services:** optical effects & printing, dupe negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters with scene-to-scene color correction; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

**Videotape transfer** — to 16mm and 8mm magnetic or optical sound.

Member: Association of Cinema Laboratories.

### ACME FILM AND VIDEOTAPE LABORATORIES, INC.

A Subsidiary of Filmways, Inc.

1161 N. Highland Avenue, Hollywood,  
California 90038

Phone: HO 4-7471 AC: 213

51 W. 51st St., New York, N.Y. 10019

Phone: LT 1-9200 AC: 212

Year of Incorporation: 1945

Mel Sawelson, *President*  
David Christopher, *V.P. & Treasurer*  
Irviog Kahn, *Sales Manager*  
Pete Wood, *Chief Engineer*  
John Killough, *Lab Supt.*  
Milton Shelter, *V.P., Sales (New York)*

**35mm Services:** transfer video tape to film.

**16mm Services:** color and black & white film processing & printing; color and b&w videotape transfer to film.

**Special Services:** Videotape recording and duplicating; videotape mixing; color and b&w film to videotape; electronic tape editing; tape viewing; helical scan duplicating and film transfers.

### ALPHA CINE LABORATORY, INC.

East 213 Second Avenue, Spokane, Washington  
Phone: RI 7-S009 AC: 509

Year of Organization: 1967

Leslie E. Davis, *President*  
George Harvey, *Vice President*  
Hughie Tanner, *Manager*

**16mm Services:** ECO-2 & Me-4 Ektachrome processing; Eastmancolor negative/positive processing; black & white negative, positive & reversal processing; Additive color printing. Ink edge numbers, Ultrasonic cleaning, Permafilm. Optical sound tracks.

**8mm Services:** Super 8 black and white reversal processing.

### ALPHA FILM LABORATORIES

P. O. Box 5325, Baltimore, Maryland 21209  
Phone: CL 2-4150 AC: 301

Year of Organization: 1919

W. E. Wood, *Owner*

**35mm Services:** developing, printing, titles, sound recording.

**16mm Services:** reversal processing, developing & printing, titles, sound recording — live or from tape.

### ARTA LABORATORY, INC.

723 Seventh Ave., New York, N.Y. 10019

Phones: JU 6-7556/7 AC: 212

William Kapelmaster, *President*

**35mm Services:** black & white negative and positive developing and printing; dupes; F.G.M.; workprints and release; high contrast developing.

**16mm Services:** black & white negative and positive developing and printing; TV spots.

**Special Services:** optical negatives developed continuously.

### BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam (Springfield),  
Massachusetts 01101

Phone: 734-3164 AC: 413

Branch: 50 Boylston Street, Boston, Mass.

Phone: HA 6-5904, Lowell Wentworth, *Vice President, in charge.*

Year of Incorporation: 1943

Morton H. Read, *President*  
David Doyle, *Exec. Vice President*  
Harold O. Stanton, *Vice President, Public Relations*

Lowell F. Wentworth, *Vice President, Advtg. & Sales Promotion*

Francis N. Letendre, *Vice President, Laboratory*

A. Herbert Wells, *Treasurer*  
Harold M. Fischer, *V.P. and Production Mgr.*  
Kenneth E. Alexander, *Vice President, Sound Dept.*

**35mm Services:** black & white and color live action photography; animation camera; dubbing and equalization; interlock projection, Moviola and sound readers.

**16mm Services:** black & white and color live action and animation photography; interlock projectors; synchronous magnetic recording; printing labs for color and black & white, black & white processing, positive, negative, reversal, Moviolas and sound readers.

**Special Services:** hot press titles in color and black & white; still photography, color and black & white; sound slidefilms, color and black & white; screening rooms; animation department; foreign language dubbing; script services; recording; printing; processing; sound stage; set designing; carpenter shop; film vaults.



### BEBELL & BEBELL COLOR LABORATORIES, INC.

108 West 24th Street, New York, N.Y. 10011

Phone: 924-5573 AC: 212

Cable address: LABSBEBELL, N. Y.

Year of Incorporation: 1951

Norman Lars Behell, *President*  
 Arthur Frederick Behell, *Vice President*  
 Joan Anne Behell, *Secretary-Treasurer*

**35mm Services:** Ektachrome and black-&-white reversal developing and printing; work prints and release prints in color and black & white; black & white work print conversions from color; reductions to 16mm. High-speed Ektachrome processing and printing; color internegatives, release printing.

**16mm Services:** Ektachrome and black & white reversal processing and printing; work prints and release prints in color and black & white and black & white work print conversions from color; color internegatives; release printing. High-speed Ektachrome processing and printing; Commercial Ektachrome ECO-2 7255 developing and printing.

**Filmstrip and Slide Services:** animation camera masters (color and black & white); in single and double-frame and frameless horizontal (no frame lines); answer print service; canning services; special cartridge mounting. Slides and Vu-Graphs in every size, mount-processed and enlarged or reduced, in color and black & white from art and transparencies.

**Color Microfilm Services:** high-resolution 16mm and 35mm processing, sprocketed and non-sprocketed; aperture card mounting.

**Medical Services:** 35mm X-ray film and processing; 16mm and 35mm Roentgen cinematography duplication; cine-fluoroscopy duplication; 35mm to 16mm reduction printing; titling and special effects. Color microfiche.

**JOHN R. BENNETT LABORATORY**

1617 Aberdeen Ave., Columbus, Ohio 43211  
 Phone: AM 3-7007 AC: 614

Year of Organization: 1951

John R. Bennett, *Owner and Manager*  
 Bunnie Coffey, *Secretary*  
 Caldwell Richeson, II, John W. Coffey

**16mm Services:** fast service on 16mm processing reversal and negative black & white; release printing; workprints, reversal and negative; printed edge numbering.

**Special Services:** editing, film repairing and cleaning; make titles.



*Other services  
 featured in  
 this Guide . . .*

**FILM DISTRIBUTORS**

(National listings begin on page 32)

**FILM MANUFACTURERS**

(Representatives are listed on page 102)

**FILM WRITERS**

(Listings of specialists begin on page 97)



**BYRON MOTION PICTURES, INC.**

1226 Wisconsin Avenue, N. W., Washington, D. C., 20007

Phone: FE 3-4000 AC: 202

New York City Phone: CO 5-7732 AC: 212

Year of Incorporation: January, 1957

Byron Roudabush, *President*  
 Dudley Spruill, *Vice President Gen. Manager*  
 Irvin Meyers, *Vice Pres., Production*  
 Arthur Rescher, *Sales Manager*

**35mm Services:** black & white spray negative and positive processing. Black & white contact, step & blowup printing. 35mm 32mm printing.

**16mm Services:** black & white negative, positive and reversal processing. Color negative-positive processing. Ektachrome processing. Black & white and color printing. Contact, step, reduction, 1-to-1 optical and additive printing.

**Other Laboratory Services:** edge numbering, ultrasonic cleaning. Peerless film treatment, magnetic striping.

**Other Services:** 35mm 16mm editing, conforming, music library, editorial, room rental; Westrex sound, recording, mixing, transfer-to-optical printing track, interlock.

**Member:** Association of Cinema Laboratories.

**CALVIN PRODUCTIONS, INC.**

1105 Truman Road, Kansas City, Missouri 64106

Phone: HA 1-1230 AC: S16 Cable: Calvin-Fox

Year of Incorporation: 1931

Leonard Keek, *President*  
 William Hedden, *Vice President*  
 Frank Barlydt, *Vice President-Production*  
 James Hash, *Secretary-Treasurer*  
 James Moore, *Production Manager*  
 James Bannister, *Services Manager*  
 Donald S. Phillips, *Manager-Contract Division*  
 William Scrogin, *Operations Manager*  
 Larry Kauffman, *Director of Marketing*

**35mm Services:** color and black & white release prints; black & white dupe negatives and master positives; color internegatives and interpositives. 35mm processing, color and black & white. Dailies - color and black & white - pictures and sound, 35mm-16mm reductions.

**16mm Services:** color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering; black & white dupe negatives and color internegatives. 16mm processing - Ektachrome commercial and ER, exterior Kodachrome and Type A, black & white reversal and negative.

**8mm Services:** 16mm-8mm reduction printing. 8mm color and black & white reversal and positive release printing; black & white dupe negatives; color internegatives, sound transferring, Super-8; standard 8. Release prints with optical or magnetic sound; cartridge loading.

**Special Services:** scripting, location & sound stage photography, sound recording and transferring (1" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm) Music and sound effects libraries and recording, original scoring, staff narrators; set design and construction, titling and animation, storyboards, editing, cutting, and conforming services.

**Member:** Association of Cinema Laboratories.

**CALVIN-DeFRENES CORPORATION**

(East Coast Subsidiary of Calvin Productions, Inc., Kansas City, Mo.)

1909 Buttonwood Street, Philadelphia, Pennsylvania 19130

Phone: 563-1686 AC: 215

Telex: CALDEFORP PIIIA 53-4316

Date of Organization: 1916

Date of Reincorporation: 1963

Stephen A. Ciechon, *President*  
 Gene A. Carr, *Vice-Pres.-Production*  
 Russell K. Spear, *Director of Marketing*  
 Ronald L. Davis, *Office Manager*  
 John Heidenreich, *Director, Prod. & Services*  
 Edward B. Maguire, *Equipment Sales & Rental Agent*

Henry D. McKee, *Art & Animation Director*  
 Robert R. Colborn, *Sound Director*  
 John Goraj, *Plant Manager Set Designer*  
 Paul Scaramucci, *Editorial Supervisor*  
 Jack Mehlbaum, *Cameraman*  
 Jack Polito, *Special Effects*

**16mm Services:** Processing: Ektachrome, all types; black & white reversal and negative. Color and black & white reversal and positive release prints and workprints; edge-numbering; color internegatives and black & white dupe negatives; Ektachrome masters; sound track dupes.

**8mm Services:** Standard and Super 8mm reduction printing of 16mm films (color & b&w), silent, optical and magnetic sound, color internegatives, and black & white dupe negatives from 35mm or 16mm films.

**Producer Services:** Motion picture and slidefilm productions from script to release prints. Complete 35mm 16mm facilities for photography, titling and animation, sound recording and mixing - magnetic and optical, music and sound effects libraries, editing and conforming, studio and equipment rentals and sales, set design and construction.



**CAPITAL FILM LABORATORIES, INC.**

470 E. Street, S. W., Washington, D. C. 20024  
 Phone: DI 7-1717 AC: 202

1995 N. E. 150th St., North Miami, Florida 33161

Phone: 949-3242 AC: 305

Year of Incorporation: 1919

Alfred E. Bruch, *President*  
 William N. Brooks, *Vice President*  
 Garland C. Misener, *Vice President, Technical Director*

Sam C. Gale, *Vice President, Sales*  
 N. Dean Cole, *Customer Relations-Sales*, Washington, D.C.

Joseph K. Hooper, *Customer Service*  
 Vera I. Labrie, *Customer Service*  
 James P. Custer, *Customer Service*  
 A. Bruce Conrad, *Production Control*  
 Jack Clink, *Sound Director*  
 Robert H. Johnson, *Chief Editor*  
 Betty L. Seabolt, *Treasurer*  
 Bob W. Hiltwine, *Gen. Manager Miami*

**35mm Services:** color negative processing negative positive color printing and processing, black & white negative and positive processing and printing (continued on next page)

## CAPITAL FILM LABORATORIES:

16mm Services: Ektachrome processing, all types; black & white negative and positive processing and printing; color reversal printing; negative-positive color printing; 35mm to 16mm reduction printing; 35 32mm processing and printing.

Special Services: 35mm and 16mm film editing; music and sound effects editing; music library; sound effects library; title service (by sub-contract); sound recording service — 35mm, 16mm mixing, narration recording, post-synce dubbing; location recording, recording to 35mm, 16mm, 35 32mm optical track.

Other Special Services: magnetic striping, Vacuumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control.

Member: Association of Cinema Laboratories.

### CARLETON LABORATORY

7608 San Fernando Road, Sun Valley,  
California 91352  
Phone: 767-5507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*  
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.

Special Services: Vitatreating film preservation.

### CHICAGO FILM LABORATORY, INC.

1322 W. Belmont Avenue, Chicago, Ill., 60657  
Phone: 935-6785 AC: 312

Year of Incorporation: 1926

Eugene G. Josephson, *President*  
Robert D. Casterline, *Vice President*  
Fred Piemonte, *Laboratory Manager*

35mm Services: processing and printing of black & white picture and sound track. Negative-positive color filmstrips.

16mm Services: processing, contact and reduction printing of black & white; reversal and negative-positive color.

Special Services: recording, mixing and transferring of 16mm and 35mm and 34". Magnetic and optical editing.

### CHROMA-LAB, INC.

311 West 43rd St., New York, N.Y. 10036  
Phone: 246-0970 AC: 212

Date of Organization: Feb. 1966

Warren R. Smith, *President*  
Norm Jeffrey, *Lab Supervisor*  
Fred Olmstead, *Technical Supervisor*  
Dale Farkas, *Sales*

16mm Services: Color and black & white reversal and negative positive release printing. Color and black & white workprinting.

8mm Services: High quality release printing — color and black & white; cartridge and film treatment service.



this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

### CINE-CRAFT CORPORATION

5764 Beverly Blvd., Hollywood, California  
90048  
Phone: 652-7357 AC: 213

## LABORATORIES SPECIALIZING IN FILMSTRIP & SLIDE PROCESSING & PRINTING

### CINEQUE COLORFILM LABORATORIES, INC.

424 E. 89th St., New York, N.Y. 10028  
Phone: SA 2-5837 AC: 212

Samuel Marcus, *President*  
B. Sperling, *Treasurer*

Services: Filmstrip production, duplication; 35mm slides in 2x2 mounts; reproductions from negatives, transparencies or art work; direct reversal or negative positive methods.



### COLOR FILM CORPORATION

500 Halstead Avenue, Mamaroneck, New York  
10543

Phone: 698-6350 AC: 914  
933-3322 (New York City) AC: 212

Year of Organization: 1950

Richard N. Jayson, *President*  
C. Nelson Winget, *Vice President*  
Maureen K. Hallam, *Office Manager*  
Arthur M. Vilchick, *Production Manager*  
Thomas C. Richter, *Customer Service*  
Pat Mule, *Engineering*  
Fred Gauthier, *Research & Control*

35mm Services: color filmstrips and quantity 2x2 slides only; printing and processing Eastman Color Negative 5251, Eastman Color Print 5355 and Kodak 6008 Internegative; master negative preparation; A&B printing; interpositive, dupe negative and internegative preparation and processing; automatic slide mounting; packing of filmstrips and related materials.

Special Services: processing only misc. size Eastman Color Print including 35mm Quad Eight (7385).



### CONSOLIDATED FILM INDUSTRIES

Filmstrip Dept., Title & Optical Div.

959 Seward St., Hollywood, California 90035  
Phone: (213) 462-0551 Telex: 06-74257  
Cable: CONSOLFILM

Lon Livingston, *Head of Filmstrip Dept.*

35mm Services: exclusive agents for 35mm Ektachrome commercial in cassettes. Re-photographing of transparencies, flat art (reflection copy), overlaid materials, small dimensional objects, to provide filmstrip negatives, preparation of internegatives, color master positives, dupe negatives; release prints; packaging; 35mm color slide duplication.  
*(see complete listing under Film Laboratories)*

### CREATIVE ARTS STUDIO, INC.

514 H Street, N.W., Washington, D.C. 20001  
Phone: 737-0302 AC: 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*  
Phillip G. Amest, *Vice President*  
William Watson, *Treasurer*  
Richard Conger, *Technical Dir., Photo Lab*

Services: artwork; hot-press titles; filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication.

Year of Organization: 1948

George Widing, *President*  
Dennis Daniel, *Executive Vice President*



### FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando,  
California 91340  
Phone: EM 5-4501 AC: 213

Year of Incorporation: 1948

Frank A. Holmes, *President*  
Kenneth M. Bell, *Vice-Pres. General Manager*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints; 35mm color slide duplicating.



### IDENTICOLOR LABORATORY, INC.

849 North Highland Avenue, Hollywood,  
California 90038  
Phone: 469-2946 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President*  
William Beale, *Vice President*  
Florence Creaser, *Secretary & Treasurer*

35mm Services: filmstrip masters, color printing, art and hot press titles; cutting, canning and packaging.

Special Services: 35mm slide duplicating, auto-heatseal mounting, imprinting, and packaging; original Ektachrome copies of flat art or products.

### MANHATTAN COLOR LABORATORY, INC.

210 West 65th St., New York, N.Y. 10023  
Phone: TR 3-1919 AC: 212

Year of Incorporation: 1952

Selwyn Robbins, *President*  
George Paterakis, *Vice President*  
Sol Sturman, *Controller*  
Sandra Snyder, *Customer Service*  
Chuck Iannazzo, *Production Control*  
Ralph Rosado, *Head Cameraman*

35mm Services: color film processing of E. K. negative and positive; 35 46mm Ansco reversal. Specialized facilities for slides, filmstrips and slide mounting, E. K. negative, E. K. positive, Ansco reversal; continuous running processing machines; automatic slide mounting machines; automatic processing for E. K. 6008 negative. Cutting, canning, Vacuumating and distribution services.

### SLIDE-O-CHROME CORPORATION

155 E. 24th St., New York, N.Y. 10010  
Phone: 683-5833 AC: 212

Harvey Hament, *President*  
Sam Kalin, *General Manager*  
Carl Dryer, *Vice President*  
Joe Burke, *Vice President*

Services: complete lab for color filmstrips, photography, processing and printing; color slides; color prints and transparency. Facilities for shooting, processing and printing slides, filmstrips, transparencies, prints. Same day service on answer prints.



**CINE-CRAFT CORPORATION: CONTINUED**

**16mm Services:** all color and black & white lab services.

**5mm Services:** all color and black & white lab services.

**Special Services:** titles

**CINCINNATI FILM LABORATORIES, INC.**

3705 Lonsdale Street, Cincinnati, Ohio 45227  
Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*  
Max Lasky, *Vice President*  
Elizabeth Peters, *Treasurer*

**16mm Services:** color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives; 16mm processing, black & white negative or reversal; optical sound tracks.

**Special Services:** editing and recording; conforming film for printing, re-recording of magnetic tape to optical track; voice and music recording.

**CINE-CHROME LABORATORIES, INC.**

4075 Transport Street, Palo Alto, California 94303

Phone: 321-5678 AC: 415

Year of Incorporation: 1957

Burton Smith, *President*  
Whitman Smith, *Vice Pres., Plant Engineer*  
John Hunt, *Vice Pres., Sales*

**35mm Services:** EK color negative processing, additive color printing, dailies, ans. & release printing, B & W negative processing, dailies, ans. & release printing.

**16mm Services:** Ektachrome, B&W negative, B&W reversal processing, color internegatives, 7385 processing & printing, 7387 printing.

**5mm Services:** 5mm to 5mm, 16 to 8 reduction — color & B&W reversal or positive.

**Special Services:** Ultrasonic cleaning, permatilm, including scratch removal, coding, vault storage, film rejuvenation.

**Physical Equipment:** Ektachrome processor, color positive processor — 16mm color negative processor — 35mm, color positive processor 35mm, B&W neg-positive 16-35 processor, B&W 16mm rev. processor, 16mm additive B&H printers, 35mm additive B&H printer, 8 to 8 printer, 16 to 8 reduction printer, cinex, permatilm machine.

**Member:** Association of Cinema Laboratories.

**CINEMA PROCESSORS, INC**

211 East Grand Ave., Chicago, Ill. 60611  
Phone: 642-6453 AC: 312

Post Office Box 13653, Atlanta, Ga. 30324  
Phone: 633-1448 AC: 404

A. "Ike" Bartimoccia, *President*  
Joseph Palese, *Chicago Supervisor*  
Philip Limonciello, *Atlanta Supervisor*

**CINEMA PROCESSORS: CONTINUED**

**16mm Services:** black and white negative and reversal processing, 16mm additive B&H printers, reversal color processing and printing, complete laboratory and sound services.

**CINEMA RESEARCH, INC.**

716 N. LaBrea Ave., Hollywood, Cal. 90035  
Phone: WE 3-9301 AC: 213

(See complete data under Effects & Optical)

**GEO. W. COLBURN LABORATORY, INC.**

164 N. Wacker Drive, Chicago, Ill. 60606  
Phone: 332-6286 AC: 312 Cable: COLAB

Year of Organization: 1939; Inc.: 1946

George W. Colburn, *President*  
Robert A. Colburn, *Executive Vice President*  
Francis W. Colburn, *Secretary & Treasurer*  
Rene G. Mathien, *Vice President - Laboratory Operations*  
Charles L. Young, *Mgr., Printing Processing*  
Clyde Ruppert, *Producer Services*  
Henry Zenner, *Slid. film Titles 16mm & 35mm Animation*  
Robert S. Throop, *Sales Manager*  
Raymond Czarnik, *Order Control*  
Allen Hilliard, *Technical Information & Public Relations Director*

**16mm Services:** color internegative, positive and reversal printing; black & white duplicate negative, positive and reversal printing; 16mm optical printing from 35, 25, 17½, 16, 9½, 8, editing, title, animation, producer service, narration recording and ¼" tape to 16mm magnetic and 16mm optical sound.

**5mm Services:** color positive reduction printing; magnetic sound; 5mm special optical printing from 35, 28, 17½, 16, 9½, 8.

**Super 8 Services:** Super 8 from 16mm; 5mm & 16mm from Super 8, Super 8 from Super 8.

**Animation Services:** 35mm slidefilm masters and printing; duplicate slides, 16 35mm titles.

**Member:** Association of Cinema Laboratories.

**COLOR REPRODUCTION COMPANY**

7936 Santa Monica Blvd., Hollywood, Cal. 90046

Phone: 651-8010 AC: 213 Cable: COLRE

Year of Organization: 1939, Inc. 1946

Mary V. Layos, *President*  
Reginald S. Dunn, *Vice President - General Manager*  
E. Elizabeth Buley, *Secretary-Treasurer*  
Gerard (Jed) Edwards, *Laboratory Contact*

**16mm Services:** Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound. Electro printing, negative track, yellow edge numbering, laminating etc.

**5mm Services:** Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound, reduction from 16mm or 5mm contact.

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**FILM LAB DIRECTORY GUIDE****CONSOLIDATED FILM INDUSTRIES**

A Division of Republic Corporation

959 Seward Street, Hollywood, California 90035

Phone: HO 2-0551 AC: 213 Telex: 06-74257  
Cable: CONSOLFILM

Year of Organization: 1920

Sidney P. Solow, *President*  
Ted Fogelman, *V.P. & Plant Superintendent*  
Kenneth Jones, *Asst. Secretary & Sales Mgr*

**35mm Services:** color and black & white negative developing, daily prints and release printing; overnight dailies; color and black & white duplicate negatives; color master positives; fine grains; blow-up internegatives.

**16mm Services:** color and black & white reversal and negative positive release printing, workprints — key or printed edge numbers; 16mm and 35 32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative positive or reversal, Eastman color, Kodachrome printing Masters.

**5mm Services:** color and black & white — release printing.

**Special Services:** 35mm & 16mm title and optical service, color and black & white, including art work & animation photography, insert facilities.

**Videotape-to Film Transfers:** 35mm or 16mm negatives from videotape recordings with either 35mm or 16mm reduction or contact release prints.

**35mm Filmstrip:** 35mm color and black & white, mastering, printing and processing.

**Member:** Association of Cinema Laboratories.

**Sustaining Member:** Industry Film Producers Association; Society of Motion Picture & TV Engineers.

**CRITERION FILM LAB, INC.**

33 West 60th St., New York, N.Y. 10019  
Phone: CO 5-2150 AC: 212

Year of Incorporation: 1950

Fred G. Todaro, *President*  
Ernest Todaro, *Secretary*  
Irving Schechter, *Sales Manager*

**35mm Services:** color and black & white printing and processing

**16mm Services:** color and black & white, printing and processing

**DELTA PICTURES, INC.**

327 Market Street, Shreveport, Louisiana 71101

Phone: 423-2679 AC: 318

Year of Incorporation: 1955

Robert F. Menasco, *President*  
R. F. Florshem, *Vice President*  
David Bramlett, *Secretary-Treasurer*

**Services:** 5mm and 16mm black & white processing only. Audio-visual equipment.



## DE LUXE LABORATORIES, INC.

550 Tenth Ave., New York, N.Y. 10019

Phone: CI 7-3220 AC: 212

Regional Plants and Sales Offices: 1418 North Western Avenue, Los Angeles, Cal. 90027.

Phone: (213) 466-5631; General Film Laboratories, 1546 N. Argyle, Hollywood, Calif. 90028; Phone: (213) 462-6171; De Luxe/General of Illinois, 300 West Washington Blvd., Chicago, Ill. 60606. Phone: (312) 726-2975.

Year of Organization: 1914

G. Carleton Hunt, *President*

Neal Keelin, *Vice President-Sales*

Kurt Kanis, *Vice President, Operations*

Fred Scobev, *Vice President, Engineering*

Norman Stein, *Controller*

Edwin Riester, *Customer Services Manager*

**35mm Services:** color and black & white negative developing and dailies; 35mm black & white and color release prints and intermediate material.

**16mm Services:** black & white negative developing and dailies, color and black & white release printing including intermediate material.

**8mm Services:** Super 8 and regular 8mm, color and black & white release printing — silent, magnetic striped sound or optical sound track (Super 8).

**Special Services:** 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, canning, and labeling.

**Member:** Association of Cinema Laboratories.



## DELUXE/GENERAL OF ILLINOIS

300 W. Washington Blvd., Chicago, Ill. 60606

Phone: 726-2975 AC: 312

John G. Rogers, *Vice President*

**Services:** Complete 70mm, 35mm, 16mm and 8mm color and black & white laboratory services. Sales and customer services — industrial, educational and other non-theatrical films; television commercials and shows; 35mm filmstrip printing; features — serviced through General Film Laboratories, Hollywood or DeLuxe Laboratories, New York.



## DOUGLAS FILM INDUSTRIES, INC.

10 W. Kinzie Street, Chicago, Illinois 60610

Phone: MO 4-7455 AC: 312

Year of Incorporation: 1945

Fred C. Raymond, *President*

Arthur R. Jones, *Vice President*

D. P. Raymond, *Vice President*

**35mm Services:** Eastman negative-positive processing, Cinex testing, Acne color or black & white registration printing and color correction, color or black & white contact and reduction printing, Negative-positive Hi-contrast processing and printing, Print thru and ink edge numbered workprints, Photography and editing.

**16mm Services:** Additive printing Cinex testing, Eastman color negative-positive printing and processing; color internegatives; color reversal

## DOUGLAS FILM INDUSTRIES: CONT'D.

printing; black & white negative and positive printing and processing; master positives — dupe negatives; work-printing; blow ups to 35mm negative-positive Hi-contrast processing and printing; edge numbering and production release printing.

**5mm Services:** Quad-rank optical reduction from additive printed 16mm color internegatives. Magnetic sound recording. Cartridge loading.

**35mm Filmstrips:** Processing EK600S, EK5251, negative films. Printing & processing filmstrips and 2 x 2 slides. Frame by frame color and density correction. Art & original photography.

**Special Services:** editing and recording to 1/4" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand.

**Member:** Association of Cinema Laboratories.



## DU ART FILM LABORATORIES

### — DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019

Phone: PL 7-4580 AC: 212

Branch (Canadian Subsidiary); Associated Screen Industries, Ltd., 2000 Northcliffe Avenue, Montreal, Canada

Year of Organization: 1922

Irwin Young, *President*

Paul Kaufman, *Executive Vice President*

Robert Smith, *Vice President*

Stanley Plotnick, *Vice Pres. & Treasurer*

Bernard M. Kamber, *Vice President-Sales*

Robert Young, *Secretary*

Ray Fellers, *Director of Sales*

**35mm Services:** color and black & white release printing; overnight dailies, black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing of color and black & white.

**16mm Services:** Ektachrome original processing color and black & white reversal and negative release printing; workprints — key or printed edge numbers 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing of color and black & white negatives.

**35mm Filmstrip:** 35mm color and black & white filmstrip printing and processing.

**Member:** Association of Cinema Laboratories.

## ESCAR MOTION PICTURE SERVICE

7315 Carnegie Ave., Cleveland, Ohio 44103

Phone: EN 1-2707 AC: 216

Year of Incorporation: 1925

E. S. Carpenter, *President & Ch. of the Board*

E. R. Rankin, *Vice President*

Virginia Brumenshenkel, *Secretary-Treasurer*

**35mm Services:** color and black & white release printing; black & white dupe negative and master positives; 35 to 16mm reduction printing with hold frames; 35mm processing.

**35mm Filmstrip:** color and black & white filmstrip printing and processing.

**16mm Services:** color and black & white reversal and negative release printing; work prints —

## ESCAR MOTION PICTURE SERVICE:

key or printed edge numbers; black & white dupe negatives and color internegatives; 16mm processing of black & white negative and reversal film.

**Special Services:** editing, recording and re-recording of magnetic tape or film to optical track; voice and music recording, conforming film for printing; tv commercials, 16mm and 35mm, black & white and color; 35 to 16mm optical printing with frame holds.

## FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60605

Phone: HA 7-4855 AC: 312

Year of Organization: 1919

Irving Mack, *Chairman of the Board*

Bernard Mack, *President*

Joseph R. Mack, *Executive Vice President*

Pat Cascio, *Vice President-Production*

**35mm Services:** color and black & white release printing, dailies; dupe negatives and master positives; processing; filmstrip masters. Printing and processing.

**16mm Services:** color and black & white reversal and negative release printing; work prints — key or printed edge numbers; dupe negatives.

**5mm Services:** sound or silent color & B&W 16mm to 5mm negative positive and reversal.

**Special Services:** still and motion picture photography, studio or location, live, still and animation; editing; conforming; interlock screening; recording services; tape duplicating facilities; mastering, processing, pressings for discs for same day acetate service; sound effects and music library; 35mm and 16mm magnetic equipment, studio or location recording facilities; automatic signalling for projectors; also pulse-bell signals.

## FILM-ART, INC.

3407 Clifton Avenue, Cincinnati, Ohio 45220

Phone: 221-4158 AC: 513

Year of Incorporation: 1950

Chas. H. Metzger, *President*

Ray M. Metzger, *Vice President*

**16mm Services:** color processing; Eastman Ektachrome processing; color printing.

## FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439

Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc.: 1946

E. Raymond Arn, *President & Gen. Mgr.*

Mildred C. Arn, *Vice President, Treasurer*

Clement Jacobs, *Secretary*

Robert Schwager, *Expediter*

George Whalen, Jr., *Laboratory Supervisor*

**16mm Services:** complete, b&w color printing, editing, tilting, sound recording.

**5mm Services:** processing only.

**Member:** Association of Cinema Laboratories

**Editor's Note:** these listings were compiled through diligent research, with three mailings used to request data from all known sources in the field. Any corrections or omissions from these pages will be provided in a subsequent Service Buyer's Guide Supplement to be published early in the coming year.

**FILMLAB, INC.**

130 West 46th St., New York, N.Y. 10036  
Phone: JU 2-2563 AC: 212

Year of Incorporation: 1924

Joseph H. Bursch, *President*

**35mm Services:** photographing, developing and printing black & white and color filmstrips; black & white dupe negatives; vacuumating; cutting and canning filmstrips; developing and printing silent motion picture film; 35mm contact printing on paper from 35mm negatives; double frame printing for 2x2 slides.

**16mm Services:** developing and printing 16mm negative film (black & white silent only); reduction printing from 35mm black & white negative to 16mm positive black & white to 16mm black & white negative.

**Special Services:** developing 35mm unperforated negative; developing 36mm, 65mm, 70mm 90mm, and aerographic black & white negative (no prints); developing microfilm, oscillograph and special scientific recording material photographed on 35mm black & white film.

**FILM SERVICES, INC.**

113-119 West Hubbard St., Chicago, Ill. 60610  
Phone: 644-0735 AC: 312

Year of Organization: 1947; Inc.: 1953

Lawrence S. P. Hanchek, *President*  
Helen E. Hanchek, *Secretary-Treasurer*

**35mm Services:** printing and processing of black & white negative and positive; printing of color.

**16mm Services:** printing and processing of black & white negative and positive; printing of color; optical sound transfers.

**8mm Services:** printing and processing of black & white; printing of color; sound recording.

**FILM SERVICE LABORATORIES, INC.**

6327 Santa Monica Boulevard, Los Angeles, California 90035  
Phone: HIO 4-5141 AC: 213

Gilbert R. Scott, *Vice-President & General Manager*

Lou Vincent, *Laboratory Superintendent*  
Virgil St. Clair, *Plant Manager*

**35mm Services:** black & white and color — developing, daily and release printing; splicing, coding, projection and 35mm Ektachrome (ER 5357 & ER 5255) processing.

**16mm Services:** black & white, Ektachrome, Kodachrome and Eastmancolor — developing, daily and release printing, all allied laboratory services including splicing, coding, projection.

**8mm Services:** release printing, black & white or color; contact or optical reduction.

**Special Services:** 16mm color dailies, 8 hour service 16mm Ektachrome and ER processing, 35mm Ektachrome and ER processing; transfers from tape to motion picture films, editorial rooms, theater; Ultrasonic cleaning equipment.

**A Listing of Professional Specialists**

☆ The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.

**FISCHER PHOTOGRAPHIC LABORATORY, INC.**

6555 West North Avenue, Oak Park, Ill. 60302  
Phones: EU 6-6603 AC: 312

Year of Organization: 1919

Eugene J. Fischer, *President*  
Joseph E. Fischer, *Vice President*  
Don F. Fischer, *Vice President*  
Bill Born, *Lab Manager*

**16mm Services:** negative, positive, reversal, color and sound track processing; daily black & white and color work prints — optical or ink edge numbers; master positives, dupe negatives, inter-negatives, color masters, optical printing; black & white positive and color positive release printing; reversal black and white and reversal color release printing; A-B roll printing; variable dissolve and fade length. Daily pickup and delivery of Ektachrome and Ektachrome ER to Eastman Chicago. Title photography, hot press cells, creative art; conforming, special effects. Studios narration recording, narrators, multi-channel interlock with picture; voice, music and sound effects mixes. 16mm magnetic, edge or center track, NEO-pilot and Rangertone 34" tape recording and transfer. Optical sound tracks.

**8mm Services:** color positive, color reversal and black & white 16mm to 8mm reduction printing — magnetic sound. Contact 8mm prints. Fairchild and Technicolor magazine loading service.

**Special Services:** creative editing, interlock screening, little theatre, magnetic striping, film cleaning, Peerless treatment, repair, vault storage, spooling, canning, labeling and drop shipment.

**FORDE MOTION PICTURE LABS**

306 Fairview Avenue North, Seattle, Wash. 98109

Phones: 682-2510 11 AC: 206

In Portland, Ore.: 2153 N.E. Sandy Blvd. 97232

Phone: 234-0553 AC: 503

Year of Organization: 1919

Ed Watton, *Owner*

**16mm Services:** Anscochrome, Ektachrome, black & white negative positive, reversal processing; color and black & white duplicating, editing and related services; magnetic striping.

Member: Association of Cinema Laboratories.

**GENERAL FILM LABORATORIES**

(A Division of DeLuxe Laboratories, Inc.)

1546 North Argyle Avenue, Hollywood, California 90025

Phone: 462-6171 AC: 213 Telex: 6-74345

Year of Organization: 1953

Divisional status: October 1961

G. Carleton Hunt, *President*  
Neal Keelm, *Vice President, Sales*  
Russ Landers, *Vice President-Operations*  
Stan Judell, *Controller*  
Ray Gail, *Lab Superintendent*  
Jack West, *Sales Manager (16mm & Non-Theatrical)*  
Robert Creamer, *Sales Manager (TV & Theatrical)*

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**FILM LABORATORY GUIDE****GENERAL FILM LABORATORIES:**

**35mm Services:** Eastmancolor and black & white release printing; overnight dailies; color inter-negatives, interpositives, master positives; black & white dupe negative and master positives; 35mm developing, color and black & white; 35mm color and black & white filmstrip printing.

**16mm Services:** color and black & white reversal and positive release printing; workprints — key or printed edge-numbers; 16mm & 35 32mm black & white dupe negatives and color inter-negatives; 16mm processing — Ektachrome, black & white negative or reversal.

**Special Services:** re-recording of magnetic tape or film to photographic printing track, electro printing on small orders; arrangements for conforming or editing; 35mm or 16mm television commercials handled through separate Commercial Department.

Member: Association of Cinema Laboratories.

**GENERAL FILM LABORATORY, INC.**

66 Sibley Street, Detroit, Michigan 48201  
Phone: WO 1-7515 AC: 313

Year of Incorporation: 1940

Edward C. Powles, *President, Gen. Mgr.*  
Richard Zagor, *Plant Manager*  
Ted H. Horn, *Technical Director*

**35mm Services:** color negative processing, color internegatives, interpositives, master positives, color release printing, 35mm black & white negative processing, black & white workprinting, black & white master F. G. positive and dupe negatives, black & white release printing.

**16mm Services:** Ektachrome processing, color workprinting, duplicating and release printing; black & white negative, positive and reversal processing, black & white workprinting, master F. G. positives and dupe negatives, negative and reversal release printing; ink or print-through edge numbering.

**35mm Filmstrips:** color and black & white film strip processing and printing. Vacuumating, cutting and canning, packaging and shipping.

**Animation:** Full animation and filmstrip services.

**Optical Printing:** Complete 16mm and 35mm optical printing services.

**TV Commercials:** 35mm or 16mm service

**Special Services:** editorial service, ultrasonic cleaning.

**GUFFANTI FILM LABORATORIES, INC.**

630 Ninth Ave., New York, N.Y. 10036  
Phone: CO 5-5530 AC: 212

Paul Guffanti, Sr., *President*  
O. Edward Cantor, *Lab Superintendent*

**35mm Services:** color and black & white release printing, overnight dailies, black & white dupe negatives and master positives.

**16mm Services:** Eastman color and black & white reversal and negative release printing, workprints — key or printed edge numbers, black & white dupe negatives, 16mm processing of black & white negative or reversal.

**TV Commercials:** 35 or 16mm

**Special Services:** re-recording of magnetic tape or film to photographic printing track, conforming film for printing, arrangements for editing.

## HIGHLAND LABORATORIES

90 Tehama Street, San Francisco, California 94105

Phone: YU 6-5450 AC: 415

Year of Organization: 1960

Barry J. Brose, *Owner*

**16mm Services:** color processing of Ektachrome commercial and EF, MS, Ektachrome dupe with applied sound track; Ektachrome with magnetic stripe; Kodachrome dupe, type 7387; Eastman color print, type 7385, 7380; Eastman color internegative, type 7270.

**Special Services:** sound track application of all Ektachrome films for single system recording, Ultrasonic film cleaning.

## HOLLAND-WEGMAN LABORATORIES, INC.

207 Delaware Ave., Buffalo, New York 14202  
Phone: 856-3995 AC: 716

Year of Incorporation: 1955

Edward J. Wegman, *President*  
Sheldon C. Holland, *Exec. Vice President*  
Robert C. Rheineck, *General Manager*  
Earl S. Rowell, *Laboratory Manager*  
James I. Allan, *Production Services*  
James L. Lunan, *Sound Recording*  
William Nailos, *Editorial Services*

**16mm Services:** Complete color and black & white processing and printing services; reversal, negative and positive, Ektachrome Commercial and ME-4 processing, color internegatives with scene-to-scene additive color and density correction, color and black & white release prints, positive or reversal, color and black & white workprints with printed edge numbers. Ultrasonic film cleaner. Same day service available. Special pickup and delivery arrangements available.

**Special Services:** Complete producer services. Research, scripting, storyboards, location, sound stage photography. Sound recording, sound transfer, optical and magnetic, multiple channel mixing. Music and sound effects. Original scoring. Set design and construction, animation, titling, editing, cutting and conforming services.

**Facilities:** Two Bell & Howell additive color printers, Houston negative-positive color processor, ME-4 color processor, high speed black & white processor, ultrasonic film cleaner, Hollywood & Moy edge numbering machines, Moviolas and completely equipped editing rooms. Interlock screening room.



## HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood, California 90028

Phone: 464-2151 AC: 213 Cable: Holly Film

Mickey Kaplan, *President*  
Robert Warde, *Vice President*  
Tom Emmett, *Sales Manager*  
Richard Wallach, *Comptroller*

**16mm Services:** Processing — Ektachrome commercial, ER MS and EF; same day service processing color original and furnishing a color "daily" print on Type 7386 color reversal print stock, Eastman color negative and positive processing

## HOLLYWOOD FILM ENTERPRISES: CONT'D.

and printing; complete black & white negative, reversal and positive processing and printing. Both reduction and contact printing services.

**8mm Services:** release prints — black & white, Kodachrome or Eastmancolor; Eastmancolor double 8mm internegatives, magnetic striping and sound transfer, Super 8mm internegatives and release printing.

**Special Services:** re-recording of magnetic tape or film to negative printing track; Electro printing sound tracks; arrangements for original editing or re-editing; conforming film for printing. Also can handle 70mm black & white or Ekta color processing in rolls up to 1000 feet, and 5½", 7½", 9½", and 12" in black & white or color.

## HOLLYWOOD VALLEY FILM LABS, INC.

2704 West Olive Avenue, Burbank, California 91505

Phone: 846-7262 AC: 213

Year of Incorporation: 1952

Vernon G. Frith, *President*  
Elizabeth E. Frith, *Vice President*  
John W. Trubey, *Processing Foreman*  
Mardi Rustan, *Printing Foreman*  
Dottie O'Dell, *Office Manager*

**16mm Services:** sound & silent, Kodachrome, Ansco, black & white reversal duplicate prints; Eastmancolor internegative and positive print processing and printing; black & white negative, duplicate negative and positive print processing and printing.

**8mm Services:** single Super 8 and 8mm Kodachrome duplicates; double Super 8 and 8mm black & white negatives and color internegatives; volume production printing in both color and black & white; Super 8 and 8mm magnetic striping and recording.

**Special Services:** 8mm to 16mm blow-ups; 16mm to 8mm reductions, 35mm to 8mm reductions; super 8 reductions from 16mm or 35mm.

## JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204  
Phone: TA 3-5155 AC:214

Year of Organization: 1916

Bruce Jamieson, *President*  
Hugh V. Jamieson, Jr., *Exec. Vice President*  
Lloyd Abernathy, *Vice President Producer Services*  
Jerry A. Dickinson, *Vice President Television*  
Walter Spiro, *Secretary*

**35mm Services:** black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

**16mm Services:** Ektachrome Commercial, MS, EF, and ER Color processing; Ektachrome color dailies, Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects, one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

**Special Services:** 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services, film-strip masters.

**Member:** Association of Cinema Laboratories.

## KIN-O-LUX, INC.

17 West 45th Street, New York, N.Y. 10036  
Phone: JUdson 6-1880 AC: 212

Date of Organization: 1934

Mary E. Pfeiffer, *President*  
Seymour B. Richmond, *Secretary Treasurer & General Manager*  
Frederick Schreck, *Lab Manager*

**16mm Services:** color and black & white reversal and negative developing, reversal work prints; color to black & white work prints, reversal & positive color release printing.

**8mm Services:** color and black & white, black & white reversal or negative developing; workprints; color release and workprints.

**Special Services:** same day service on many phases of printing and developing.

## LAB TV, INC.

723 Seventh Ave., New York, N.Y. 10019  
Phone: JU 6-2293 AC: 212

Year of Organization: 1952

Jack Asher, *President*  
Ken Williams, *Manager*  
George Perno, *Supervisor*

**35mm Services:** black & white developing; contact and reduction printing.

**16mm Services:** black & white negative, positive & reversal developing, positive & reversal printing; A&B timed prints, fades-dissolves, black & white dupe negatives, reduction prints, edge numbering.

**Color:** Ektachrome processing and printing, Kodachrome printing (answer and release).

**Member:** Association of Cinema Laboratories; Society of Motion Picture & Television Engineers.

## LAKESIDE LABORATORY

5929 E. Dunes Highway, P.O. Box 2405, Gary, Indiana 46403

Phone: 938-1113 (Gary) AC: 219  
731-5600 (Chicago) AC: 312

Year of Incorporation: 1949

Wayne E. Shertzer, *President*  
R. Paul Ireland, *Vice President*  
Lucille B. Acord, *Secretary-Treasurer*

**35mm Services:** color and black & white timed answer and release prints; black & white color separations; color internegative, interpositives; reduction printing to 16mm. 35mm processing of Eastmancolor negative, positive and Ektachrome ER and forced ER, black & white negative and positive.

**16mm Services:** Ektachrome processing with overnight color dailies (work prints); scene to scene color and density timing; additive color printing; Kodachrome answer and release prints; color internegatives and color positive release prints; blow-up printing to 35mm. 16mm processing of Ektachrome (commercial, ER, MS and forced ER), Eastman color internegative and positive; black & white negative and positive.

**35mm Slidefilms:** color and black & white printing and processing; standard and low grain processes; overnight answer prints; frame to frame timing from reversal original to optical dupe negative; contact dupe negatives; black & white color separations, internegatives; cutting and canning.



## MECCA FILM LABORATORIES CORPORATION

630 Ninth Ave., New York, N.Y. 10036  
Phone: CO 5-7676 AC: 212

Year of Incorporation: 1960

Byron Roudabush, *President*  
Jack Haber, *Exec. Vice President & Gen. Manager*  
Burton Stone, *Administrative Vice President*  
Floyd Weber, Jr., *Vice President*  
James M. Pierce, *Director, Client Relations*

**Color:** Eastman negative positive 35mm and 16mm printing, 16mm cont & reduction printing and processing. Ektachrome Commercial 16mm printing and processing.

**35mm Services:** black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

**16mm Services:** black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

**Member:** Association of Cinema Laboratories.

## MID-AMERICA COLOR LABS (A Division of Wilding, Inc.)

1345 Argyle St., Chicago, Ill. 60640  
Phone: 784-4224; 275-1200 AC: 312

Daniel Gallagher, *President*  
Harold W. Kinzle, *General Manager*  
Denis Howe, *Lab Supervisor*  
Dick Lane, *Order Department*

**Services:** Complete motion picture lab services, including 35mm Eastman color negative processing, 16mm and 35mm color positive printing, 16mm 35mm color masters, color dupe negatives and internegatives; registration printing-color and black & white; liquid gate blow-ups; art and titling services; 16mm and 35mm motion picture animation; 16mm and 35mm positive editing; negative conforming; sound recording and transferring services-optical and magnetic; complete filmstrip services including animation, printing and processing for 35mm widescreen and 16mm 35mm standard.

**Facilities:** Eastman color processing machines, complete sensitometric and analytical chemical control facilities; Bell & Howell color-additive printers - 16mm and 35mm, ultrasonic cleaning equipment for all original material; optical cameras including aerial image and liquid gate blow-up attachments, animation stands-Oxberry and Acme, complete editing and sound recording equipment, film inspection equipment and screening rooms, client screening rooms with projection booths including 16mm and 35mm arc and interlock projection, complete black and white facilities available and editorial rooms.

## MODERN MOVIES FILM LABORATORIES, INC.

532 N. Cole Ave., Hollywood, Calif. 90035  
Phone: 464-7293 AC: 213; Cable: MOFILAB

Year of Incorporation: 1936

Eugene R. Johnson, *President*  
Jean V. Connell, *Secretary/Treasurer*

**16mm Services:** complete facilities for processing and printing, color and black & white.

**8mm and Super-8 Services:** complete facilities for processing and printing color and black & white.

## MOTION PICTURE ADVERTISING CORPORATION

1032 Carondelet Street, Post Office Box 52768,  
New Orleans, Louisiana 70150  
Phone: JA 5-2253 AC: 504

Year of Incorporation: 1921

Carl J. Mabry, *President*  
Robert W. Dyer, *Vice President-Production/Manager*  
R. P. Karrigan, *Vice President, Sales*

**35mm Services:** black & white only. Negative processing; dailies; release printing; Oxberry optical facilities.

**Special Services:** sound mixing facilities R.C.A. (7 channels), 17 1/2mm & 35mm magnetic or 35mm optical; editing services; equipment rental; sound stages.

## MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis, Tenn. 38106  
Phone: 948-0456 AC: 901

Frank McGeary, *President*  
Blaine Baker, *Vice President*  
James V. Solomon, *Lab. Supt.*  
Lynn Bigbee, Bob Ward, *Customer Service*

**16mm Services:** black & white negative, positive and reversal developing; color processing of Ektachrome Commercial, Ektachrome MS and ER & EF color and black & white work prints; printing of black & white dupe negative, master positive, positive, and reversal; also printing of color internegative, color immediate positive, color positive, and color reversal.

**Special Services:** fades, dissolves, superimposition; one to one optical printing and optical printing special effects; original recording, mixing, optical sound transfer from 1/4" tape, 16mm magnetic and 17 1/2 magnetic film, magnetic stripe; interlock, music library, magnetic soundstripping, editing, conforming, preparation of A & B rolls, ink edge numbering, scripting, titling, VTR to kinescope film transfers; film treatments, electronic film cleaning, 35mm-to-16mm reduction printing, pix & track.

**Member:** Association of Cinema Laboratories.

## MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco, Calif., 94102  
Phone: 673-9162 AC: 415

Year of Incorporation: 1935

Gerald L. Karski, *President, General Manager*  
Harold A. Zell, *Vice President in Charge of Production*  
Boris I. Skopin, *Title & Trailer Department*  
Gerald B. Patterson, *Manager, Laboratory Department*

**Services:** Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business TV films, spot commercials.

**Facilities:** Maurer & Cine Special 16mm cameras, 3 studio 35mm cameras; 2 title 35mm cameras, 16mm & 35mm laboratory (developing, printing, reduction and enlarging, art dept; magnetic & optical recording; dubbing equipment, sound stage; editing equipment; script-to-release print service; screening room equipped for Cinema-Scope, 35mm and 16mm projection.

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## FILM LABORATORY GUIDE



## MOVIELAB, INC.

619 West 54th St., New York, N.Y. 10019  
Phone: JU 6-0360 AC: 212

Cable: MOVIELAB

Year of Incorporation: 1931

Saul P. Jeffee, *President*  
Frank S. Berman, *Executive Vice President*  
Benjamin Bloom, *Vice President - Sales*  
John Kowalak, *Vice President - Technology*  
Daniel S. Eisenberg, *Vice President - Finance & Treasurer*  
Peter P. Cardasis, *Vice President - Production*  
Norman E. Binehart, *Vice President - Production*

**35mm Services:** developing & printing color and black & white - dailies and release printing; A & B printing on the above services.

**16mm Services:** developing and printing color and black & white - dailies and release printing; reduction and contact printing; A & B printing on the above services.

**Super 8mm Services:** color and black & white reduction and contact release printing.

**Special Services:** interlock projection, 16mm and 35mm, optical and magnetic sound; 16mm and 35mm edge numbering, negative matching; cutting, film and tape storage, reversal processing.

## MULTICHROME LABORATORIES

760 Gough St., San Francisco, Calif. 94102  
Phone: 431-6567 AC: 415

Herbert McKenney, *General Manager*

**35mm Services:** duplication of slides, filmstrips

**16mm Services:** color and black & white.

**8mm Services:** color and black & white.

**Special Services:** titles; forced processing, black & white reversal, 16mm and 8mm, no additional charge; imperforated printing, 16mm and 35mm; 16mm step and contact printing; Vacuumate service.

## NATIONAL CINE LABORATORIES, INC.

4319 Rhode Island Avenue, Brentwood, Maryland 20722

Phone: 779-6500 AC: 301

Year of Incorporation: 1940

Roy Johnson, *President*  
Peg Johnson, *Vice President & Treasurer*  
Bob Miller, *Laboratory Manager*  
Dick Penkert, *Processing Supervisor*

**16mm Services:** reversal, negative positive processing and duplicating, sound stripping, Kodachrome and Ektachrome processing, work prints, timed color and black & white duplicates, 16mm reduction to 8mm

**8mm Services:** color and black & white dupes, sound stripping, 8mm enlarged to 16mm

**Special Services:** Vacuumating on all duplicates; same day reversal processing and work printing service.

**Member:** Association of Cinema Laboratories

# FILM LABORATORY GUIDE

## PACIFIC COLORFILM, INC.

574 N. Larchmont Blvd., Hollywood, Cal.  
90004  
Phone: 1101100 3-6844 AC: 213

Betty Jane Cox, *President*  
James Cox, *Vice President*

**16mm Services:** Ektrachrome processing; color workprinting; Kodachrome release printing. Optical 16mm one to one printing on all color stocks.

**Special Services:** Negative matching; editorial services.

## PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, Cal.  
90038  
Phone: 464-0121 AC: 213

Year of Organization: 1925

Sid Rogell, *President*

Gordon R. Hubbard, *Vice President*  
*General Manager*

Sid Hecht, *Director of TV Commercial*  
*Operations*

Ben Krasnow, *Art Director*

Charles McKimson, *Animation Director*

**35mm Services:** dailies — developing and printing, dupes, masters (black & white only); black & white reversals from original work prints with key numbers.

**16mm Services:** black & white processing and printing, composite printing, 100% reduction printing from 35mm negatives.

**Special Services:** titles, optical effects, inserts, animation, special effects, commercials through a separate Commercial Department.



## W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Cal. 94105  
Phone: 986-5961 AC: 415

Year of Incorporation: 1963

William A. Palmer, *President*  
John Corso, *General Manager*  
Richard Foster, *Technical Services*  
Forrest E. Boothe, *Recording Services*  
Bill Hunter, *Laboratory Manager*

**35mm Services:** 35mm to 16mm reduction printing.

**16mm Services:** color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters, dupe negatives, edge numbering. Peerless treatment, music library, electro-printing, interlock screening, editing, A & B roll preparation; art, titles and animation.

**8mm Services:** 16-8mm printing, 16-Super 8mm printing.

**Special Services:** Palmer Television film recording camera, Palmer Interlock projector.

**Member:** Association of Cinema Laboratories.



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## PAN AMERICAN FILMS

822 North Rampart Street, New Orleans,  
Louisiana 70116  
Phones: JA 2-5364, 5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*  
John M. LeBlanc, *Partner*

**16mm Services:** negative or reversal processing; ECO-EF-MS color processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

**Special Services:** tape transfers to 16mm; optical from 1/4", 16mm, 17 1/2mm; titling — color or black & white.

## PERFECT FILM LABORATORIES, INC.

### A Div. of Perfect Film & Chemical Corp.

343 West 54th St., New York, N.Y. 10036  
Phone: 765-5600 AC: 212:

106 East 106th St., New York, N.Y. 10029  
Phone: 876-1120 AC: 212 :

6523 Santa Monica Blvd., Hollywood, Calif.  
Phone: 469-5981 AC: 213

3200 N. Nevada Ave., Colorado Springs, Colo.  
Phone: 633-1771 AC: 303

Year of Incorporation: 1965

Martin S. Ackerman, *President*  
Robert Crane, *Vice President, Production*  
John P. Curtin, *Vice President, Sales*  
Irwin Taylor, *Vice-Pres., Systems & Controls*  
*Plant Managers:*

Joseph Brown, *Vice Pres. (54th St.)*

Harold Hinkle, *Vice Pres. (106th St.)*

K. J. Coleman, *Vice Pres., Gen. Manager*  
*(Hollywood)*

Al Street, *Vice Pres., Plant Manager*  
*(Hollywood)*

Bill Eberle, *General Manager (Colorado*  
*Springs)*

### Salesmen:

Bill Howard, *Sales Manager (54th St.)*

Frank Bucci, *Sales Manager (106th St.)*

Nat Alper, *Salesman (106th St.)*

Dick Lebre, *Corky Moreland, Salesmen*  
*(Hollywood)*

John Bennett, *Sales Manager (Colorado)*

**35mm Services:** color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 35mm processing — color and black & white.

**16mm Services:** color and black & white release printing, overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 16mm processing — Ausco and Kodachrome, black & white reversal.

**8mm Services:** black & white and color printing, in all formats. Optical sound prints.

**Special Services:** 35mm or 16mm negatives from videotape recordings, with either 35mm or 16mm reduction or contact release prints; 35mm color & black & white filmstrip printing and processing, 35mm and 16mm tv commercials; optical and recording facilities; 35mm, 16mm and magnetic transfer facilities. Code numbering, editorial rooms, screening rooms, negative matching

**Member:** Association of Cinema Laboratories.

Look to the **Authoritative, Complete** Listing  
Pages of Business Screen for **Quality** in Services

## PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City, Utah  
84711  
Phone: 521-3505 AC: 801

Year of Organization: 1954

Charles L. Stockdale, *President*  
Bernard P. Lee, *Vice President*  
G. Lucile Stockdale, *Secretary-Treasurer*  
C. Burton Pugh, *Lab Manager*

**16mm Services:** Processing ECO, EF & MS color and all b&w films negative and reversal. Printing all colors with scene to scene color correction for all b&w films.

**8mm Services:** black & white processing.

**Special Services:** sound recording and transfers; editing; production services; optical tracks.

**Member:** Association of Cinema Laboratories.

## PHOTOGRAPHIC LABORATORIES

1926 W. Gray, Houston, Texas 77019  
Phone: JA 9-5846 AC: 713

Year of Incorporation: 1949

E. W. Taylor, *Owner*  
Jack B. Zilker, *Owner*  
Harvey E. Wheeler, *Laboratory Manager*

**35mm Services:** filmstrips and slides; color and black & white filmstrip processing and printing.

**16mm Services:** optical sound transfers; color workprinting; duplicating and release printing, black & white negative, positive and reversal processing; black & white workprinting; master F. C. positives and dupe optical effects, edge numbering.

**Special Services:** script writing; animation; editing, sound mixing; studio and location shooting.

## PITTSBURGH MOTION PICTURE LAB, INC.

116 Seventh Street, Pittsburgh, Pa. 15222  
Phone: 281-9522 AC: 412

Date of Organization: 1959; Inc.: 1964

John W. Zvergel, *President*  
Lawrence J. Pietro, Jr., *Editorial Supervisor*  
August A. Borgen, *Sound Engineer*

**16mm Services:** developing of black & white reversal, negative — positive; Ektachrome EF, EFB, EMS; printing of black & white color work prints; black & white dupe negative, color masters, black & white positive and color release printing; reduction from 16mm to 8mm both black & white and color.

**Special Services:** creative editing and conforming. Sound stage & studio; 16mm and 1/4" magnetic recordings of voice, effects, music; multi-channel mixing, optical sound track. Hi-speed multiple 1/4" dubbing, Music libraries and or original music scores. Edge numbering, ultrasonic cleaning, Perma-Film protection.

**Member:** Association of Cinema Laboratories.

## PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036  
Phone: JU 2-3970 AC: 212  
Cable: PRECISFILM

Daniel R. Ehrlich, *President*  
Irving Brand, *Exec. Vice President*  
Frank V. Papalia, *Laboratory Manager*  
William Kwartler, *Controller*

**PRECISION FILM LABORATORIES:**

**35mm Services:** color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing; black & white workprinting; black & white master F. G. positive and dupe negatives and black & white release printing.

**16mm Services:** color internegative, interpositive, color negative processing, color release printing from inter-negative, color work prints, reversal color release printing. Reduction prints, color and black & white; black & white negative processing, release printing, masters, dupe negatives and sound transfers

**REELA FILM LABORATORIES, INC.****(Division of Wometco Enterprises, Inc.)**

65 N.W. Third Street, Miami, Florida 33128  
Phone: 377-2611 AC: 305

In New York City: 351 Park Avenue, South,  
N.Y. 10016. Phone: (212) 556-7630

Year of Incorporation: 1951

F. F. (Ted) Sack, *Vice-Pres. Gen. Manager*  
Al Dempsey, *Production Manager*  
Joe Romano, *Business Manager*  
Hal Burnette, *Laboratory Mgr.*  
J. T. (Trev) Wilson, *Technical Director*  
Ed Thompson, *Still Dept. Manager*  
Les Heier, *Customer Service*  
C. Biddlecom, *Animation & Art*

**35mm Services:** processing ECN; printing (additive); sound mix and transfers; black & white processing and printing.

**16mm Services:** processing ECO & ME4; additive printing; sound mix and transfers; black & white processing and printing; black & white reversal processing and printing.

**Special Services:** sound stage rental — all producer's services — animation, titling, graphic arts, music libraries, editing, editing room rental, post recording, sound mix & transfer, lab services through release prints; kinescope transfer from video tape.

**RUSSELL FILM LABORATORIES**

4505 Lenox Avenue, Jacksonville, Fla. 32205  
Phone: 359-2316 AC: 904

Date of Incorporation: January 1, 1965

(Operated under name Russell-Barton Film Co. 1952 through 1964)

Gerden O. Russell, *President & General Manager*  
Neil Russell, *Secretary-Treasurer & Lab Manager*  
Jim Kelly, *Ass't Lab Manager*

**35mm Services:** black & white negative processing and printing; color release printing. Westrex optical sound recording.

**16mm Services:** black & white reversal processing and printing, black & white negative positive processing and printing, Ektachrome processing ECO, EF, MS color reversal printing. Ink or print-through edge numbering. Westrex optical sound recording.

**Special Services:** magnetic mixing of tapes, editorial facilities rental.

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**SLY-FOX FILMS, INC.**

1025 Currie Avenue, Minneapolis, Minn.  
55403

Phone: 336-6777 AC: 612

Year of Organization: 1914, Inc.: 1923

Earle C. Sly, *President*  
Richard H. Sly, *Sales Manager*  
Robert E. Sly, *Production Manager*  
G. Rasmussen, *Lab Manager*

**35mm Services:** black & white developing and printing.

**16mm Services:** black & white negative and positive and reversal developing and printing, including fades and dissolves.

**8mm Services:** reversal developing and printing

**Special Services:** titles, editing, sound, 35mm slide films in color and black & white, silent and sound photography; 16mm edge numbering, 55 to 70mm black & white negative developing.

**SOUTHEASTERN FILM PROCESSING COMPANY**

1305 Geiger Avenue, Columbia, S. C. 29201  
Phone: 252-3753 AC: 803

Year of Organization: 1953

S. Bernard Lever, *Owner*  
Mrs. Florence M. Lever, *Office Manager*

**16mm Services:** black & white positive, reversal, negative processing, printing of negative and reversal.

**8mm Services:** black & white processing.

**Special Services:** Super 8 B&W processing; sound recording, editing; preview, film repair, cleaning.

**Member:** Association of Cinema Laboratories.

**SOUTHWEST FILM LABORATORIES, INC.**

3024 Fort Worth Avenue, Dallas, Texas 75211  
Phone: FE 1-8347 AC: 214

Date of Organization: 1950

J. Manuel Hoppenstem, *President*  
Jack A. Hopper, *Vice President General Manager*  
Charles E. Floyd, *Customer Service & Sales*

**16mm Services:** Daily processing of Ektachrome Commercial, Ektachrome EF — Daylight and Type B, Ektachrome MS, B&W Reversal, B&W Negative; I-lite color reversal, B & W Reversal or B & W Positive dailies; yellow ink edge numbering, Exclusive trial color control printing with scene-to-scene color correction from Ektachrome Commercial, Kodachrome and Ansochrome originals on Eastman Reversal print, Type 7387 and/or Ektachrome Reversal Print, Type 7386, Westrex Electro-printing color reversal, B & W reversal and B & W positive. Clip-to-clip optical and contact printing-color or B & W; 1:1 optical color or B & W printing. Color internegative and color positive service to be announced in mid-summer 1965.

**Special Services:** Narration recording, transfer to magnetic film, Westrex optical sound transfer, transfer to magnetic striped print, multiple channel mixing, sound effects, Editing service or rental of editing rooms fully equipped. Equipment rental and sales, studio rental, titles, animation, script, art work.

**FILM LABORATORY GUIDE****LOUIS STUDNA FILMS**

3214 Gillham Road, Kansas City, Mo. 64109  
Phone: LO 1-6300 AC: 516

Year of Incorporation: 1946

Louis Studna, *President*  
Phyllis Studna, *Secretary-Treasurer*

**35mm Services:** black & white negative-positive printing and developing, picture and track; dupe negatives and master positives, optical effects.

**16mm Services:** black & white negative-positive and reversal printing and developing, picture and track, dupe negatives and master positives.

**Special Services:** animation and photography, 35mm filmstrip, black & white or color.

**SWIFT MOTION PICTURE LABORATORIES, INC.**

1079 Nelson Avenue, Bronx, N.Y. 10452  
Phone: CY 3-2400 AC: 212 Cable: SWIFT-PIX NEWYORK

Year of Incorporation: 1950

J. H. Tobin, *President*  
V. Deumerlein, *Vice President*  
J. M. Logan, *General Manager*  
A. L. Geiger, *Lab Superintendent*  
R. J. Smith, *Overseas Manager*

**35mm Services:** 35mm reduction to 16mm and 16mm blow-up to 35mm color interpositive or color intermediate negative printing.

**16mm Services:** color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing, 16mm color masters, scene-to-scene color corrections; "zero cut" printing for A & B prints from originals with overlaps at scene changes, also black & white reversal processing and printing.

**Special Services:** sound recording, track transfers, editorial services, negative cutting, title, art photography, animation, interlock facilities, music, script revision, foreign translation, film treatment, nationwide library distribution services.

**TVC LABORATORIES, INC.**

311 West 43rd St., New York, N.Y. 10036  
Phone: 556-5090 AC: 212

Year of Organization: Sept., 1966

Dick Altschuler, *President*  
Leopold Godowsky, *Vice President*  
Dan Sandberg, *Plant Manager*  
Bernard Newson, *Chief Timor*

**35mm Services:** Eastman color, negative and positive, dailies, intermediates, release prints

**16mm Services:** Eastman color, negative and positive, dailies, intermediates, contact and reduction release prints. All additive printing equipment.

**TECHNICAL FILM LABORATORIES****Division of Berkey Video Services, Inc.**

322 East 45th St., New York, N.Y. 10017  
Phone: SS9-4500 AC: 212

Archie Cavelli, *Vice-Pres. & Gen. Manager*  
Pat Tarquini, *Production Manager*  
John Turco, *Chief Expediter*  
Hy Warner, *Expediter* (Cont'd on next page)

# FILM LABORATORY GUIDE

## TECHNICAL FILM LABORATORIES:

Services: Color and black & white processing and printing, 35mm and 16mm, reduction and contact.



## TECHNICOLOR CORPORATION OF AMERICA

6311 Romaine St., Hollywood, Calif. 90038

Phone: 462-6111 AC: 213

Branch Offices: 733 Summer St., Stamford, Conn. 06902; 905 Sixteenth St., N.W., Suite 503, Washington, D.C. 20006.

Phone: (202) 628-3851

Year of Incorporation: 1915

Thomas J. Welsh, *Chairman of the Board*

Paul W. Fassnacht, *President & Chief Executive Officer*

Charles P. Simonelli, *Executive Vice President*

Patrick J. Frawley, Jr., *Chairman of the Finance Committee*

William C. Chambliss, *Vice President, Corporate Communication*

Robert Olmes, *Vice President, Consumer Photographic Division*

Robert Kreiman, *Vice President, Commercial & Educational Division*

Romauld W. Bachmayer, *Vice President*

Richard M. Blanco, *Vice President-Sales, Vidronics & Magna-Craft Divisions*

Willard B. Corsuch, *Treasurer*

Thomas L. Flattery, *Secretary*

Fred H. Detmers, *Sales, Motion Picture Division*

Paul G. Galanis, *Sales, Nontheatrical*

E. Del Smith, *Manager, Government-Industry Operations, Washington, DC*

## MOTION PICTURE DIVISION

6311 Romaine St., Hollywood, Calif. 90038

Phone: 462-6111 AC: 213

Robert G. Buckley, *Plant Manager*

**35mm Services:** color and black & white negative and positive printing and processing. Dye transfer color release prints.

**16mm Services:** dye transfer color release prints from 65mm, 35mm and 16mm originals. Black & white release prints.

**Super 8mm Services:** Super 8mm with optical or magnetic sound.

**8mm Services:** dye transfer color release prints from 35mm and 16mm originals. Black & white release prints. Silent and magnetic striped sound.

**Special Services:** Auto-Selective printing from 35mm color negative. Complete laboratory facilities for Technirama®, Techniscope®, Cinerama and 65mm-70mm processing and printing.

## TELEVISION DIVISION

140 Universal City Plaza, Universal City, California 91605. Phone: 769-5500 AC: 213

Donald J. Sheaff, *Vice Pres. & Gen. Manager* (Sales and Administration as above)

**35mm Services:** color and black & white negative and positive printing and processing of films for television.

**16mm Services:** color and black & white release printing from 35mm or 16mm originals or dupes. Video tape-to-film transfer, 35mm and 16mm.

## TECHNICOLOR CORPORATION: CONT'D.

### VIDEOTRONICS DIVISION

823 Seward St., Hollywood, Calif. 90038

Phone: 462-6111 AC: 213

Joseph E. Bluth, *Vice Pres. & Gen. Manager* (Sales and Administration as above)

Services: transfer of tape to film and tape to tape; video recording.

### MAGNA-CRAFT DIVISION

823 Seward St., Hollywood, Calif. 90038

Phone: 462-6111 AC: 213

Fred V. Hardt, *Vice Pres. & Gen. Manager* (Sales and Administration as above)

Services: Magnetic striping, magnetic transfer to prints.

### TECHNICOLOR OVERSEAS SERVICES

Affiliates: Technicolor Ltd., Bath Road, Harmondsworth, West Drayton, Middlesex, England. Phone: Skypost 5432. Cable: Technicolor West Drayton.

Technicolor Italiana, S. p. A., Via Tiburtina 1138, Rome, Italy. Phone: 416-447. Cable: Technicolor Roma.

### TELEFILM INDUSTRIES, INC.

1159 North Highland Ave., Los Angeles, Calif. 90038

Phone: HO 9-7205 AC: 213

Year of Incorporation: 1940

Nathan Lieberman, *President*

**16mm Services:** printing, developing.

**Super-8mm Services:** color and black & white, sound and silent, for continuous projection.

**8mm Services:** color and black & white; sound transfer.

**Special Services:** editing, titles, hot press, title photography.



### U. S. PHOTOGRAPHIC EQUIPMENT CORPORATION

40-13 — 104th Street, Corona N.Y. 11368

Phone: NR 2-3140 AC: 212

Year of Incorporation: 1946

(Mrs.) Carolyn Rera, *Manager*

**16mm Services:** duplicates, color and black & white; reductions to 8mm, color and black & white; titles, soundstripping, edge numbering, editing; black & white reversal processing.

**8mm Services:** duplicates, color and black & white; enlargements to 16mm, color and black & white; titles, black & white & color reversal processing; editing; soundstripping.

**Super 8mm Services:** color and black & white. Super 8mm duplicates; 8mm regular to 8mm Super; Super 8mm reduction to regular 8mm; 16mm reduction to Super 8mm; Super 8mm enlarged to 16mm; soundstripping Super 8mm.

**Special Services:** film washing, lacquer coating, film repair service, re-perforating, work prints, magnetic optical; sound transfer to magnetic stripe.

## VARSITY FILM LAB

112 Cascadilla St., Ithaca, New York 14850

Phone: AR 2-5400 AC: 607

Year of Organization: 1952

J. B. Herson, *Proprietor*

T. E. Herson, *Business Manager*

D. B. Herson, *Executive Secretary*

**16mm Services:** black & white reversal processing; reversal duplicating; work prints from reversal; 16mm camera work (SOF and silent).

**8mm Services:** 8mm black & white processing (reversal).

**Special Services:** sports photography; news work.

## VIDEO FILM LABORATORIES

311 W. 43rd St., New York, N.Y. 10036

Phone: JU 6-7196 AC: 212

Date of Organization: 1949

**16mm Services:** black & white negative/positive, reversal printing and processing; color reversal printing & processing.



## WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15213

Phone: 683-6300 AC: 412

Year of Incorporation: 1952

F. K. Ross, *President*

F. Jack Napor, *General Manager*

George A. Farkus, *Lab Manager*

Donald A. Trimmer, *Technical Director*

Avrum Fine, *Chief, Producer Services*

Tom Minchen, *Special Effects Head*

Olaf Kunsler, *Chief Sound Engineer*

Harold R. Smith, *Sales Manager*

Joseph Shields, *Customer Service*

**35mm Services:** Color negative and positive processing and printing, optical or contact internegatives and interpositives, A & B release printing, additive scene-to-scene color correction, fades and dissolves, zero cuts, 16/35 blowup, ink edge numbering. Black and white negative & positive processing and printing, optical or contact dupes and fine grains, release printing.

**16mm Services:** Color negative, positive, ECO EF, MS, processing and printing, optical or contact internegatives, interpositives, masters, release printing, additive scene to scene color correction, fades & dissolves, zero cuts, 35/16 color additive reduction printing, Ink Edge numbering 16 or 40 frame. Black & white negative, positive and reversal processing and printing, optical or contact dupes and masters, release printing.

**Sound Services:** All recording, rerecording, mixing, interlock projection, transfer facilities (16, 35, 35 32 RCA royalty free equipment) for 16mm, 35mm, synchronous 1/4"-stereo or monaural- either studio or location.

**Producers Services:** Creative editorial of action and track, conforming, scoring-5 music and FX libraries-creative titling.

**Special Effects:** 16 or 35mm, black & white or color, 1 to 1 optical printing, reduction, enlarging, cropping, repositioning, skip or hold frame printing, wipes, fades, dissolves, etc. utilizing Ox-berry bench and stand.

For the BEST in Film Production Services  
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## WESTERN CINE SERVICE, INC.

312 South Pearl St., Denver, Colorado 80209  
Phone: SH 4-1017 AC: 303

Branch: Western Cine-Hollywood, 1138 N. La-Brea Ave., Hollywood, Calif. 90038.  
Phone: (213) 462-1016; Jim Guenot, Manager.

Year of Incorporation: 1952

John Newell, *President*  
Hernan Urschel, *Vice President*  
Mal Jesse, *Treasurer & Secretary*

**35mm Services:** Reduction to 16mm. Processing Eastman color print film.

**16mm Services:** Processing commercial Ektachrome, EF and MS Ektachrome. Eastman color internegative and print film. Black and white reversal, negative, positive and sound track. Printing, edge numbering, titling, matching, sound recording.

**8mm Services:** Color and black & white processing, silent printing, Super 8mm, black and white processing.

**Special Services:** 16mm film producer equipment rental.

**Member:** Association of Cinema Laboratories.

## FILM LABORATORIES IN CANADA

### GRAPHIC FILMS LIMITED

(Associated with Crawley Films Ltd.)

19 Fairmont Avenue, Ottawa 3, Ontario, Canada

Phone: 725-3513 AC: 613

Branch Offices: Suite 41, 1260 University Ave., Montreal 2, Quebec. Phone: 861-9449 AC: 514. H. E. Strub, Manager; 93 Yorkville Ave., Toronto, Ontario. Phone: 929-3337 AC: 416. Miss A. Kloepfer, Manager.

Year of Organization: 1939

F. R. Crawley, *President*  
Graeme Fraser, *Vice President*  
Charles Everett, *Vice President*  
T. F. Glynn, *Vice Pres., Special Projects*  
W. O'Farrell, *General Manager*  
Glenn Robb, *Lab Manager*  
Sally MacDonald, *Producer Services*  
Ronald Kennedy, *Office Manager*

**35mm Services:** black & white negative and positive, spray processing, dupe negative and master positives.

**16mm Services:** Ektachrome processing black & white negative, positive, spray processing dupe negative and master positives, additive color printing, scene-to-scene color correction, A & B roll printing, internegatives, Ektachrome masters, release prints.

**Special Services:** recording, re-recording 1/4" tape, 16 magnetic, 8 channel mixing, music (stock or written scores, editing, art and animation.

### A Listing of Professional Specialists

The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.

## CANADIAN FILM LABS:

### QUEBEC FILM LABS

265 Vitre St., West, Montreal 1, Quebec.  
Phone: 861-5483 AC: 514

Date of Organization: 1954

David Bier, *President*  
E. Rudkowski, *Manager*  
G. Lebeau, *Asst. Manager*

**35mm Services:** black and white negative and positive processing and 35 to 16 reduction printing in color or black & white.

**16mm Services:** 16mm colour processing (ECO & ME) and printing b & w processing, 35 to 16 reduction printing; b & w reversal processing. Optical transfers 35 to 16 also 1/4 to 16, 16 to 16. ultrasonic cleaning, edge numbering.

**Special Services:** complete 16mm editing facilities, kinescope recording, complete motion picture dept. and photo dept., sound recording.

**Facilities:** Filmline spray developing machines — 35 and 16mm, Bell & Howell printers, 35 and 16mm, Houston fearless 16mm processors, Magnasync sound recording equipment — dubbers, recorders, console, 1/4" Nagra recorders, Maurer 16mm optical recorders.

### PATHE-HUMPHRIES OF CANADA LTD.

9 Brockhouse Road, Toronto 14, Canada  
Phone: CL 9-7811 AC: 416

Year of Organization: 1960

R. J. Beandry, *Vice President, General Manager*  
D. Hardon, *Lab Superintendent*  
E. Ziplans, *Accounting*  
C. Bourne, *Technical Sales Representative*  
B. Thompson, *Traffic Manager*  
C. Grimaldi, *Sound Department Head*  
O. Jorgensen, *Production Supervisor*  
P. Campbell, *Sales*

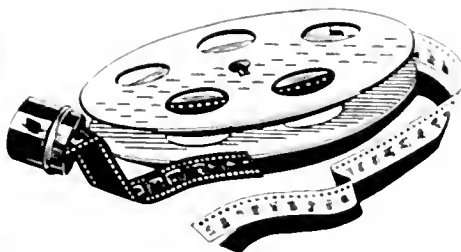
**35mm Services:** negative developing & dailies; color & b&w dupes; masters; black & white release printing. Eastman color processing and printing.

**16mm Services:** negative developing & dailies; color & b&w dupes, master; contact and reduction release; 35 32mm release; Ektachrome masters and reversal color prints. 16mm. Ektachrome processing ECO and ME-1. Eastman color printing and processing.

**8mm Services:** Color and black & white Super-8mm and standard 8mm printing and processing.

**Special Services:** Edge coding, 16 & 35mm; editing; sound mixing facilities, 35 & 16mm; all sound transfers, optical and magnetic, 16-35mm, 1/4" sync, etc.

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## ART & ANIMATION SERVICES

### A.G.S. & R. STUDIOS

178-150 W. Randolph St., Chicago, Ill. 60601  
Phone: FR 2-5555 AC: 312

Branch: 1535 S. Calhoun St., Fort Wayne, Ind. Phone: 744-4255 AC: 219

Aaron Gordon, *President & Asst. Treasurer*  
Arthur C. Allen, *Vice President & Treasurer*  
John J. Cushing, *Secretary & Sales Manager*  
Thomas E. Hirt, *Vice President-Production Mgr.*

Steve P. Pryor, *Vice President - Art Director*  
Elliott C. Kallish, *Account Executive - Chicago*  
James S. Lund, *Account Executive - Chicago*  
Hugh M. Pieron, *Account Executive - Chicago*  
Hal M. Toleman, *Account Executive - Chicago*  
Robert C. Cecka, *Vice President - Fort Wayne*  
Stanley A. Morrow, *Account Executive - Fort Wayne*  
Les Malmloff, Jr., *Account Executive - Fort Wayne*

**Services:** Producer for all audio-visual media, slides, slidefilms, motion picture animation, overhead projections, retouching, layouts, art, storyboard-on-film, filmstrips. Two Oxberry animation cameras.

### A-V CORPORATION

2518 North Blvd., Houston, Texas 77006  
Phone: JA 3-6701 AC: 713

Wm. Bradley, *Animation Director*

**Services:** Technical, cartoon, graphic and all animation. Oxberry 16 35mm equipment including aerial image, automatic cyler, etc., storyboard and film planning. Filmstrip and slide art and photography photo typesetting and hotpress titles. Complete 16mm color motion picture laboratory and production services. (see complete listing under Film Laboratories)

### ANICAM

#### Animation Camera Service

6331 Homewood Ave., Hollywood, Calif. 90025

Phone: 465-4114 AC: 213

Jack Buehre, *President*  
Jan Buehre, *Vice President*  
Bill Tomkin, Jr., *Marlyn O'Connor*  
Sam DiMaggio, *Kim Buehre, Jim Farrell, Cameramen*

**Services:** animation photography, black & white and color; scene planning and checking, titles and slidefilms, 35 and 16mm. Animation photography from 2 1/2 field to 43 field.

### ANIFILM STUDIO, INC.

1150 Sixth Ave., New York, N.Y. 10036  
Phone: YU 6-7427 AC: 212

Year of Incorporation: 1958

Albert Semels, *President*  
Lou LaRose, *Vice President*

**Services:** animation photography, opticals, special effects, aerial image photography

### ANIMATION ARTS ASSOCIATES, INC.

1525 Walnut St., Philadelphia, Pennsylvania 19102

Phone: PE nnypacker 5-0664 AC: 215

Year of Organization: 1963

## ART & ANIMATION SERVICES

### ANIMATION ARTS ASSOCIATES: CONT'D.

Harry E. Ziegler, Jr., *President*  
Leonard E. Cooper, *Vice-President*  
Alice M. Ziegler, *Secretary-Treasurer*  
Frank D. Himes, *General Manager*  
Adelaide J. Clymer, *Security Officer*  
Darwood F. Taylor, *Animation Director*

Services: technical and cartoon animation for motion pictures, stripfilms, slidefilms, storyboards, special effects, titles.

### ANIMATION STAND, INC.

2 W. 46th St., New York City, N.Y. 10036  
Phone: JU 6-2226 AC: 212

Year of Incorporation: 1959

Edwin Brit Wyckoff, *President*  
Norman Mazin, *Secretary-Treasurer*

Services: full animation, (Oxberry animation stand 16 35,) zooms, dissolves, fades. Color slide, film strip, motion picture photography.

### ANIMATION/VISUAL ARTS (Division of M.G.M. Studios)

6290 Sunset Blvd., Hollywood, Calif. 90028  
Phone: 466-3393 AC: 213

Charles M. (Chuck) Jones, *Dept. Head, Exec. Producer & Director*  
Les Goldman, *General Manager & Producer*  
Maurice Noble, *Design and Layout*  
Abe Levitow, *Director*  
Irving Spector, *Story*  
Robert Ogle, *Story*

Services: animation, direction, background, photography, editing, scoring, all pre-production and post-production. Equipment and personnel for: matte-painting, special effects; sound stages; recording, transfer and dubbing; projection, live and animated. Film library; standing sets; optical and title design.

### THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa. 15222  
Phone: 391-2550 AC: 412

Year of Organization: 1959

Robert A. Wolcott, *Production Supervisor*  
Carol M. Heuber, *Office Manager*

Services: designed motion pictures, animation, titles, filmstrips.

### ASSOCIATED TECHDATA, INC.

2905 El Camino Real, Palo Alto, Calif. 94304  
Phone: 324-4401 AC: 415

Del Laudel, *President*  
Mike Moran, *Vice President*  
Arnold Abrams, *Vice Pres., Technical*  
Robert Mills, *Producer Director*  
James Campbell, *Senior Art Director*  
Ken Good, *Manager, Technical Writers*  
Jerry Fisher, *Production Manager*  
Robert Rauh, Glenn Lutat, Karen Buchaman, *Contacts*

Services: Technical art and animation service, Technical writing service and technical photography. Live action motion pictures, animation inserts, special graphic effects, sound production, all types of audiovisual program production, TV commercials, business films, including 8mm cartridge programs.



### CONSOLIDATED FILM INDUSTRIES (Title & Optical Division)

959 Seward St., Hollywood, California 90038  
Phone: (213) 462-0881 Telex: 06-74257  
Cable: CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: animation photography in color and black and white, 1 to 36 in 35mm, 1 to 31 in 16mm; scene planning and checking; titles.  
(see complete listing under Film Laboratories)

### CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington, D.C. 20001  
Phone: 737-0302 AC: 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*  
Phillip G. Arnest, *Vice President*  
William Watson, *Treasurer*  
William De La Vergne, *Producer Writer*  
Bela Orban, *Director, Technical Animation*  
Edward C. Santelmann, *Production Director*  
Bill Sturm, *Director, Cartoon Animation*

Services: animation: technical, cartoon, filmograph technique. Titles: hand lettered and hot press. Storyboard and film planning, including live action. Filmstrips and slides, 16mm and 35mm Oxberry animation stands, filmstrip and title stands, editorial facilities, research and writing staff; still photo lab.

### F. HILLSBERG INC.

421 West 54th St., New York, N.Y. 10019  
Phone: PL 7-1525 AC: 212

Frank Hillsberg, *President*  
Peter Diaferia, *Art Direction & Gen. Mgr.*  
Bill Draxdorf, *Hot Press Dept. Manager*

Services: General art, color corrections, hand lettering, animation props, hot press titles, charts, retouching, title design.

### KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204  
Phone: LA 6-5268 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*  
R. K. Keitz, *Executive Vice President*  
Tom Young, *Vice-Pres., Art Director*  
John Bronaugh, *Vice President, Chief of Photography*  
Don Lusby, *Sales Manager*

Services: Animation facilities, filmstrips and slide; also live photography, 16 & 35mm, b&w and color; sound recording, editing; sound stage rental. Producer service facilities. Oxberry beam-splitter optical printing facilities. Still photography services with lab.

### L & L EASTERN EFFECTS, INC. A Div. of Berkey Video Services

219 E. 44th St., New York, N.Y. 10017  
Phone: 889-3790 AC: 212

Year of Incorporation: 1958

Services: art; special effects: pre-optical effects; stop-motion, animation camera photography; optical effects with aerial image camera; Filmograph camera effects with automatic movement.

Also refer to advertising pages for data.

### IRV LEVINE ASSOCIATES

300 East 46th St., New York, N.Y. 10017  
Phone: PL 2-2560 AC: 212

Irv Levine, *Owner*  
Linda Bender, *Production Asst.*  
Marcia Levine, *Administration Asst.*  
Kurt Stanley, *Sales Representative*

Services: Art; animation; special effects; pre-optical effects; stop-motion; Filmograph; titles, title effects, graphic design.

### MILLS ANIMATION

712 Sansome Street, San Francisco, California 94111  
Phone: 362-4149 AC: 415

Robert J. Mills, *Owner*  
Joe Wallace, *Graphics Director*  
Tom May, *Contact*

Services: complete art and animation service; special photographic effects (for photo-animation) equipment; slides, strip film, 8, 16, 35mm film production: TV commercials, industrial and special information and sales films; brochures, point of purchase art, advertising art and other graphics material. Full cartoon animation & animated graphic material, i.e. animated design, technical animation, photo animation and other graphic techniques.

### PAGANELLI ANIMATION & TITLES

21 W. 46th St., New York, N.Y. 10036  
Phone: JU 2-2899 AC: 212

Albert Paganelli, *Owner*

Services: animation: technical, medical, maps and charts. Titles: hand lettered, hot pressed; filmstrip; art and photography: 35mm Bell & Howell & 16mm Maurer camera and animation stands.



### W. A. PALMER FILMS, INC.

611 Howard St., San Francisco, Calif. 94105  
Phone: 986-5961 AC: 415

(see complete listing under Film Laboratories)

### PARTHENON-REEL/3

8439 Melrose Ave., West Hollywood, Calif. 90069

Phone: OLive 3-0630 AC: 213

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*

Services: technical, instructional and theatrical animation services; animation integrated with live-action. Art, editorial and camera equipment for animation work.

### PICTOCRAFT, INC.

530 Halstead Ave., Mamaroneck, New York 10543

Phone: 698-3437 AC: 914

Year of Incorporation: 1957

Elwood Frye, *President*  
Evelyn Frye, *Vice President*  
Charles Amy, *Production Manager*

Services: specialists in making 35mm color negatives and prints for filmstrip and slide producers.

Look to the Authoritative, Complete Listing Pages of Business Screen for Quality in Services

## ANIMATION SERVICES

### PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland  
Phone: 773-7072 AC: 301

Year of Incorporation: 1959

Robert S. Pilgrim, *President*  
Robert H. Vance, *Vice President*  
Dennis C. Pilgrim, *Secretary-Treasurer*

Services: art, animation, animation photography; titles, opticals and special effects.

### STANART STUDIOS

45 W. 45th St., New York, N.Y. 10036  
Phone: JU 6-0445 AC: 212

Stan Popko, *Owner*

Services: Creative animation for educational/industrials; title design; story-board specialists; complete art service.

### TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Boulevard, Los Angeles, California 90025

Phone: 273-1440 AC: 213

New York Area Office: 2337 Lemoine Ave., Fort Lee, New Jersey 07024  
Phone: 947-0371 AC: 201

Leon Vickman, *President*  
W. R. Goodwin, *Vice President*  
Joel M. Kibbee, *Mgr., Systems Division*  
Merl S. Edelman, *Mgr., TCI Productions*

Services: animation, script writing, editing, complete production services and facility.

### TELEMATED MOTION PICTURES

8 W. 40th St., New York, N.Y. 10018  
Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947

Saul S. Taffet, *Producer-Director*

Services: animation and live action, production facilities. Scripts, storyboards, consultation, film planning services. Automatic Oxberry animation cameras for photography of "stills-in-motion" and special effects.

### VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036  
Phone: MU 2-2363 4 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*  
Florence Hartman, *Secretary*  
Richard Lothrop, *Animation Director*  
Robert Fontana, *Animation Cameraman*

Services: complete animation and art service; titles; optical effects.

### ZAPEL STUDIOS, INC.

615 N. Wabash Ave., Chicago, Ill. 60611  
Phone: 787-2755 AC: 312

Year of Incorporation: 1951

Owen A. Zapel, *President*  
A. L. Zapel, *Exec. Vice President*

Services: animation, optical effects production; story-boards, filmstrip animation; art and photography.

## FILM EDITING SERVICES

### A-V CORPORATION

2518 North Blvd., Houston, Texas 77006  
Phone: JA 3-6701 AC: 713

Services: complete creative editing, scoring and production completion services. (see complete services under Film Laboratory Guide.)

### CINE METRIC, INC.

35 West 45th Street, New York, N.Y. 10036  
Phone: 582-5600 AC: 212

Morton Fallick, *President*  
Lawrence Plastrik, *Vice President*  
Morris Albenda, *Secretary*  
Michael J. Calamari, Jr., *Treasurer*  
Harry Semels, *Comptroller*

Services: completing commercials, documentaries, TV series, theatrical films, from dailies through release prints.

### CITY FILM CENTER, INC.

66-40 69th St., Middle Village (Queens, NYC), New York 11379

Phone: TWining 4-7500 AC: 212

Date of Incorporation: 1957

John R. Gregory, *President*  
Herbert Avenire, *Executive Vice President*  
Douglas Mitchell, *Vice President*  
Clarence Schmidt, *Vice President*  
Joseph W. Harrop, *Secretary*

Services: editing services include creative, custom and routine editing and cutting of picture and tracks. Negative conforming, negative cutting, and preparation of A & B rolls, opticals and masters. Sound synchronizing and mixing preparation. Picture completion from workprint (or processed/unprocessed original) to answer-release print including hot-press titling and insert or retake photography (studio or location). Production management Security handling.

Facilities: Moviolas; interlock projection; narrator's booth; music and effects library; studio rental (silent or sound stage); and sound department for custom recording transferring of narration, music and sound effects tracks on tape or sprocketed film

### FOTOSONIC, INC.

15 W. 46th St., New York, N.Y. 10036  
Phone: JU 6-0355 AC: 212

Year of Incorporation: 1948

Leo Steiner, *President*  
F. Coffman, Fred Tjong, *Editors*  
Anthony Kirk, *Assistant Editor*  
Pat Santomauro, *Stockshot Coordinator*

Services: film editing, commercials, tv shows, industrials, shorts & features; cutting rooms; interlock projection, color stock shot library; film completion from dailies to answerprint Photo projections

### BEN KANTROWITZ-CINEMATECH

45 W. 45th St., New York, N.Y. 10036  
Phone: CI 6-S922 AC: 212

Year of Organization: 1961

Ben Kantrowitz, *Owner*  
Nina Martin, *Cutter*

Services: editing, negative cutting, matching

### BILL KING EDITORIAL SERVICES

15 W. 45th St., New York, N.Y. 10036  
Phone: YU 6-5707 AC: 212

Year of Organization: 1961

William E. King, *Owner*

Services: editing and completion services.

### PROJECTED FILM EDITING SERVICE, INC.

45 West 45th St., New York, N.Y. 10036  
Phone: LT 1-1030 AC: 212

Year of Incorporation: 1961

Bert Feldman, *President*  
Dick Cohen, *Secretary, Treasurer*

Services: complete editorial service, 16 and 35mm for live action and animation; film consultants.

### WILL SHAW FOUNDATION

3 East Huron Street, Chicago, Ill. 60611  
Phone: SUperior 7-0110 AC: 312

Will Shaw, *Supervising Editor*  
Don Hill, *Production Manager*  
Gaylord Clark, *Sales Representative*

Services: Complete 35 and 16mm editing and conforming facilities. 16mm screening room. 16 and 35mm rental editing facilities.

### STAHL EDITING & TITLING SERVICE

247 West 46th St., Suite 507, New York, New York 10036

Phone: 246-9120 AC: 212

Miss W. E. Stahl, *Proprietor*

Services: editing and titling of 16mm and 8mm motion picture film. Also renovating films.

### TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N.Y. 10036  
Phone: CIrcle 5-4909 AC: 212

Year of Organization: 1948, Inc. 1960

Maxwell S. Seligman, *President*  
John Martin, *Production Vice President*  
Kenneth McIlwaine, *Supervising Editor*  
Irene Halpern, *Sales Representative*

Services: editing; consultation, sponsored theatrical distribution; editorial facilities, 35mm & 16mm camera equipment

### TELIC, INC.

Film Center, 630 Ninth Avenue, New York, N.Y. 10036

Phone: JU 2-3450 AC: 212

Woody Siegel, Ed Boughton

Services: complete 35-16mm editorial and co-production services, 8mm release print services

### WESTBROOK FILM SERVICE

45 West 45th St., New York, N.Y. 10036  
Phone: PL 7-3470 AC: 212

David Mower, *Owner*

Services: Editing and completion services. Complete editorial facilities.



this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide

## FILM EDITING SERVICES

### ZAVALA-RISS PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019  
Phone: 582-5569 AC: 212

Year of Organization: 1962

Sheldon Riss  
Pablo A. Zavala

Services: editing to completion; production and post production facilities and services.

## EFFECTS AND OPTICALS

### HOWARD A. ANDERSON COMPANY

751 N. Fairfax Ave., Hollywood, Calif. 90046  
Phone: OL 3-4580 AC: 213

780 North Gower, Hollywood, Calif. 90038  
Phone: HO 9-5911 AC: 213

Howard A. Anderson, Jr., A.S.C., *President*  
Darrell A. Anderson, *Vice President*  
Donald W. Simonds, *Secretary Treasurer*  
Robert K. Ryder, *Cameraman*  
Gary Crandall, *Optical Cameraman*  
Garson Citron, *Artist*

Services: special photographic effects, titles, inserts, matte shots, miniatures. Sound stage, studio, optical department, Oxberry printer equipment.

### BERKEY VIDEO SERVICES, INC.

#### A Division of Berkey Photo, Inc.

322 East 45th St., New York, N.Y. 10017  
Phone: 889-3230 AC: 212

Manny Casiano, *President*  
Archie Cavelli, *Exec. Vice President*  
Larry Lippman, *Vice President, Sales*  
Mike Goldman, *Controller*  
Ed Berger, *Quality Control Director*

Services: complete post-production services in opticals, animation, laboratory processing and printing, insert studio photography, color and black & white, 35mm and 16mm.

### CINEFFECTS, INC.

115 W. 45th St., New York, N.Y. 10036  
Phone: CI 6-0951 AC: 212

Year of Organization: 1939

Irving Hecht, *President*  
Robert Pittluck, *Vice-President*  
Jack Present, *Vice-President*

Services: optical and special effects, 16mm, 35mm, 8mm to 35mm, 8mm to 16mm, color and b&w, inserts, table-top photography, etc.



### CINEMA RESEARCH, INC.

716 N. La Brea Ave., Hollywood, Cal. 90038  
Phone: WEHster 3-9301 AC: 213

Year of Organization: 1947

Harold A. Scheib, *President*  
Jack Glass, *In-Charge of Production*  
Vic Czerkas, *Staff Artist*

Services: for 16 35 70mm; special effects; trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades; dissolves;

### CINEMA RESEARCH: CONTINUED

enlargements; reductions; combinations. Titles: hand-lettering and hot press backgrounds; color correction of packages, film correction; layouts, stock shots, counseling. Story boards: artist available to produce story boards on location and at customer's plant or office.

### COASTAL FILM SERVICES

A Division of Berkey Video Services, Inc.  
45 West 45th Street, New York, N.Y. 10036  
Phone: JU 2-7780 AC: 212

Year of Incorporation: 1958

Lou Lemont, *Vice-Pres./Gen. Manager*  
Bob Annunziato, *Senior Optical Suppr.*  
George Ottino, *Art Dept. Supervisor*  
Joe Ayres, *Production Supervisor*

Services: optical effects, animation, 16mm & 35mm black & white and color, fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.



### CONSOLIDATED FILM INDUSTRIES

#### Title & Optical Division

959 Seward St., Hollywood, California 90038  
Phone: (213) 462-0881 Telex: 06-74257  
Cable: CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: 16 35mm optical effects, trick shots, traveling matte work, inserts; combination animation and live action; optical printing; wipes, fades, dissolves; enlargements and reductions; color correction. Titles by hand-lettering and photocomposition.

(see complete listing under Film Laboratories)

### FILM EFFECTS OF HOLLYWOOD, INC.

1140 North Citrus, Hollywood, Cal. 90035  
Phones: HO 9-5808, 5811 AC: 213  
Cable: FILMEFX

Year of Organization: 1946

Linwood G. Dunn, ASC, *President*  
Don W. Weed, *Vice President, General Manager*  
Cecil D. Love, *Vice President, Technical Director*

Services: specialized laboratory printing in 16-35-65-70mm color and b&w duplicating; titles; optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design.

### L & L EASTERN EFFECTS, INC.

A Division of Berkey Video Services, Inc.  
219 E. 44th St., New York, New York 10017  
Phone: SS9-3790 AC: 212

Bernie Farblan, *Vice Pres.-Gen. Manager*  
Rodney Friedman, *Senior Optical Suppr.*  
Chris Grodewald, *Optical Supervisor*

Services: optical effects, animation, 16mm & 35mm black & white and color, fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.

Also refer to advertising pages for data.



### M/E/I

(Manhattan Effects Incorporated)  
(Barnett Film Industries)

22 East 42nd St., New York, N.Y. 10017

Phone: 661-6480; AC: 212

Bernie Barnett, *President*

Services: Complete optical and special effects in color and black and white in all size film formats (35mm, 16mm, and 8mm). Animation stand photography for titles, filmographs and running footage, preparation of duplicate film formats in all type emulsions including blow-ups, reduction and one to one masters. Title and art prepared.

Facilities: Oxberry animation stands, Oxberry aerial image optical benches, acme registration hi-speed printers, Bell & Howell printers, Ultra sonic cleaning. Specialties: complete duplicate film formats via custom liquid gate system, duplication of masters to read as originals, rejuvenation and mastering of shruoken and worn originals. A&B blow-up and reductions. Cinemascope and Techniscope unsqueezing in 35mm and 16mm formats. Preparation of color corrected 16mm reduction internegatives for TV spot release printing.



### RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood, Calif. 90029  
Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Ray Mercer, *General Partner and Manager*  
George Rohan, *Production Supervisor*  
James Handschiel, *Technical Advisor*  
M. J. "Bud" Bassett, *Sales Representative*

Services: Optical special effects, titles, inserts, trick shots, underwater and surface photography, miniatures, animation, paintings for backgrounds, scenic material, idea counselling, optical printing.

### PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland  
Phone: 773-7072 AC: 301

Year of Incorporation: 1959

Services: Opticals and special effects, titles, art, animation, animation photography.  
(See complete listing under Animation Services)

### TELEFEX FILM PRODUCTIONS

902 Wentworth Ave., North Vancouver, B. C., Canada  
Phone: 955-0453 AC: 604

Frank E. Fleming, *General Manager*

Services: motion picture backgrounds for use with supered slides, rental service to tv stations; black & white and color. Optarama special-effects process.

### TRI-PIX SERVICE, INC.

49 West 45th St., New York, N.Y. 10036  
Phone: JU 2-0650 AC: 212

Year of Incorporation: 1960

Guy Varrichio, *President*  
Alfred Terone, *Exec. Vice-President*  
Robert Bushell, *Treasurer*  
James E. Hayhow, *Secretary*

## EFFECTS AND OPTICALS

### TRI-PIX SERVICE: CONTINUED

Services: art, animation, optical effects, titles, hand lettering, slidefilms, filmographs, filmed storyboards for agency presentation, in 16mm or 35mm, black & white or color. Oxberry animation stands, Oxberry aerial image optical printers.

### VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036  
Phone: MU 2-2363 4 AC: 212

Mel Wolpin, *Optical Supervisor*

Services: special optical effects, 16mm, 35mm, b&w and color. (See complete listing under Animation Services, this section.)

### WESTHEIMER COMPANY

736 Seward St., Hollywood, Cal. 90038  
Phone: HO 6-8271 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, A.S.C., *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles, Traveling matte work; aerial image setup.

## FILM TREATMENT AND FILM REJUVENATION

### COMPREHENSIVE FILMTREAT, INC.

250 West 64th Street, New York, N.Y. 10023  
Phone: 799-2500 AC: 212

Branches (service centers): at 250 West 64th Street, New York; and 829 North Highland Avenue, Hollywood, California

Year of Incorporation: 1930

Michael Freedman, *President*  
Jules Leni, *Vice President & Treasurer*

Services: restoration of original scratch-free photographic quality to motion picture originals and prints.

Member: Association of Cinema Laboratories.

### LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, California  
Phone: MU 1-9950 AC: 213

Year of Organization: 1955

Kenneth L. Dymmel, *Owner*  
Germane M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection, repair and cleaning; film distribution.

### PEERLESS FILM PROCESSING CORPORATION

250 West 64th St., New York, N.Y. 10023  
Phone: 799-2500 AC: 212  
Cable: PEEBFILPRO

Branch Office: West Coast Laboratory at 829 N. Highland Ave., Hollywood, California

Year of Incorporation: 1934

Stanley Cohen, V.P. — *New York Operations*

Services: protective treatment; reconditioning services including scratch removal, inspection & repair, shrinkage reduction, correction of brittle-

## FILM TREATMENT

### PEERLESS FILM PROCESSING:

ness, buckle and curl; supplies for cleaning & repair. Rehumidification process.

### PERMAFILM, INC.

257 Park Ave., South, New York, N.Y. 10010  
Phone: 674-5700 AC: 212  
Cable: PERMAFILMS

Year of Incorporation: 1955

Paul N. Robins, *President*  
Gus Bozinos, *Vice President*  
Anthony Benmet, *Treasurer*  
Edwin Weiser, *Secretary*

Services: film protection, negatives and positives, film rejuvenation, negatives and positives; film scratch removal system for negatives and positives. Franchised treatment facilities in all film centers.

### PERMAFILM OF CALIFORNIA, INC.

514 No. Cole Ave., Hollywood, Calif. 90038  
Phone: WEBster 3-5245 AC: 213

Year of Incorporation: 1957

Sol J. Cohen, *Secretary Treasurer*  
Ben Brogdon, *Lab. Manager*

Services: Film protection, scratch removal, cleaning & rejuvenation of positive and negative material.



### RAPID FILM TECHNIQUE, INC.

37-02 27th St., Long Island City, N.Y. 11101  
Phones: ST 6-4600/1/2/3 AC: 212  
In New York City: 21 W. 46th St.

Year of Incorporation: 1940

Henry Lloyd, *President*  
Jerome Gober, *Secretary Treasurer*

Services: rejuvenation and scratch-removal of used, damaged 8mm, 16mm and 35mm motion picture negatives and prints; distribution and inspection.

### ROBERT H. REDFIELD, INC.

531 S. Wabash Ave., Chicago, Ill. 60605  
Phone: HA 7-3046 AC: 312

Year of Incorporation: 1916

B. H. Redfield, *President*  
Wayne Collander, *Vice President*

Services: film treatment; recording service (tape) for Salesmates (35mm) and La Belle Courier.



### VACUUMATE CORPORATION

427 West 42nd Street, New York, N.Y. 10036  
Phone: LO 4-1556 7 AC: 212

Year of Incorporation: 1917

Samuel H. Bunchez, *President*

Services: inspecting, cleaning, repairing, rejuvenation, scratch removal, cutting and canning of filmstrips, breakdown of TV commercials, packing and shipping of filmstrips and motion pictures, film preservation Vacuumate Process, "No-Em" film treatment

## FILM EXCHANGE AND HANDLING SERVICES

### AFP DISTRIBUTORS, INC.

1540 Broadway, New York, N.Y. 10036  
Phone: 552-1900 AC: 212

Robert Gross, *President*  
Sheldon Abramowitz, *Vice President*  
Lawrence A. Glesnes, *Secretary*  
Howard Lesser, *Board Chairman*  
Harvey Hecker, *Agency Liaison*  
John Wengen, *Agency Liaison*  
Murray Kahn, *Agency Liaison*  
Meyer Beinisch, *Agency Liaison*  
Harriet Hester, *Director-TV Activities*  
Barbara Brazong, *Office Manager*

Services: preparation and distribution of film and videotape commercials; editing, film and videotape storage; negative and positive cutting rooms; projection rooms. Additional storage vaults in AFP Film Exchange, Ft. Lee, N.J. Other facilities in Hollywood.

### BEEKINS FILM CENTER

1025 N. Highland Ave., Hollywood, Cal. 90038  
Phone: 466-9271 AC: 213

Year of Organization: 1958

Joseph C. Raymond, *Director*

Services: complete library services, storage and cataloging of production and print materials. Immediate reference service; shipping and receiving worldwide. Special nitrate vaults including continuing daily inspection.

### BONDED SERVICES

#### A Division of Novo Industrial Corporation

630 Ninth Avenue, New York, N.Y. 10036  
Phone: JU 6-1030 AC: 212

Branches: 160 E. Illinois St., Chicago, Ill.

Phone: 467-1466 AC: 312. Carolyn Chinn, *Manager*; 5290 Santa Monica Blvd., Los Angeles, Calif. Phone: OL 4-7575 AC: 213. Stanley Halperin, *Vice President-Manager*.

Canada: Bonded Services International, 15 St. Mary Street, Toronto, Ontario.

Phone: WA 5-2526, Harold J. Eady, *Vice President and General Manager*.

Bonded Services International, NV, The Atom Building, Schiphol Airport, Amsterdam, Holland, David Frost, *Managing Director*

Bonded Services International, S. A. de C.V., Dr. Rio de la Loza 228, Mexico 7, D.F., Mel Gimiger, *General Manager*

Bonded Services International Pty. Limited, 13-17 Cleg St., Artarmon, Sydney, N.S.W., Australia, John Tyson, *Gen. Manager*

Bonded Services International (Hong Kong) Pty. Ltd., 22B Godown, Canton Road, Kowloon, Hong Kong, Phillip Chu, *Manager*

Chester M. Ross, *President*  
Emanuel Kaudel, *Executive Vice President*  
Donald M. Hine, *Vice President, Sales & Marketing*

Robert Rawson, *Vice President, Operations*  
Phil Tenerello, *Mgr., TV Program Service*  
Len Kaiser, *Comptroller*  
Aaron Ray, *Office Manager*

### BONDED STORAGE

Bonded Park, 550 Main Street, Ft. Lee, N.J.  
Phone: JU 6-1030 (Cont'd on next page)

## FILM STORAGE AND HANDLING SERVICES

### BONDED STORAGE: CONTINUED

Jim Stone, *Vice President*  
Ed Hoey, *Mgr., Storage Services*  
Lon Falkoff, *Mgr., Theatrical Distribution*

Services: film distribution, inspection, repair & rejuvenation, cleaning, scratch removal, commercial insertion, storage, print procurement, shipping, editing. **Storage Facilities:** standard, air conditioned, humidity controlled, refrigerated vaults at all sites; maximum security, optimum environmental storage available in Wichita underground site.

### GARDEN STATE/NOVO, INC.

630 Ninth Ave., New York, New York 10036  
Phone: JU 2-1800 AC: 212

William J. McElhenny, *President*  
Alex Leslie, *Vice President, Sales*

Services: Print procurement and commercial distribution services.

### REGISTERED FILM STORAGE, INC.

1430 Bergen Blvd., Fort Lee, New Jersey  
07024

Phone: 947-5300 AC: 201

Year of Incorporation: 1962

Robert B. Pell, *President*

Services: de-humidified, air conditioned, air controlled film storage facilities; 24 hour recall deliveries at no charge.

## MUSIC FOR THE FILM

### BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago, Ill. 60610  
Phone: WH 4-2752 AC: 312

Year of Organization: 1956

Hal Kaitchuck, *President*

Services: music scoring to picture, live in studio; music library, Narration recording to picture; editing; slidefilm recording, tape duplicating.

### CAPITOL PRODUCTION MUSIC (CAPITOL RECORDS)

Hollywood & Vine, Hollywood, Calif. 90025  
Phone: HO 2-6252 AC: 213 Cable: CAP-RECORD

Year of Organization: 1955

Ole Georg, *Manager*  
Sandy Kasten, *Secretary*

Services: source of the Hi-Q music library for film scoring. Available on lease basis throughout U. S. to industrial film producers and sound labs. Locally, audition rooms available for scoring TV films and spots.

### A Listing of Professional Specialists

→ The companies invited to submit listing data for this Buyer's Guide are recognized *professional specialists* within the service groups alphabetically indexed for the convenience of our worldwide reader family.



### CHAPPELL MUSIC LIBRARY

117 West 46th St., New York, N.Y. 10036  
Phone: 765-1742 AC: 212

Bernard Rubinstein  
Harvey Kugler

Services: Complete music scoring services and sound effects. Music track preparation and mixing on 16mm, 35mm and quarter-inch tape.



### CINEMUSIC, INC.

353 W. 57th St., New York, N.Y. 10019  
Phone: PL 7-3795 AC: 212

Date of Organization: 1949

Joan Barry, *Manager*

Services: Background music libraries in many varied fields. Mood music on disc and tape. Miniature libraries in Sets of 20 L.P.'s Set #1 and II available now.



### CORELLI-JACOBS FILM MUSIC, INC.

25 West 45th St., New York, N.Y. 10036  
Phone: JU 6-6673 AC: 212

Date of Organization: 1951

Fred Jacobs, *President*  
Alfonso Corelli, *Vice President*  
Morris Goldstein, *Music Editorial*  
Dan Barrie, *Music Editorial*

Services: create music and sound effects scores for films and slidefilms from own music library. Also lease background music library on disc or 1/4" tape.

### STEVE COVELLO

693 West Nyack Road, West Nyack, N.Y.  
10994  
Phone: 358-0608 AC: 914

Steve Covello, *President*

Services: Specializing in the production of original scores for industrial, documentary and educational films.

### SAM FOX FILM RIGHTS

1841 Broadway, New York, N.Y. 10023  
Phone: Circle 7-3890 AC: 212 Cable: SAM-FOX

Year of Organization: 1930

Frederick Fox, *Vice President*  
Howard Lerner, *General Manager*  
Midwest Representative: Esther Frank, 3349 W. Outer Drive, Detroit, Michigan 48221  
West Coast Representative: Harry Fox, Jr., 1680 Vine St., Hollywood, Calif. 90028

Services: comprehensive libraries of recorded background music available on record and tape; creation of original music scores.

### H-R PRODUCTIONS, INC.

121 West 45th St., New York, N.Y. 10036  
Phone: 246-5133 AC: 212

Year of Organization: 1951

Herbert Rosen, *President*

Services: background music of over 500 selec-

## MUSIC FOR THE FILM

### H-R PRODUCTIONS: CONTINUED

tions for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.



### DICK LAVSKY'S MUSIC HOUSE INC.

501 Fifth Avenue, New York, N.Y. 10017  
Phone: 661-6370 AC: 212

Richard Lavsky, *President*  
Phyllis Lavsky, *Secretary*  
Neil Reshen, *Treasurer*

Services: Comprehensive music and sound effects service for TV, radio, films. Original scores and/or contemporary library music creatively edited to specific requirements. Transfer facilities. Specialize in exclusive VTR post-synchronous sound effects scoring.

Facilities: Complete sound editing facilities; Nagra & Ampex 1/4" recording equipment, Westrex 35mm magnetic film recorder, Fairchild disc cutter, video tape recorder.

### MUSIC FOR FILMS, INC.

49 West 45th St., New York, N.Y. 10036  
Phone: Circle 7-3577 AC: 212

Herman Fuchs, *President*

Services: supply and edit music and sound effects for films and tv commercials.

### MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019  
Phone: Circle 6-4657 AC: 212

Year of Organization: 1937

Theresa M. Craig  
George H. Craig

Services: music scoring for motion pictures and television from music library; editing.



### MUSICUES CORPORATION

117 W. 46th St., New York, N.Y. 10036  
Phone: 765-1742 AC: 212

Bernard Rubinstein  
Harvey Kugler

Services: Music library and sound effects; production services; complete recording facilities including 16mm, 35mm dubbers, projection and interlock system, tape duplication, both quarter-inch and cassette; cartridge pulsing and winding; complete mailing services.



### MUSIFEX, INC.

45 West 45th St., New York, N.Y. 10036  
Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958

E. Robert Velazco, *President*  
Alan Cagan, *Secretary*  
Michael Sahl

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects; musical sound effects discs for outright

## MUSIC FOR THE FILM

### MUSIFEX, INC., CONTINUED:

sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order, transfer facilities.

### SIRI MUSIC, INC.

One Towne Road, Boxford, Mass. 01921  
Phone: 887-8435 AC: 617

Robert R. Way, *General Manager*

Services: Producers of scores for commercials, jingles, station logos and complete film scores. Maintains both library music and complete scoring facilities.



### THOMAS J. VALENTINO, INC.

150 W. 46th St., New York, N.Y. 10036  
Phone: CI 6-4675, 6 AC: 212

Year of Organization: 1932

Thomas J. Valentino, *President*  
Robert T. Valentino, *Vice President*  
Elsie Valentino, *Secretary*

Services: background music library and sound effects library; services for film and tape (video-tape); production departments for tv, newsreels, theatrical productions and film releases, etc. Available on records and tape.

## SOUND RECORDING SERVICES

### A & R Recording, Inc.

112 W. 48th St., New York, N.Y. 10036  
Phone: JU 2-1070 AC: 212

### AERCO

Box 171, Pennsauken, New Jersey 08110  
Phone: 663-8154 AC: 609

Services: Magnetic sound striping 8mm, super 8mm and 16mm. 16mm prints and raw stock sound striping.

### CINE MAGNETICS, INC.

520 N. Barry Ave., Mamaroneck, N.Y. 10543  
Phone: MU 2-2750 AC: 212  
695-3434 AC: 914

Year of Incorporation: 1961

Everett Hall, *President*  
Allan A. Armour, *Exec. Vice President*  
Kent Bateman, *Prod. Vice President*  
Edgar Schuller, *Engineering Vice-Pres.*  
Dan Stevens, *Service & Price Manager*

Services: magnetic sound striping (8 & 16mm), sound dubbing to stripe, 8 & 16mm picture duplication, reduction from 16mm to 8mm, color and black & white, 8 & 16mm sound duplication, tape and film, creative film editing, negative film cutting, 16mm optical re-recording, music and voice mix; AV equipment sales & rentals; film distribution



this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

### CINEMA RECORDING CORPORATION

21 W. 46th St., New York, N.Y. 10036  
Phone: JU 2-3745 AC: 212

Val Peters  
Henry Markosfeld

Services: sound recording. Optical and magnetic recording facilities. Mixing with 12 channel reversing system. Specializing in film transfers to and from all media.

### CINESOUND COMPANY, INC.

915 N. Highland Ave., Hollywood, Cal. 90035  
Phone: HO 4-1155 AC: 213

Rose Layos Green, *President*  
Austin Green, *Vice President*  
Isabel Zavad, *Secretary*  
Irv Nafslm, *Recordist*

Services: motion picture sound recording, all phases; foreign picture dubbing (instant sync); library music scoring.

### E M C CORPORATION

(Universal and Radio Recorders Division)  
7000 Santa Monica Blvd., Hollywood,  
California 90035

Phone: HO 3-3252 AC: 213

David Feinberg, *President*  
Jerome Greenfield, *Vice President*

Services: film, tape and disc recording services; motion picture scoring; slidefilm recording; mastering and processing; three track and four track stereo capabilities; 16 and 35mm wild film recording, 16mm projection facilities; personnel and facilities cleared for classified work.

### FINE RECORDING, INC.

115 W. 57th St., New York, N.Y. 10019  
Phone: CI 5-6969 AC: 212

C. Robert Fine, *President*  
George Piros, *Vice President*

Services: sound recording for motion pictures, tv, radio and phonograph industries. Film mixing, transfer, optical negatives, editing, dubbing, mastering and pressing facilities. Tape duplication.

### GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood, Cal. 90035  
Phone: HO 9-7221 AC: 213

Year of Organization: 1937

R. G. Goodwin, *President*  
Joseph D. Kelly, *Vice President and Chief Engineer*  
Tom T. Kobayashi, *Treasurer*  
Jack Phillips, *Scheduling & Sales*  
Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative, transfer, scoring, dubbing, final 35 and 35 32 optical negative recording

### GOTHAM RECORDING CORPORATION

2 W. 46th St., New York, N.Y. 10036  
Phone: JU 6-5577 AC: 212

Herbert M. Moss, *President*  
Robert Volkell, *Vice President & Gen. Mgr.*  
Richard M. Stone, *Director of Sales*

Services: live and recorded music scoring, tape and film editing, 16 and 35mm projection, mag transfer, "instant search" music and effects libraries

## SOUND RECORDING SERVICES

### MANHATTAN AUDIO COMPANY, INC.

460 West 54th Street, New York, New York 10019

Phone: PL 7-9500 AC: 212

Melvin L. Gold, *President*  
John J. Gordon, *Vice Pres. & Studio Manager*  
James A. Gleason, *Vice-Pres., in charge of Production*  
Louis J. Maltese, *Sales Manager*

Services: motion picture and tv sound recording; transfer, including optical, dubbing; scoring, 35, 35 32mm and 16mm optical negative recording.



### RECORDED PUBLICATIONS LABORATORIES (Div. of Recorded Publications Mfg. Co., Inc.)

1504 Pierce Avenue, Camden, New Jersey 08105

Phones: 963-3000 AC: 609; 922-5555 AC: 215

Year of Organization: 1945

Edward J. Goodman, *President*  
David H. Goodman, *Vice President, Sales*  
Ernest W. Merker, *Chief Engineer*

Services: sound recording services for motion picture, filmstrip, audio-visual applications. Vast sound effects and music scoring libraries, film sound editing, mixing, scoring, mono and stereo disc mastering, pressings, high speed tape duplication, all automatic film advance synchronizing systems on tape, disc or cartridge. Client may submit tapes or be present for production. 16mm and 35mm interlock sound recording and mixing — 6 channel. Three recording studios, 3 banks of Ampex high speed tape duplicators, Neuman-Westrex stereo disc cutting facility, special tape cartridge duplication facilities.

Special Services: preparation of sound tracks for motion picture and filmstrip entailing the entire production from client's script, including providing talent, music, effects, insertion of synchronizing tones.

### RECORDING STUDIOS, INC.

1639 Broadway, New York, New York 10020  
Phone: PLaza 7-5555 AC: 212

Year of Incorporation: 1958

Morton Schwartz, *President*  
Alfred Markim, *Vice President*

Services: recording, mixing, post-synchronizing and transfer studios, music film scoring stage.

### RKO SOUND STUDIOS

A Div. of RKO-General, Inc.

1440 Broadway, New York, N.Y. 10015  
Phone: LO 4-8000 AC: 212

John B. Hayes, *President*

Services: recording of sound for motion pictures, slide films, television and radio commercials including transfer, scoring, mixing, editing, re-recording. Also screening theater, 16 and 35mm projection, closed circuit TV, sound effects and music libraries, talent services, pressings, high speed tape duplication, all types tape cartridge mastering and duplication.

Look to the Authoritative, Complete Listing Pages of Business Screen for Quality Services

## SOUND RECORDING SERVICES



### REEVES SOUND STUDIOS

A Division of Reeves Broadcasting Corp.  
304 E. 44th St., New York, N.Y. 10017  
Phone: OR 9-3550 AC: 212

Chester L. Stewart, *President*  
John F. Vorisek, *Vice Pres. & Gen. Mgr.*  
Richard J. Vorisek, *Vice President—Sound*  
Robert W. Byloff, *Vice President—Video*

**Audio Services:** Motion picture and television sound recording and mixing and allied services. Film processing laboratory.

**Videotape Services:** Videotape recording, editing and mixing in black and white or high band color. Video tape duplicates and transfers of quadruplex and helical scan tapes; film-to-tape transfers and piggybacks; rental of Airmobile-Video® System for studio and location video production.

**Specialties:** Sound mixing with forward-reverse-overdub system; post sync sound looping with instant playback; multi-studio electronic editing and mixing of high-band color tape; color and black and white Videofilm® tape-to-film transfers.

### SHELDON RECORDING STUDIOS, INC.

1725 North Wells St., Chicago, Ill. 60614  
Phone: 664-7734 AC: 312

Jack S. Wiener, *President*

**Services:** TV sound recording; sound recorded on Ampex Broadcast Video tape (two-inch quadruplex) providing full time base stability for all special effects, edits, inserts, supers, dissolves, etc. Complete technical facilities with engineering personnel and loaner equipment provided. From story boards and rough scripts, test commercial is produced on videotape.

### SONIC FILM RECORDING

1230 W. Washington Blvd., Chicago, Ill. 60607  
Phone: CH 3-2600/4 AC: 312

Date of Organization: 1946

Jack H. Lieb, *President*  
Warren H. Lieb, *Vice Pres./Production*  
Don Richter, *Chief Engineer*  
Chas. Kite, *Music Editor*  
Peggy Spillane, *Music Librarian*

**Services:** 16/35mm interlock screening and projection; RCA optical recording; Neo-pilot, pilot tone, on Fairchild 14KC pulse Ranger Tone transfer & recording, recording to 35 or 16mm picture, loop racks, click tracks and interlock for picture and track available; 1/4" dubbing and mixing for slidefilms; Moviola editing available 16 or 35mm; 1/4" editing. Music recording studio, 60x40 with natural echo chamber; narration studio; music library and sound effects available.

### SOUND STUDIOS, INC.

230 N. Michigan Ave., Chicago, Illinois 60601  
Phone: 236-4514 AC: 312

Michael Eisenmenger, *President*  
Earl Glickman, *Vice President*

**Services:** recording of sound for slidefilms, motion pictures, TV, radio—including signals, scoring, mixing, magnetic tape editing and sound effects; record pressing plant.

### SPECTRA-SOUND, INC.

6110 Santa Monica Blvd., Hollywood, Calif. 90035  
Phone: HO 2-6981 AC: 213

Paul Tayler, *President*  
Esta J. Tayler, *Secretary*  
Peter Lehart, *Chief Engineer*

**Services:** 1/4" and 1/2" magnetic tape recording; reference and master disc recording; transfer to or from 1/4" or 1/2" tape, disc, 16mm, 17 1/2mm or 35mm film; 35mm and 16mm film scoring, looping, dubbing and projection; location recording on 16mm film or 1/4" sync tape; Nagra rentals; script typing, duplication.

### SYNCHRO-SOUND, INC.

18 West 45th Street, New York, N.Y. 10036  
Phone: OX 7-2955 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*  
John Miller, *Sound Transfer*  
Cecile Abramson, *Music Editor*

**Services:** music available on 35 magnetic or 1/4" tape or disc. Transfer facilities including 35mm and 16mm magnetic and optical; voice recording and dialogue direction; editing facilities for picture, music, effects; background music, original or track.

### TV RECORDERS

6054 Sunset Blvd., Hollywood, Calif. 90028  
Phone: 469-8201 AC: 213

Virginia Aicholtz, *President & Manager*  
James Aicholtz, *Vice-President*

**Services:** sound recording service from production through re-recording (dubbing) for motion pictures and TV. Magnetic transfer, RCA variable area optical transfer, transfer to 16mm and 35mm striped release prints.

### TAPE TRANSFER TECHNIQUES, INC.

230 N. Michigan Ave., Chicago, Illinois 60601  
Phone: 236-4514 AC: 312

Mitchell Heller, *President*  
L. S. Toogood, *Vice President*

**Services:** tape duplication, cartridge loading, tape mastering, signal insertion, editing, music library, sound effects, tape loading.

### TELESOUND STUDIO

6296 Melrose, Hollywood, Cal. 90035  
Phone: WE 1-5161 AC: 213

Clarence Thompson, *Owner*  
Bertha Thompson, *Secretary-Treasurer*

**Services:** sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

### TODD-AO

1021 N. Seward St., Hollywood, Cal. 90035  
Phone: 463-1136 AC: 213

Salah Hassanein, *President (N.Y.)*  
Fred Hynes, *Vice President, General Manager, West Coast Studio*  
Don Rogers, *Sales Manager, Magnetic Products*

**Services:** The Todd-AO System and sound services from 8mm through 70mm, 6 track. Full 65mm camera equipment. Magnetic film and tape products.

## SOUND RECORDING SERVICES

### TOWNSEND PRODUCTION SERVICE, INC.

36 West 62nd St., New York, New York 10023  
Phone: 246-3997 AC: 212

James H. Townsend, Jr., *President*  
James R. Lee, *Vice President*  
Harrison G. Platt III

**Services:** Complete motion picture sound recording studios — mixing — 10 channels, music and narration recording studios, transfers including 50 cycle, dubbing, sound effects looping, optical tracks. Editing pictures, sound, music, effects, negative cutting and laboratory contact.

**Specialties:** Assisting educational and in-plant film producers with complete production services and technical back-up.

### UNITED COMMUNICATIONS CORPORATION

325 West Huron St., Chicago, Ill. 60610  
Phone: 329-1242 AC: 312 Cable: UNICOM

William L. Klein, *Executive Producer*  
Marilyn L. Friedel, *Executive Director*  
Ursula Festag, *Asst. to Producer*

**Services:** Script-writing, technical and editorial services for motion pictures, slidefilms, radio & television. Production and direction assistance. Creative layouts (art/print). Presentations. Mailing and distribution. Sound production studios, tape/disc recording, record masters and pressing work. Shooting stage, music and sound effects libraries.

**Specialties:** Creative, technical, production assistance. Music/effects scoring. Sound track recording and duplication. Audio-visual presentations. Slidefilm recording and reproduction. Foreign language scripts and programming.

### UNIVERSAL RECORDING CORPORATION

46 E. Walton Place, Chicago, Ill. 60611  
Phone: MI 2-6465 AC: 312

A. B. Clapper, *President*  
Mason Coppinger, *Vice President, Chief Engineer*  
R. A. Weber, *Secretary, Treasurer*  
John Brix, *Production Supervisor*

**Services:** location lip sync recording, 35, 16mm or pulse; re-recording, 35mm mag. or 16mm mag.; interlock screening; music scoring to picture or click track; transfers, 1/4" to 35 and 16mm, music scoring, narration, re-recording, projection, location equipment.

## SLIDEFILM RECORDINGS

### COLUMBIA RECORD PRODUCTIONS

49 East 52nd St., New York, N.Y. 10022  
Phone: 765-4321 AC: 212

Calvin Roberts, *Vice Pres. General Manager*

**Branch Offices:** 630 N. McClurg Court, Chicago, Ill. 60611, WH 4-6000, Richard Hutter, *Account Executive*; 6121 Sunset Blvd., Hollywood, California 90028, HO 6-2451, Michael Coolidge, *Manager, West Coast Sales*; 2990 West Grand Blvd., Detroit, Michigan 48202, TR 1-6100, Tom Van Gessel, *Manager, Midwest Sales*; 804 16th Ave., South, Nashville, Tennessee 37203, 255-0371, Cecil Seafe, *Account Executive*.

**Services:** Recording studios as listed above; music



**COLUMBIA RECORD PRODUCTIONS:**

library; sound effects; and custom record pressing.

**RCA CUSTOM RECORD SALES**

155 East 24th Street, New York, N.Y. 10010  
Phone: MU 9-7200 AC: 212

Contact: James L. Head

Branch Offices: 445 North Lake Shore Drive, Chicago 11, Ill., WH 4-3215; William Reilly, 800 17th Avenue South, Nashville, Tenn., AL 5-5781; Edward J. Hines, 6363 Sunset Boulevard, Hollywood, Calif., HO 1-9171; C. B. Bennett.

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.

**STOCK SHOT LIBRARIES****COLOR STOCK LIBRARY****Lem Bailey Productions**

7934 Santa Monica Blvd., Hollywood, Cal. 90046

Phone: 654-9550 AC: 213

Lem Bailey, *President*

Berneice Davis, *Secretary, Treasurer*

Services: stock shots (16mm black & white, color, 35mm black & white, color) for industrial, educational or documentary films, theatre or tv commercials, live or filmed tv productions; shoot to order in 16 or 35mm; educational film department.

**THE DASHIELL FILM LIBRARY**

725 N. Seward St., Hollywood, Calif. 90035  
Phone: HO 2-6001 AC: 213

Doris Dashiell, *Owner*

Services: color stock film in 35 16mm from worldwide sources available for motion picture, tv, commercial and industrial producers.

**FOTOSONIC, INC.**

15 W. 64th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Services: 35 16mm stock shots in color & black & white, catalog available; stock shots to order; research.

(see complete listing under *Editing Services*)

**SHERMAN GRINBERG FILM LIBRARIES, INC.**

1040 N. McCadden Pl., Hollywood, Calif. 90035

Phone: 464-7491 AC: 213

630 Ninth Ave., New York, N.Y. 10036

Phone: 765-5170 AC: 212

Sherman Grinberg, *Owner*

Bernard Chertok, *Vice President (N.Y.)*

Services: color and black & white newsreel and production libraries of Columbia Pictures, Allied Artists, Pathe, ABC and Paramount Newsreels, (ABC Newsreel now shooting exclusively in 16mm color.)

**STOCK SHOTS, INCORPORATED**

333 West 52nd St., New York, N.Y. 10019

Phone: JU 2-6185 AC: 212

Maurice Zouary, *contact*

Services: libraries include NBC News, National

**STOCK SHOT LIBRARIES****STOCK SHOTS, INCORPORATED:**

Association of Manufacturers, Miles Library, Films for Industry Color Library, also various production libraries.

**STOCK SHOTS TO ORDER, INC.**

550 Fifth Ave., New York, N.Y. 10036

Phone: CI 6-1626 AC: 212

R. A. Phelan, *President*

H. C. Miller, *Vice President*

Anthony Brook, *Secretary*

Services: stock film library in 16 and 35mm, color and black & white; also shoot material to order (rear projection plates, inserts, interviews, tv commercials, etc.); location filming; editing facilities.

**UNITED AIR LINES (Publicity Department)**

626 Wilshire Blvd., Suite 804,

Los Angeles, California 90017

Phone: 452-3620 AC: 213 (Los Angeles);

922-5225 (New York City); 726-5500

(Chicago); 737-6830 (Washington, D.C.)

Services: stock footage: jet, piston, historical, in-flight, airport scenes; catalogs available.

**TITLES FOR THE FILM****CONSOLIDATED FILM INDUSTRIES****Title & Optical Division**

959 Seward St., Hollywood, California 90035

Phone: (213) 462-0851 Telex: 06-74257

Cable: CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: animated, hand-lettered and photo-composed motion picture titles; titles for television, filmstrips, slides; typographic consultation.

(see complete listing under *Film Laboratories*)

**CREATIVE ARTS STUDIO, INC.**

514 H Street, N.W., Washington, D.C. 20001

Phone: 737-0302 AC: 202

Services: animated, hand lettered, hot press titles for motion pictures, tv, graphic presentations, slides.

(see complete listing under *Animation Services*)

**FILM EFFECTS OF HOLLYWOOD**

1153 N. Highland Ave., Hollywood, Cal. 90035

(see complete listing under *Effects Optical*)

**HOT PRESS COMPANY**

2 W. 46th St., New York, N.Y. 10036

Phone: CIre 5-6350 AC: 212

Bud Wyckoff, Bob Foster

Services: color typography for film titles, slides, filmstrips, flip cards, comps, short runs.

**TITLES FOR THE FILM****KNIGHT STUDIO**

159 E. Chicago Ave., Chicago, Ill. 60611

Phone: SU 7-5069 AC: 312

Date of Organization: 1942

Ivend H. Krohn, *Owner, Manager*

Arthur F. Krohn, *Sales Manager*

Services: hot stamping of motion picture, slide-film and slide titles in b&w and color. Production of presentations and typographic consultation and service.

**KNIGHT TITLE SERVICE OF NEW YORK**

145 West 45th St., New York, N.Y. 10036

Phone: CO 5-2050 AC: 212

Year of Organization: 1938

George A. Mayer, *President*

John O'Connor, *Vice President*

Services: Professional typographers and hot-press craftsmen for motion pictures, filmstrips, presentations, art overlays, comprehensives and production proofs. More than 1000 alphabets. C & P, Kensol, Kraus and Vandercook presses.

**KEITH LoBAR**

179 N. Martel Ave., Los Angeles, Calif. 90036

Phone: WE 4-1126 AC: 213

Services: printed motion picture titles.

**PILGRIM FILM SERVICES, INC.**

2502 50th Ave., Tuxedo, Hyattsville, Maryland

Phone: 773-7072 AC: 301

(see complete listing under *Animation Services*)

**QQ MOTION PICTURE AND TELEVISION TITLES**

247 W. 46th St., New York City, N. Y. 10036

Phone: CI 7-2126 AC: 212

Date of Organization: 1915

Irving Sheib, *Supervisor*

Julius Eisenberg, *Production Manager*

Edward Dillman, *Layout*

Clyde Strohsahl, *Art Director*

Services: main and credit titles, printed or hand lettered and photographed, artwork, for animation, television, slides, supers, flips, filmstrips — complete or any part thereof. Hot press equipment with 3000 fonts of type on premises for printing in white or color on clear cells, cards or coloraid. Rapid delivery of titles on cards or film and also slides for industrial or TV use including all artwork and lettering.

**TITLE-CRAFT**

1022 Argyle St., Chicago, Ill. 60640

Phone: RA 5-4821 AC: 312

Boots Soice, *Owner*

Services: titles for 8mm-16mm film and 2x2 slides.

LEADING FILM TAPE PRODUCERS LOOK TO THESE PAGES FOR ACCURATE AND COMPLETE DATA

## SPECIAL FILM SERVICES



### CONSOLIDATED FILM INDUSTRIES

**Filmstrip Dept., Title & Optical Division**  
959 Seward St., Hollywood, California 90038  
Phone: (213) 462-0881 Telex: 06-74257  
Cable: CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: rephotographing of transparencies, flat art (reflection copy), overlaid material, small dimensional objects, to create filmstrip negative.

(see complete listing under *Film Laboratories*)

### Cinematography: Filmstrips

#### CREATIVE ARTS STUDIO, INC.

814 H St., N.W., Washington, D.C. 20001  
Phone: 737-0302 AC: 202

Services: Three Oxberry camera stands; scripts, art and sound; promotion and distribution.  
(see complete listing under *Animation Services*)

### Cinematography: Motion Pictures

#### BECKETT MOTION PICTURE EQUIPMENT CO.

1025 N. McCadden Place, Hollywood,  
California 90038  
Phone: 465-7141 AC: 213

Charles Beckett, *President*  
John P. Beckett, *Vice President*

Services: Camera and lighting equipment as well as professional crews needed for a production. Sound stage.

### TOM WILLARD CINEMATOGRAPHY

25 West 43 St., New York, N.Y. 10036  
Phone: 564-0144 AC: 212

Date of Organization: 1962

Thomas W. Willard, *Owner*

Services: specializes in motion picture photography, including provision of crew, equipment, film and laboratory processing.

### Producer Services & Rentals

#### ROSS GAFFNEY, INC.

21 W. 46th Street, New York, N.Y. 10036  
Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955

Angelo Ross, *President*  
James Gaffney, *Vice President*

Services: producers service organization supplying preproduction and post production services: film editing, music library, sound effects, equipment rental. Editing rooms, sound studio for transfers, mixing, reversing interlock up to 12 tracks.

### PRODUCERS RENTAL CORPORATION

21 West 46th St., New York, N.Y. 10036  
Phone: CO 5-2915 AC: 212

Francis Romero, *President*  
Ralph Pardula, *Secretary Treasurer*

Services: Rental of cameras, lighting, sound, microphones and all location equipment. Also rent a complete line of editorial equipment

### Stage Rentals: Southeast

#### STUDIO CITY, INC.

N.E. 151st St. & 19th Ave., North Miami,  
Florida  
Phone: 949-3544 AC: 305

David L. Brady, *Chairman of Board*  
Arnold O. Leeds, *President*  
Paul L. Jacobson, *Executive V. P.*  
*in charge of production (NYC).*  
Costel B. Grozea, *Head, Special Effects*  
Robert Demme, *Public Relations Director*

Facilities: Two large sound stages (125 x 80-feet w 40-ft. ceilings); one has dry pit 30 x 30 ft.; one with wet pit, 18 x 4 ft. for miniature water sequences. Main stages flanked by modern executive office suites; conference room; rehearsal room; dressing and wardrobe rooms; makeup and hair-dressing depts.; camera room and dark-room. Two smaller stages; one measuring 80 x 40 feet with 30-foot ceiling; has permanent "cyc" for backgrounds. Studio City area has Capital Film Laboratories facility adjacent. New York office recently opened with Paul L. Jacobson in charge (see Red Book).

### Stage Rentals: Southwest

#### STAGE 2

5642 Dyer, Dallas, Texas  
Phone: EMerson 3-0154 AC: 214

Facilities: Stage 2 is a new 6,500 square-foot, air-conditioned film production facility with a 5,000 sq. ft. air-conditioned sound stage. 2,400 amps of electrical power; complete lighting facilities. Available to motion picture producers on a rental basis, with or without 16 and 35mm camera equipment and or technicians. Stage 2 has its own adjacent warehouse facilities for set construction, special effects, prop storage and shops as well as an adjacent private parking lot.

Ownership: principals of Stage 2 are all executives of Bill Stokes Associates, Inc. although the new facility has been organized as a separate, closed corporation. Talent listings in area readily available.

### Stage Rentals: Hollywood

#### RAMPART STUDIO

2625 Temple St., Hollywood, Calif. 90026  
Phones: 355-3911; 353-7205 AC: 213

Date of Organization: 1954

W. T. (Ted) Palmer, *Studio Manager*

Facilities: full Hollywood production services (synch stage sequences, etc.) on sub-contract to business-film producers. Studio rental (The Parthenon and Wolff stages) and contract crews.

### TV & FILM PRODUCTION CTR. STUDIOS

3805 W. Magnolia Blvd., Burbank, Cal. 91505  
Phone: 845-3709 AC: 213

Jack Rourke, *Owner*  
Fred Fuld, Jr., *Treasurer*  
Joan Lane, *Secretary*  
Merle Kinney, *Production Mgr.*

Services: service center for producers of industrials, commercials, educational films, etc. 16mm dubbing, transforming, recording air conditioned sound stage, editing room, projection rooms, music scoring library. 16/35mm Magnasync recorders, Ampex 14", with Omega Engineering post-synch looping system for dubbing. Auricon cameras. Mole-Richardson lighting equipment.

## TALENT AGENCIES

### ASHLEY FAMOUS AGENCY, INC.

1301 6th Ave., New York, New York 10019  
Phone: 956-5500 AC: 212 Cable: ASHFAME

Ted Ashley, *President*  
Rodger H. Hess, *Director, Industrial Div.*

Services: Superimposing producer clients from the field of feature films, TV series and Broadway onto the production of industrial films, sales presentations, etc.

### FIFI OSCARD AGENCY

18 East 48th St., New York, N.Y. 10017  
Phone: 421-4650 AC: 212

Fifi Osgard, *Head*  
Martin Gage, Peter Sherlock, Sybil  
Trent, Lowell Matson, *Associates*

Services: Casting consultants and artists and authors' representatives for stage, films and television - representing performers, announcers, narrators, directors, choreographers, writers and designers.

## TRANSLATION OF FILMS

### AUDIOVICENTRO

Rio Panuco 116, Mexico 5, D.F., Mexico  
Phones: 14-68-14; 25-40-78  
Cable: AUDIOVICENTRO

Date of Organization: 1956

Dr. David Grajeda, *President Director*

Services: translation of Latin-American versions of business, educational, religious and television films; documentaries and commercials. Facilities for optical and magnetic recording and titles.



### FOREIGN LANGUAGE SERVICE COMPANY (Cinema Service Division)

7046 Hollywood Blvd., Los Angeles, Cal.  
90025  
Phone: HO 7-5125/9 AC: 213

Albert J. Amateau, *President*  
Paul Harris, *Vice President*  
Alex B. Taranto, *Vice President*  
Bekita Amateau, *Secretary Treasurer*  
Marianne Ahlborg, *Manager*

Services: Translations and/or adaptations in any language of scripts or stories for motion pictures, slide films or commercials, edited to fit narration or lip synchronization. Re-writing of existing English scripts or stories to fit particular foreign markets. Recording, editing, mixing and dubbing. Narrators, voices, directors and editors for any language. Negative and print of foreign version upon request. Commercial translation service from any technical manuals, parts catalogues, brochures, advertising material, legal documents and contracts. Proofreading and correction of galleys. Foreign market consultation service, language films and distribution of industrial, documentary, public relations or business films.

### MARIO NOVIELLO

3911 Cole Ave. 103, Dallas, Texas 75204  
Phone: LA 5-7705 AC: 214

Services: Foreign language translation and narration in Italian, French and Spanish. Full sound recording and screening facilities.

## VIDEOTAPES & TRANSFER

### AV CORPORATION

2518 North Blvd., Houston, Texas 77006  
Phone: JA 3-6701 AC: 713

Services: Videotape transfer to 16mm and 8mm magnetic or optical sound. (see complete services under Film Laboratories.)

### ACME FILM AND VIDEOTAPE LABORATORIES, INC.

1161 N. Highland Ave., Hollywood, Calif. 90038  
Phone: HO 4-7471 AC: 213

Videotape Services: 35 and 16mm tape transfer to film, film to tape, editing, viewing, black & white or color.

(See complete listing under film laboratories)

### VIDEOTAPE CENTER

#### (Videotape Productions of New York, Inc.)

101 West 67th Street, New York, N.Y. 10023  
Phone: TR 3-5800 AC: 212

Date of Organization: 1955

John B. Lanigan, *President*  
George K. Gould, *Exec. Vice President*  
Thomas Tausig, *Vice President, Director of Programming*  
Nathan Weiss, *Treasurer*  
William Boyd, *Controller*  
Edgar A. Grower, *Director of Comm. Sales*  
Charles Holden, *Director of Production*  
Joseph DiBuono, *Director of Creative Dev't*  
Joseph A. Conte, *Advtg. Public Relations Director*  
Wilbur Roth, *Director of Creative Services*

Services: TV commercials and shows black & white and color. Three fully-equipped ground level studios or on location. Professional personnel and high band color recorders to produce, edit and duplicate black and white or color commercials. Film transfers to tape, piggybacks, etc. 24 hour traffic department service all TV station.

## USEFUL SERVICES

### Film Insurance

#### Saul Kornreich & Sons, Inc.

Pan Am. Bldg., 200 Park Ave., New York, N.Y. 10017  
Phone: TN 7-7730 AC: 212

Saul Kornreich, *President*  
Matthew R. & Morton A. Kornreich, *V.P.'s*

Services: film insurance; specialists in all forms of insurance for tv and film producing companies.

### Film Salvage

#### Film Salvage Company

3602 S. Crenshaw Blvd., Los Angeles, Cal. 90016  
Phone: 731-2349 AC: 213  
Cable: FILMSCBAP

Jan Friedman, *President*  
Barry M. Stultz, *Exec. Vice President*  
Lawrence M. Friedman, *Western Plant Mgr.*  
Lonnie M. Allen, *Eastern Plant Mgr.*

Services: Purchase all types scrap film; sell reclaimed magnetic film and used reels and cases; certificate of destruction of film upon request.

## Theatrical Livestock

### Chateau Theatrical Animals, Inc.

608 W. 48th St., New York, N.Y. 10036  
Phone: Circle 6-0520; Cable: CHATHEAT

Frederick E. Birkner, *President*  
Gloria A. Stoesser, *Vice President*

Services: suppliers and trainers of theatrical livestock. Animal drawn vehicles. Livestock vans; low bed trailers for hauling wheeled stock. Operate farm and warehouse.

## PREVIEW THEATERS

### PARK AVENUE SCREENING CORP.

445 Park Avenue, New York, N.Y. 10016  
Phone: 551-7576 AC: 212

Sylvia Baxt, *Manager*

Services: 42-seat theater for 16 and 35mm; elevated stage for demonstrations, meetings, auditions, etc.

### PREVIEW THEATER, INC.

1600 Broadway, New York, N.Y. 10019  
Phone: CI 6-0865 AC: 212

William B. Gullette, *President*  
Mort Hartung,

Services: screening rooms and editing rooms for 16mm and 35mm. Optical, magnetic; interlock; film storage vaults. Rental of editorial equipment; repair department for editorial equipment.

### JOHNNY VICTOR THEATER

RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020  
Phone: MU 9-7200 AC: 212

Miss Madeline B. Matterson, *Secretary*

Services: screening room for film preview.

## Film Research: Data

### OLYMPIC FILM SERVICE

471 West 21st St., New York, N.Y. 10011  
Phone: 675-0211 AC: 212

Walter J. Carroll, *President*  
Phil Gisses, *Business Manager*  
Nancy Farrell, *Filmfax Research Director*  
Roger Texier, *A-V Book Sales*  
Josephine McDonald, *Publications Coordinator*

Services: Audiovisual consultants and agents for visual aids in business and education; research and reference library, film inspection, editing, art work and transparencies, motion picture production; film library maintenance and distribution. Publishers of FilmFax Profiles and FilmFax Digest (data sheets on available films from all sources); film searches and bookings, audiovisual text and reference books (A-V Book Sales Division). Specialties: personnel training, business education and sales.

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## A REFERENCE GUIDE TO

# Film Writers

A LISTING OF CREATIVE SPECIALISTS  
EXPERIENCED IN AUDIO-VISUAL MEDIA

### ARMINGTON & MEISTER

220 East 54th St., New York, N.Y. 10022  
Phone: (212) MU 8-3909

Date of Organization: 1960

H. F. Armington, *Writer-Director*  
I. W. Meister, *Industrial P. R. Consultant*

### JOHN C. BANCROFT

5555 N. Sheridan Rd., Chicago, Ill. 60626  
Phone: (312) ARdmore 1-7747

### SHERMAN BECK

207 East 43rd St., New York, N.Y. 10017  
Phone: (212) OXford 7-1459

Date of Organization: 1947

### LESTER S. BECKER

11 Cob Drive, Westport, Conn. 06580  
Phone: (203) 226-0300

Lester Becker, *Writer-Director*

### WILLIAM BERNAL

203 Glen Ave., Sea Cliff, L.I., N.Y. 11579  
Phone: (516) OR 6-1664

Date of Organization: 1946

William Bernal, *Writer-Producer*

### SPENCER BOSTWICK'S PLANFILM, INC.

3212 "O" Street, N.W., Washington, D.C. 20007

Phone: (202) 337-2151

Date of Organization: 1955

Spencer Bostwick, *Owner-Head, Script Production and Storyboard Services*  
Susan Elizabeth Johnson, *Editorial Assistant*

### RICHARD W. BRUNER

172 Highland Ave., Ridgewood, New Jersey 07450

Phone: (201) 417-1261

New York Phone: (212) 688-2015

Date of Organization: 1963

### JACK BURNEY

4140 Army St., San Francisco, California 94131

Phone: (415) 647-7539

Date of Organization: 1959

### COE-PEACOCK, INC.

Governor's House, 8400 Wisconsin Ave., Washington, D.C. 20014  
Phone: (301) 656-5240

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*  
Chilford L. Peacock, *Partner*

Detailed Listings of Experienced Film Writers Are Also Published in the Production Review

# Your Reference Guide to FILM WRITERS:

(CONTINUED FROM THE PRECEDING PAGE 97)

## DEAN COFFIN & ASSOCIATES

7261 Hollywood Blvd., Hollywood, Calif.  
90046

Phone: (213) 876-8979

Date of Organization: October, 1965

Dean Coffin, *Executive Associate*  
W. D. Coffin, *Office Manager*  
Robert A. Thom, *Midwest Associate*  
C. C. Alderson, *Research*

## TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey 07928  
Phone: (201) 635-8678

Ted de Alberich, *Writer-Director*

## LEE DAVIS

6311 Saddle Tree Drive, Alexandria, Virginia  
22310 Phone: (703) 971-4088.

Date of Organization: 1965

## EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio  
44113

Phone: (216) TOWER 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

## JANE FITZ-RANDOLPH

1845 Bluebell Ave., Boulder, Colorado 80302  
Phone: (303) 422-4436

Date of Organization: 1959

## DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036  
Phone: (212) 565-5230

Don Frifield, *Writer-Director*

## OEVESTE GRANDUCCI

P.O. Box 1473, St. Thomas, U. S. Virgin  
Islands, 00802 (Air Mail, please)  
Phone: (809) 774-2770

Date of Organization: 1946

## DWINELL GRANT

Solebury, Bucks County, Pennsylvania 18963  
Phone: (215) 297-5204

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation  
Designer*

## ROBERT HECKER

745 N. Highland Ave., Hollywood, Cal. 90038  
Phone: (213) WE 7-1016

Date of Organization: 1960

### An Exclusive Feature for Our Subscribers

These complete, carefully-edited listing pages provide the film producer and sponsor with a dependable source for specializing film services.



## BRUCE HENRY

Victory Heights, Stone Lake 2, Wisconsin  
54876

Phone: 865-3227 AC: 715

(operates from mobile travel office when on assignment; mail to Stone Lake address is forwarded.)

## THOM HOOK ASSOCIATES

Ferry Farms, N.A.P.O., Annapolis, Md. 21402  
Phone: (301) 757-1806

Date of Organization: 1965

Thom Hook, *Writer-Photographer-Editor*

## CLARK HOWAT

8399 Topanga Canyon Blvd., Suite 207A,  
Canoga Park, California 91304  
Phone: (213) 887-6074

## CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio 44060  
Phone: (216) 255-3159

Date of Organization: 1961

Charles E. Huston, *Writer-Scripts and Lyrics*

## PAUL W. JENSEN

115 South Benton St., Palatine, Ill. 60067  
Phone: (312) 358-1137

Date of Organization: 1963

Paul W. Jensen, *Writer*

## PHILIP KALFUS

1323 51st Street, Brooklyn, N.Y. 11219  
Phone: (212) GEDNEY 5-1075

## ALEXANDER KLEIN

521 West 112th St., New York, N.Y. 10025  
Phone: (212) AC 2-7634

Alexander Klein & Staff, *Writers*

## DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York  
Phone: (516) HUNTER 2-5737

Dan Klugherz, *Writer-Director-Producer*

## ED KNOWLTON

Box 368, Charlton City, Massachusetts 01508  
Phone: (617) 248-5886

Date of Organization: 1963

## WAYNE A. LANGSTON

2266 Howell Mill Rd., N.W., Atlanta, Ga.  
30318

Phone: (404) 355-2422

Wayne A. Langston, *Writer-Director*

## PAUL A. LITECKY

417 Maplewood Avenue, Springfield, Pa.  
19064

Phone: (215) 543-7336

Date of Organization: November, 1966

## SUMNER J. LYON

518-5th Street, Wilmette, Illinois 60091  
Phone: (312) ALPINE 6-1526

Date of Organization: 1961

Sumner J. Lyon, *Film Writer-Consultant*

## JOHN K. MacKENZIE

957 Park Ave., New York, N.Y. 10028  
Phone: (212) RE 7-4091

Date of Organization: 1958

## JEANETTE B. MARSH

1400 N. Lake Shore Drive, Chicago, Ill. 60610  
Phone: (312) WILTEHALL 4-4180

Date of Organization: 1960

Miss Jeanette B. Marsh, *Writer*

## DOUGLAS C. McMULLEN — Script Services

16 Kellogg Drive, Wilton, Conn. 06897  
Phone: (203) 762-3145

Date of Organization: 1960

Douglas C. McMullen, *Writer*

## OSMOND MOLARSKY

P.O. Box 6, Sacramento, California  
Phone: (916) 922-6563

Date of Organization: 1946

## LAWRENCE MOLLOT

71 West 23rd Street, New York, N.Y. 10010  
Phone: (212) YU 9-1750

Lawrence Molloy, *Writer-Director*  
Ceceille Lester, *Associate*

## BRUCE MOODY

372 Central Park West, New York, N.Y. 10025  
Phone: (212) UN 5-5278

Date of Organization: 1961

## BYRON MORGAN ASSOCIATES, INC.

1025-33rd St., N.W., Washington, D.C. 20007  
Phone: (202) 333-5155

Date of Organization: 1961—Inc.: 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., 438 Gower St., Hollywood, California; Biofilms, Easton, Maryland

Byron Morgan, *Writer*  
Tony Lazzarino, *Writer*  
Pat Morgan, *Research Writer, Film Research*

## EDWARD R. MURKLAND, Writer

27 Bank Street, Box 38, New Milford, Conn.  
06776

Phones: (203) EL 4-3301/5660

Date of Organization: 1962

## NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230  
Phone: (214) EM 8-0903

Date of Organization: 1957

## EDDIE O'BRIEN — THE WRITER

67 Old Highway, Wilton, Conn. 06897  
Phone: (203) 762-8400

Date of Organization: 1960

## EARL PEIRCE, Scripts

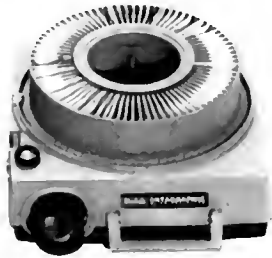
Blue Mountain Farm, Blairstown, N.J. 07825  
Phone: (201) 362-6087

Date of Organization: 1945

Earl Peirce, *Writer-Director*

SERVICES: Scripts and storyboards; direction and editorial coordination. (Continued on next page)

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EASTMAN KODAK COMPANY  
Rochester, N. Y. 14650

**Kodak**

# Your Reference Guide to FILM WRITERS:

## GILBERT R. PETERS, JR.

2909 Perrysville Ave., Pittsburgh, Pa. 15214  
Phone: (412) 322-3993  
Date of Organization: 1965

## LOUIS ANTHONY PETRONIO

2104 Genesee St., Utica, New York 13502  
Phone: (315) 732-4535  
Date of Organization: 1958  
Louis A. Petronio, *Writer & Cameraman*

## STAN PHILLIPS

1060 Bannock St., Denver, Colo. 80204  
Phone: (303) 534-6494  
Date of Organization: 1962  
Stanley C. Phillips, *Writer-Consultant*

## HENRY R. POSTER & ASSOCIATES

South Farm Road, Port Washington, N.Y.  
11050  
Phone: (516) PO 7-1310  
Date of Organization: 1961  
Henry R. Poster, *Writer, Director*  
Joyce Keys Poster, R. N., *Research*

## HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201  
Phone: (313) 831-1756  
Date of Organization: 1952  
Harry Preston, *Writer, Director, Producer*



## RUTH L. RATNY

70 E. Walton St., Chicago, Illinois 60611  
Phone: (312) MO 4-5236  
Ruth L. Ratny, *Writer*



## LEON S. RHODES

King Road, Bryn Athyn, Pennsylvania 19009  
Phone: (215) Wilson 7-4044  
Leon Rhodes, *Design, Scripts, Direction*

## M. G. RIPPETEAU

1427 Church St., Evanston, Ill. 60201  
Phone: (312) UN 4-9043  
Date of Organization: 1959  
M. G. "Rip" Rippeteau, *Writer, A-V Consultant*  
Virginia C. Rippeteau, *Secretary Bookkeeper*



## SCRIPTWRIGHTS COMPANY, LTD.

135 West 50th St., New York, N.Y. 10020  
Phone: (212) 551-9655  
Date of Incorporation: 1967  
David Taynton, *President/Creative Director*  
Ed Meyer, *Vice Pres./Account Supervisor*  
N. Modarres, *Head Scribe Producer*  
Barnie Winston, *1st Scribe*  
Marge Walker, *2nd Scribe*

**WILLIAM L. SIMON FILM SCRIPTS, INC.**  
2407 1/2 Eye St. N.W., Washington, D.C. 20037  
Phone: (202) FEderal 3-7514

Date of Organization: 1958

William L. Simon, *Film Writer*  
New York Representative: William Morris  
Agency, Leon Memoli, 1350 Sixth Ave.,  
New York, N.Y. Phone: JU 6-5100 AC: 212

## RAY SPERRY

2332 Manchester Avenue, Cardiff, Calif.  
92007  
Phone: (714) 753-7118  
Date of Organization: 1961  
Ray T. Sperry, *Writer*

## GENE STARBECKER, Film Builder

475 Fifth Ave., New York, N.Y. 10017  
Phone: (212) MU 3-1093  
Date of Organization: 1953  
Gene Starbecker, *Writer-Director*  
Steve Stelean, *Researcher*  
Rita Franklin, *Secretary*

## STARBECKER, INC.

5700 Manchester Rd., Silver Spring, Md.  
20901  
Phone: (301) 587-8648  
Date of Organization: 1954  
J. M. Starbecker, *President*  
Engene Norman Starbecker, *Writer-Director*  
Jerry Ward, Marcia Marlow, Edward Taishoff,  
Fredrica Fox, *Associate Writers-Researchers*  
Irma Einheber, *Secretary*

## PETER J. STUPKA

6950 Maple Street, N.W., Washington, D.C.  
20012  
Phone: (202) RAndolph 3-6427  
Date of Organization: 1945

## DON SWEET

3402—153rd Street, Flushing, N.Y., 11354  
Phone (212) 463-9095  
Date of Organization: 1963

## JOHN TATGE

322 East 34th St., New York, N.Y. 10016  
Phone: (212) LE 2-3697  
Washington Office: Felton Studio, 1830  
Jefferson Place, N.W., Washington, D.C.  
20036  
Phone: (202) FE 8-4294  
Date of Organization: 1961



## ESKO TOWNELL

128 Sharrow Vale Road, P. O. Box 273  
Cherry Hill, N.J. 08034  
Phone: (609) 428-3722  
Date of Organization: 1964  
Esko Townell, *Writer-Director*



this symbol appearing over a listing in these pages indicates that display advertising appears in other pages of this issue.

**FRAN TUCKSCHER AND ASSOCIATES, INC.**  
711—14th St., N.W. Washington, D.C.  
20005

Phone: (202) EXecutive 3-6664

Date of Organization: 1955

Fran Tuckscher, *Writer-Director*  
Ken Nathanson, *Editorial Supervisor-Researcher*

## HOWARD TURNER

57 West 75th Street, New York, N.Y. 10023  
Phone: (212) TRafalager 3-3211

## DICK UPTON

418 S. Fourth Ave., Libertyville, Illinois  
60048  
Phone: (312) 362-0174  
Date of Organization: 1960

## W. J. VAN DE MARK

502 Linden Place, Cranford, New Jersey 07016  
Phone: (201) 276-9649  
Date of Organization: 1962  
W. J. Van de Mark, *Writer-Director*

## BENJAMIN S. WALKER

11317 Marlcliff Road, Rockville, Maryland  
20852  
Phone: (301) 469-8995  
Date of Organization: 1963

## JOHN L. WASHBURN

261 Rockingstone Ave., Larchmont, N.Y.  
10535  
Phone: (914) TEnnyson 4-8741  
Date of Organization: 1953

## HUGH GORMAN WHITTINGTON

1216 Connecticut Avenue N.W., Washington  
D.C. 20036  
Phones: (202) FEderal 8-6198; EMerson  
2-7326  
Date of Organization: 1962  
Hugh Whittington, *Scripts & Production Work*

## GEORGE E. WOLF

18 West 45th St., New York, N.Y. 10036  
Phone: (212) YU 6-5707; (516) IU 2-9173  
Date of Organization: 1948  
George E. Wolf, *Writer-Director*

## PAUL C. WOODBRIDGE, Writes

Bragpateh Scriptshop, Upcountry  
White River Junction, Vermont 05001  
Phone: (802) 293-3400

Date of Organization: 1945

Paul C. Woodbridge, *Writer-Consultant*

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(OR ANY OLD TIME)



## You Need The MOST COMPLETE PRODUCERS SERVICES IN THE JUNGLE

**16MM SERVICES:** Color negative, positive, ECO, EF, MS, processing and printing, Kodachrome release printing, optical or contact internegatives, interpositives, masters, release printing, additive scene to scene color correction, fades and dissolves, zero cuts, 35 to 16 reduction printing, ink edge numbering 16 or 40 frame. Black and white negative, positive and reversal processing and printing, optical or contact dupes and masters, release printing.

**SOUND SERVICES:** All recording, rerecording, dubbing, mixing, interlock projection, transfer facilities (16, 35, 35/32 RCA royalty free equipment) for 16mm, 35mm, synchronous 1/4" —stereo or monaural—either studio or location.

**PRODUCERS SERVICES:** Creative editorial of action and track, conforming, scoring from five music and FX libraries, original scores, creative titling.

**35MM SERVICES:** Color negative and positive processing and printing, optical or contact internegatives and interpositives, A and B release printing, additive scene to scene color correction, fades and dissolves, zero cuts, 16 to 35 blowup, ink edge numbering. Black and white negative and positive processing and printing, optical or contact dupes and fine grains, release printing.

**SPECIAL EFFECTS:** 16 or 35mm, black and white or color, one to one optical printing, reduction, enlarging, cropping, re-positioning, skip or hold frame printing, wipes, fades, dissolves, etc., utilizing Oxberry bench and stand.

**MPEC EQUIPMENT DIVISION:** Rental and sale of professional production gear—cameras, lighting and grip equipment, sound, editing; studio rental.

# WRS

MOTION PICTURE LABORATORY ■ 210 SEMPLE ST. / PITTSBURGH, PA. 15213 / 412-883-8300

**AGFA-GEVAERT, INC.**

275 North Street, Teterboro, New Jersey 07605

Phone: (201) 285-4100

Sales Manager, Professional Cine Products, Irwin B. Freedman.

**Atlanta**

F. Cole, 1019-C Collier Road, N.W., Atlanta, Georgia; Phone: (404) 355-7450

**Boston**

E. Newman, 440 Totten Pond Rd., Waltham, Mass.; Phone: (617) 891-5430

**Chicago**

Al Blais, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: (312) CO 7-9100

**Cleveland**

6900 Granger Rd., Independence, Ohio; Phone: (216) 524-3801

**Dallas**

Jack Gilbert, 1355 Conant St., Dallas, Texas; Phone: (214) ME 1-7290

**Denver**

R. Bennett, 5225 East 38th St., Denver 7, Colo.; Phone: (303) 358-9261

**Los Angeles**

George Alexander, Phil Singer, 1025 Grand Central Ave., Glendale, Calif. 91201. Phone: (213) 246-8141

**San Francisco**

W. Hughes, 1485 Bayshore Blvd., San Francisco, Calif. 94124; Phone: (415) DE 3-7569

**E. I. DU PONT****DE NEMOURS & CO.****Photo Products Department**

Wilmington, Delaware 19898

F. B. Astley, *Director, X-ray & Motion Picture Markets, Sales Division*

M. J. Yates, *Planning & Tech. Serv. Asst., Motion Picture & Aerial Markets*

**Southeastern**

W. M. Springer, Jr., *District Manager*. C. A. Perrv, Jr., *Field Sales Manager*, 1737 Ellsworth Industrial Drive N. W., Atlanta, Georgia 30325, Phone: (404) 355-1230.

**Northeastern**

F. G. Headley, *District Manager*. W. J. Cannon, *Field Sales Manager*, 350 Allwood Rd., Allwood Station, Clifton, New Jersey 07012, Phone: GR 3-4004, WAtkins 4-3100 (for N. Y. use). *Technical Representatives*: J. N. Bennett, J. T. Dougherty, New York, N.Y. Phone: (212) 971-4777.

**Midwestern & East Central**

W. D. Baker, *District Manager*. D. F. Jones, R. E. Nase, C. S. Gates, *Field Sales Managers*, 6161 Gross Point Road, Niles, Ill. 60648. Phone: (312) 222-5050.

**Southwestern**

H. B. Ruble, *District Manager*. J. W. Blocher, R. A. Falcinelli, *Field Sales Managers*, P.O. Box 10486,

**REPRESENTATIVES OF THE FILM MANUFACTURERS**

A convenient reference listing of field offices and technical specialists for these leading manufacturers of raw film stock.

**DU PONT: CONTINUED**

3120 Commonwealth Drive, Dallas, Texas 75247.

**Western**

M. A. Hatfield, *District Manager*, L. E. Barron, R. E. Wayrynen, *Field Sales Managers*, 7051 Santa Monica Blvd., Los Angeles, Calif. 90038. Phone: (213) 469-5147. *Technical Representatives*: R. L. McCallister, San Mateo, Calif., Phone: Diamond 2-2822; W. A. Cushman, W. R. Holm, Los Angeles District Office.

**Washington, D.C.**

A. F. Davis, *Manager*, 415 Second St., N.E. Wash., D.C. 20002. *Technical Representative*: F. W. Gerretson, Washington, D.C. Phone: (202) 547-3124.

\* asterisk appearing over a listing on this page indicates advertisement elsewhere in this issue.



**EASTMAN KODAK COMPANY**  
**Motion Picture and Education**  
**Markets Division**

General Offices: 343 State Street, Rochester, New York 14650  
Phone: (716) 325-2000

D. E. Hyndman, *General Manager*

**East Coast**

K. M. Mason, *Sales Manager*, 200 Park Ave., New York, N.Y. 10017. Phone: MUrray Hill 7-7080. AC: 212.

Local Distribution Point: 5315 Peachtree Industrial Blvd., Chamblee, Ga. 30005. Phones: GLEndale 7-5211/12/13. AC: 404.

**Midwest**

J. H. Maynard, *Sales Manager*, 1901 W. 22nd St., Oak Brook, Ill. 60521.

**EASTMAN KODAK: CONTINUED**

Phone: 654-0200. AC: 312.

Local Distribution Point: 6300 Cedar Springs Rd., Dallas, Tex. 75235. Phone: Fleetwood 1-3221. AC: 214.

**West Coast**

W. L. Farley, *Sales Manager*, 6706 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: 464-6131. AC: 213. Local Distribution Point: 3250 Van Ness Ave., San Francisco, California 94119; Phone: 776-6055 AC: 415.

**Hawaii**

G. A. Stevens, *Sales Manager* 1065 Kapiolani Blvd., P.O. Box 1260 (mail), Honolulu, Hawaii 96807. Phone: 566-111 AC: 808.

**GENERAL ANILINE****& FILM CORPORATION**

140 W. 51st St., New York, N. Y. 10020

Phone: (212) JU 2-7600

R. C. Van Winkle, *National Marketing Manager*  
Hal Jones, *Product Line Manager*  
D. E. Fuchs, P. Telep, J. B. Titcomb, *Assistant Product Managers*

**REGIONAL AND DISTRICT**  
**SALES OFFICES**

**Northeastern Region**

P. J. Daly, *Regional Manager*; J. D. Barry, *District Manager*, 140 W. 51st St., New York, N.Y. 10020. Phone: (212) JU 2-7600; W. F. Schlag, *District Manager*, 240 University Ave., Westwood, Mass. 02091. Phone: (617) 329-1550; H. P. Christman, *District Manager*, 4601 Lydel Rd., Cheverly, Md. 20781 (Washington, D.C. District). Phone: (301) 322-3130.

**Central Region**

W. D. Hopkins, *Regional Manager*; P. Stadler, *District Manager*, 4255 W. Touhy Ave., Chicago, Ill. 60646. Phone: (312) 679-2300; H. W. Cost, *District Manager*, Detroit/Cincinnati District, 12680 Westwood Ave., Detroit, Mich. 48223. Phone: (313) BR 3-8410; E. J. Dower, *District Manager*, Kansas City, Kansas.

**Southern Region**

P. V. DeGraff, *Regional Manager*; J. H. Farnham, *District Manager*, 2925 Avenue E East, P.O. Box 68, Arlington, Tex. 76011; Phone: (817) CR 5-4411; L. W. Jennis, *District Manager*, 1219 Williams St., N.W. Atlanta, Ga. 30309. Phone: (404) TR 6-0351.

**Western Region**

W. L. Fagan, *Regional Manager*; P. T. McNaughton, *District Manager*, Los Angeles District, 525 E. Imperial Highway, P.O. Box 626, La Habra, Calif. 90631. Phone: (213) LA 6-6601; W. H. Metzger, *District Manager*, 206 Utah Ave., S. San Francisco, Calif. 94080. Phone: (415) JU 9-6500.

**Canada**

G. F. Ashmore, *Vice President & Sales Manager*, Ansoco of Canada Ltd., 2403 Stanfield Rd., Cooksville, Ontario. Phone: (705) 277-0351. (Continued on page 110)

**Color film is like a sandwich.** You have to open it up to find out what's inside.

That's what we do with all the color film we print and process. We open it up (electronically) and analyze your exposure of the red, green and blue emulsion layers.

A precise business? Yes, but the results are worth it because this information is used in timing and color correcting prints from your exposed original.

Next time you need color laboratory services for 35, 16 or Super 8mm, let us open up your film sandwich. We'll put it back together so you'll never know the difference - except you will have a better product.

Incidentally, we don't let our technical people eat sandwiches on the job - they might spill the catsup on your film and goof up the red reading.

**Douglas Film Industries**  
10 West Kinzie Street, Chicago, Illinois  
Area Code 312 664-7455

*Member Association of Cinema Laboratories*





# How come...

How come 9 out of 10 new overhead projectors come factory-equipped with GE Quartzline<sup>™</sup> lamps? Must be because nine out of ten manufacturers know how good Quartzline<sup>™</sup> lamps are. Think about that next time you need a replacement. Send for our free 1967 replacement guide to find out which GE lamps fit your projectors.

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Nela Park, Cleveland, Ohio 44112  
Please send FREE 1967 projection lamp replacement guide (P6-105R)

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Title \_\_\_\_\_

School or Firm \_\_\_\_\_

Street Address \_\_\_\_\_

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

# MANUFACTURERS OF FILM PRODUCTION EQUIPMENT

## Motion Picture Camera Manufacturers



**Allied Implex Corporation**  
300 Park Ave., S., New York, N.Y.  
10010. (212) GR 3-4710.  
U.S. distributor of Bauer cameras.



**Arriflex Corporation of America**  
25-20 Brooklyn-Queens Expressway  
West, Woodside, N.Y. 11377. Phone:  
(212) 932-4040

Branch: 826 N. Cole Ave., Hollywood,  
Calif.

Sole U.S. distributor of Arnold & Richter  
motion picture equipment, including  
Arriflex 16 and Arriflex 35 cameras  
and accessories.

### Bach-Auricon, Inc.

6910 Romaine St., Hollywood, California  
90038. Phone: (213) HO 2-0931.  
Manufacturer of the Auricon line of  
16mm sound-on-film motion picture  
cameras and full line of associated  
accessories.

### Bell & Howell Company

7100 McCormick Road, Chicago, Illinois  
60645. Phone: (312) 262-1600.  
Manufacturer of professional motion  
picture cameras for newsreel, studio  
and photo-instrumentation, plus related  
accessories.

### Cinema Beaulieu

921 Westwood Blvd., Los Angeles,  
Calif. 90024. Phone: (213) 477-8641  
and 155 W. 68th St., New York, N.Y.  
U.S. distributor for Beaulieu motion  
picture cameras.

### Andre Debrie of New York

432 West 45th St., New York, New York  
10036. Phone: (212) 586-3362  
U.S. distributors of the Andre Debrie  
Sinmor 16mm professional motion picture  
camera.



### Eastman Kodak Company

Motion Picture and Education  
Markets Division  
343 State, Rochester, New York 14650  
Phone: (716) 325-2000  
Manufacturer of the Cine-Special and  
new professional Reflex motion picture  
cameras and related accessories.



### Eclair Corporation of America

7262 Melrose Ave., Los Angeles, Calif.  
90046. Phone: (213) 933-7182  
Distributors of the Eclair NPR and  
related motion picture camera equipment  
and accessories.



### F & B/Ceco, Inc.

315 West 43rd St., New York, N.Y.  
10036 Phone: (212) JU 6-1420

Exclusive distributor of "Doiflex 16"  
—North and South America

## A Convenient Directory of Camera, Lens, Sound, Lighting & Other Products & Accessories Important to the Producer and Laboratory

### Mitchell Camera Corporation

666 West Harvard Street, Glendale,  
Calif. 91204. Phone: (213) CH 5-1088

Agents: Mitchell Camera of New York,  
Inc., 521 Fifth Ave., New York City.  
Vinten Mitchell Ltd., 715 North Circular  
Road, London N.W. 2, England.  
Nagase & Co., Ltd., 3, 2-chome Kobun-  
nacho, Nihonbashi, Chuoku, Tokyo,  
Japan.

Manufacturer of Mitchell 16, 35 and  
65mm standard and high-speed cameras  
for special requirements, plus all  
related accessories.

### Paillard, Incorporated

1900 Lower Rd., Linden, N.J. 07036.  
Phone: (201) 381-5600

Representing the Bolex line of 16mm  
professional motion picture cameras  
and related accessories.

### Pathe Products, Inc.

153 Oaball St., Providence, Rhode  
Island. Phone: (401) OE 1-5050.  
U.S. Agents for Pathe Societe  
Commerciale et Industrielle. Pathe Web-  
M 16mm reflex professional motion  
picture cameras and accessories.

### Radiant-Pathe

8220 N. Austin Ave., Morton Grove, Illinois  
60053. Phone: (312) 478-9000  
New Radiant-Pathe Professional DS8-  
BTL (double Super-8) 8mm camera

## Specialized Cameras

### Beckman & Whitley, Inc.

441 Whisman Road, Mountain View,  
California 94040.

Manufacturer of high-speed and photo-  
instrumentation equipment and  
accessories, including both framing  
and streak cameras.

### Benson-Lehner Corporation

14761 California St., Van Nuys, California  
91401

16mm, 35mm and 70mm high-speed  
cameras and photo-instrumentation  
equipment.

### Edgerton, Germeshausen & Grier, Incorporated

160 Braakline Avenue, Boston, Mass.  
02215. Phone: (617) CL 7-9700.

Underwater cameras and accessories.



### Fairchild Camera & Instrument Corp.

(Industrial Products Division)

221 Fairchild Ave., Plainview, Long  
Island, N.Y. 11803  
Phone: (516) WE 8-9600

Aerial cameras and aerial reconnaissance  
systems; high-speed motion  
picture cameras and the Fairchild  
8mm sound camera.

### Flight Research, Inc.

P. O. Box 1-F, Richmond, Va. 23201

16mm, 35mm and 70mm multidata  
cameras; 70mm space camera and  
accessories.

### D. B. Milliken Company

131 N. Fifth Avenue, Arcadia, Calif.  
91006 Phone: EL 9-6691.

16mm photo-instrumentation cameras  
High-speed motion picture cameras;  
photo-instrumentation accessories.

### Photo-Sonics, Inc.

820 South Mariposa Street, Burbank,  
California 91506. Phone: (213) VI 9-  
6251.

16, 35, and 70mm high-speed photo-  
instrumentation cameras.

### Polaroid Corporation

119 Windsor St., Cambridge, Mass.  
02139

Manufacturers of Polaroid color and  
b&w still cameras and related accessory  
equipment for industrial view,  
record and other systems applicable  
to business and industry.

### Red Lake Laboratories

2971 Corvin Drive, Santa Clara, Calif.  
95051. Phone: (408) 739-3034  
Electronic and high-speed cameras.

### 3M Co. — Photographic Equipment & Optical Division, Wollensak Plant

850 Hudson Ave., Rochester, N.Y.  
14621

High-speed motion picture cameras  
and photo-instrumentation accessories.

### Traid Corporation

777 Flower St., Glendale, Calif. Phone:  
(213) 245-9393.

High-speed motion picture cameras  
and photo-instrumentation equipment.  
Other cine accessories.

## Lens Manufacturers

(also see Bell & Howell, Kodak,  
Rank and other listed companies.)



### Arriflex Corporation of America

U.S. distributor of Arnold & Richter  
lenses, tripods and other accessories.

### Bausch & Lomb, Inc.

(Photographic & Industrial  
Optics Department)

72262 St. Paul St., Rochester, N. Y.  
14602. Phone: (716) LO 2-3000.

Manufacturer of optical products &  
lenses; special optical systems.

### Elgeet Optical Company, Inc.

838 Smith St., Rochester, N. Y. Phone:  
(716) BE 5-8080.

Manufacturer of lenses; optical instruments  
and accessories.

### Kollmorgan Optical Corporation

347 King Street, Northampton, Mass.

Manufacturer of motion picture and  
television lenses, aerial cameras lenses,  
and other optical photo-instrumentation  
systems.

### Tiffen Optical Company

71 Jane St., Roslyn Heights, Long  
Island, New York 11577

Optics-mirrors, prisms, windows, vacuum  
coatings, photographic filters.

### Carl Zeiss, Incorporated

444 Fifth Ave., New York, N. Y. 10018  
Phone: (212) PE 6-6070.

U. S. agents for lenses and precision  
optical systems.

### Zoomar, Incorporated

55 Sea Cliff Avenue, Glen Cove, N. Y.  
11542 Phone: (516) 676-1900. In  
Hollywood: (213) 465-2789

Manufacturer of Zoomar lenses; optics  
for TV and ITV, camera assemblies  
for photo-instrumentation.

## Sound Equipment

### Amega Corporation

11817 Wicks St., Sun Valley, California

Manufacturer of Amega Sound Systems  
for the motion picture industry.

### Ampex Audio Division

401 Broadway, Redwood City, Calif.  
94063. Phone: (415) 367-4151

Manufacturer of professional magnetic  
tape equipment and related accessories.

### Bach Auricon, Inc.

(see previous listing under cameras)

Manufacturer of sound-on-film recording  
equipment including single &  
multi-track recording on prestriped  
16mm film.

### Kudelski

6, ch. de l'Etang, Paudex — Lausanne,  
Switzerland.

Manufacturer of professional portable  
lip-sync tape recorders and sound  
systems including the Nagra III.

### Magnasync/Moviola Corporation

5539 Riverton Ave., North Hollywood,  
Calif. 91601 Phone: (213) 877-2791

Manufacturer of professional sound  
recording equipment and sound systems;  
dubbers and interlocked reproducers  
for transfer work, assembly  
and magnetic mixing. Also professional  
motion picture editing (Moviola) and  
TV equipment.



this symbol, appearing on a  
company listing in these pages,  
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# Lighting or power rental problems?

**YOU CAN HAVE**

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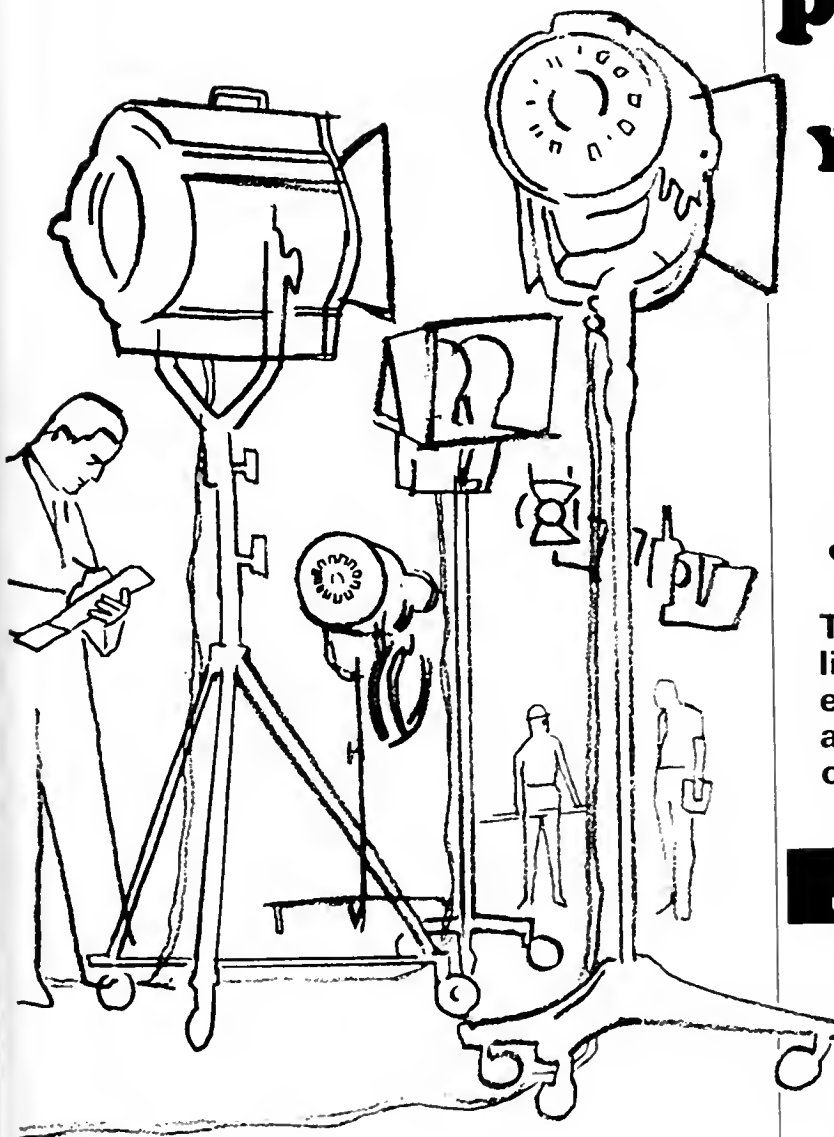
The largest inventory of  
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equipment in the nation  
and Frost's own fast fleet  
of trucks assure it.

**JACK A. FROST**

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Detroit, Michigan 48202  
TR 3-8030

COBO HALL OFFICE  
1 Washington Boulevard, Rm. 3143  
Detroit, Michigan 48226  
WO 2-1255

CANADIAN OFFICE  
335 Horner  
Toronto, Ontario, Canada  
416 252-1115



# MANUFACTURERS & DISTRIBUTORS OF FILM PRODUCTION EQUIPMENT IN U.S.A.

## Sound Equipment: continued

### Precision Laboratories

Division of Precision Cine Equipment Corporation, 928-930 East 51st Street, Brooklyn, New York, 11203 Phone: (212) GL 1-1340.

Manufacturer of sound editing equipment.



### RCA - Broadcast & Communications Products Division

2700 W. Olive Ave., Burbank, Cal. 91505; or 36 W. 49th St., New York, N.Y. 10020

Front & Cooper St., Bldg. 15-6, Camden, New Jersey 08102. Phone: (609) 963-8000.

Manufacturer of professional recording and reproducing systems, including the RCA PM-77 and Unilock, a complete 3/4" sync tape system.



### Reevesound Company, Inc.

15 Great Pasture Road, Danbury, Conn. 06810

Manufacturer of Reevesound recorders for optical and magnetic motion picture sound track recording.

### Stancil-Hoffman Corporation

921 North Highland Avenue, Hollywood, Calif. 90038. Phone: (213) HO 4-7461.

Manufacturer of magnetic tape recording equipment.

### Westrex Company

(Division of Litton Industries)

6701 Vantel Avenue, Canoga Park, California

Manufacturer of sound recording and cutting equipment.

## Camera Tripods & Pan Heads



### F & B/Ceco, Inc.

315 West 43rd St., New York, N.Y. 10036. Phone: (212) JU 6-1420

Manufacturer of "PRO JR" line of tripods, dollies, triangles and accessories.

### Quick-Set, Inc.

8121 North Central Park Avenue, Skokie, Illinois. Phone: (312) DR 3-1200.

Manufacturer of full line of tripods, pan heads, stands, dollies, and mobile instrument positioning equipment.

### TA Manufacturing Corporation

Cinema Products Division

4607 Alger Street, Los Angeles, Calif. 90039. Phone: (213) CH 5-3748.

Manufacturer of Thomas fluid pan heads.

## Manufacturers of Lighting for Studio and Location Use

### Century Lighting, Inc.

512 West 43rd Street, New York, N.Y. 10036. Phone: (212) CH 4-7050.

Manufacturer of Lekolite and Fresnelens spotlights, floodlights and scoops and a variety of striplights; many other related accessories.



### ColorTran Industries

(A Berkey Photo Company)

1015 Chestnut Street, Burbank, California 91502. Phone: (213) 843-1200

Specializes in the manufacture of high-intensity light sources and systems, systems for explosion-proof atmospheres; absorbing and reflecting heat filters and other accessories.



### General Electric Company

Lamp Division

Nela Park, Cleveland, Ohio 44112

Manufacturer of the Portable Cinema Light and many other types of lighting equipment and accessories.

### J. G. McAlister, Inc.

1117 N. McCadden Place, Hollywood, Calif. 90038 Phone: (213) HO 3-3253.

Bardwell & McAlister lighting equipment, generators; both sales and rentals.

### Mole-Richardson Company

937 N. Sycamore Avenue, Hollywood, Calif. 90038 Phone: (213) OL 4-3660

Manufacturer of specialized lighting equipment for motion picture and television studios.

### Naren Industries, Inc.

2104 North Orchard Street, Chicago, Ill. 60614. Phone: (312) DE 7-0446.

Manufacturer of lighting equipment and related accessories.

### Nova, Division of Ascor

25-15 50th St., Woodside, New York 11377. Phone: (212) 932-4040

Professional lighting equipment.

### Packaged Lighting Services Inc.

36-38 Woodworth Ave., Yonkers, New York 10701

Manufacturer of studio lighting equipment and related accessories.

### Sylvania Electric Products, Inc.

730 Third Avenue, New York, N. Y. 10017 Phone: (212) 551-1317

Manufacturer of the Sun God professional light and accessories; other lighting equipment.

### Westinghouse Electric Corporation

Lamp Division

1 MacArthur Road, Bloomfield, New Jersey 07003. Phone: (201) 465-3370

Manufacturer of lamps for all motion picture and TV studio flood and spot light requirements.

## Lighting Accessories

### The Brewster Corporation

Old Lyme, Connecticut 06371. Phone: (203) GE 4-1000

Manufacturers of the "Polecat", aluminum pole support for lights, reflectors, etc.

### Lowel-Light Photo Engineering

429 West 54th Street, New York, N. Y. 10019. Phone: (212) CI 5-6744.

Manufacturer of the Uni-6 lighting kit.

## Specialists in Lighting Equipment Rental & Sales



### Jack A. Frost

234 Piquette, Detroit, Michigan 48202 Phone: (313) TR 3-8030.

Canadian Office: 335 Horner, Toronto, Canada. Phone: (416) 252-1115

Rentals, sales and service of lighting equipment; also handles other types of production equipment; specializes in "package deals."

### L.A. Stage Lighting Company

1451 Venice Boulevard, Los Angeles, Calif. 90006. Phone: (213) DU 4-1241.

Rental, sales and service of lighting equipment and related accessories.

### Studio Lighting Company

2212 North Halsted Street, Chicago, Ill. 60614. Phone: (312) EA 7-2800.

Rental, sales and service of lighting equipment including lights, cable boxes, and grip equipment.



### Charles Ross, Incorporated

333 West 52nd Street, New York, N. Y. 10019. Phone: (212) CI 6-5470.

Rental, sales and service of specialized lighting equipment including generator truck & trailers, grip equipment and props.

## Animation Equipment

### Oxberry Corporation

25-15 50th Street, Woodside, New York 11377. Phone: (212) 932-4040

Branches: 1015 Chestnut St., Burbank, Calif.; 91502 6 Studland St., Hammersmith, London, W.6.

Manufacturer of the Oxberry line of animation stands, aerial-image equipment and all related accessories.

## Professional Studio Editing Equipment Manufacturers

### Hollywood Film Company

956 N. Seward St., Hollywood, Calif., 90038. Phone: (213) HO 2-2384

Branches: 122 W. Kinzie, Chicago, Ill. Phone: (312) 644-1940. 524 W. 43rd St., New York, New York 10036. Phone: (212) LO 3-1546.

Manufacturer of precision editing equipment and accessories for professional cine use.



### F & B/Ceco, Inc.

315 West 43rd St., New York, N.Y. 10036 Phone: (212) JU 6-1420.

Manufacturers of F & B/Ceco professional viewers, editing tables, film barrels, guillotine splicers, splicing blocks and magic mylar splicing tape.

### Magnasync/Moviola Corporation

5539 Riverton Ave., North Hollywood, California 91601. Phone: (213) TR 7-2791.

Manufacturer of Moviola editing equipment and all related editing accessories.

### Neumade Industries, Inc.

720 White Plains Road, Scarsdale, New York 10583. Phone: (914) 725-4900.

Manufacturer of Neumade editing equipment.

## Film Splicing Equipment

### Maier-Hancock Sales Co.

14106 Ventura Blvd., Sherman Oaks, California.

Distributor of film splicing equipment and accessories for 35/16/8mm films.

### Permacel

U.S. Highway No. 1, New Brunswick, New Jersey.

Manufacturer of splicing equipment and Permacel film splicing tape.

### Prestoseal Manufacturing Corporation

37-12 108th St., Corona, N. Y. 11368 Phone: (212) IL 7-5566

Manufacturer of film splicing equipment.

## Film Inspection Equipment



### The Harwold Company

1245 Chicago Avenue, Evanston, Ill. 60202. Phone: (312) DA 8-7070.

Manufacturer of Inspect-O-Film line of professional film inspection equipment, with all related accessories and modifications. Also professional splicing equipment, film storage equipment, etc. (continued on p. 110)

**THIS BOOM MICROPHONE  
IGNORES EVERYTHING  
...EXCEPT THE DIALOGUE**



Consistency of sound track quality on an endless variety of locations and sets can be dramatically improved with the remarkable Shure SM5 Boom Microphone. It "hears" the dialogue rather than the ever-changing character of the surroundings.

Because its cardioid directional pattern is uniquely uniform with frequency and symmetrical about its axis, the SM5 is singularly independent of the effects of environment. Even in extreme shooting situations (such as with tight sets, low ceilings, hard walls, low microphone angles, traffic or air conditioner noise and rumble, and changing distance) the SM5 minimizes sound coloration and ambient noise pickup. Equalization

changes — on the set or in transfer — are seldom, if ever, necessary.

The highly effective attached windscreen completely encloses the two-stage mechanical filter, so that there are no external "rubber bands" for the wind to "strum." The absence of response-correcting inductors or impedance transformers assures freedom from hum.

Call on the Shure SM5 to solve your most annoying boom problems!

For additional information, write directly to Mr. Robert Carr, Manager of Professional Products Division, Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois.

**SHURE SM5**  
UNIDIRECTIONAL DYNAMIC BOOM MICROPHONE

SHURE PROFESSIONAL MICROPHONES... FOR BETTER AUDIO



**MODEL SMS6  
CARDIOID  
DYNAMIC**

Extremely versatile in studio, control room, and remote use. Also widely acclaimed for rhythm recording. Bright, clean sound. Exceptionally uniform cardioid pattern gives optimum control of environment.



**MODEL SM33  
UNIDIRECTIONAL  
RIBBON**

Warm, smooth sound for studio, control room, and scoring stage. Super-cardioid directional pattern. Compact, yet rugged.



**MODEL SM76  
3/4" OMNIDIRECTIONAL  
DYNAMIC**

Ideal for interviews and audience participation, yet unusually smooth wide range response (40-20 KC) for critical music reproduction. Instantly detachable from stand. Steel case with Cannon connector.



**MODEL SMS0  
OMNIDIRECTIONAL  
DYNAMIC**

Self-windscreened and pop-free for news, sports, remotes, and interviews. Also ideal for many studio and control room applications. Comfortably balanced for hand or stand use. Natural response.

## Rental, Sales, Service of Professional Cine Equipment

### ABC Camera Corporation

352 W. 44th St., New York, N. Y. 10036  
Phone: (212) 673-7180

Rental, sales and service of cine equipment and related accessories.

### Behrend Cine Corporation

161 E. Grand Ave., Chicago, Ill. 60611,  
Phone: (312) 527-3060

Branches: 4019 Prospect, Cleveland, Ohio. Phone: (216) 881-1550; 9930 Greenfield Rd., Detroit, Michigan. Phone: (313) 272-3990; 781 Main St., Memphis, Tenn. Phone: (901) 948-0456.

Rental, sales and service of cine equipment lighting, editing and sound equipment.

### Birns & Sawyer Cine Equipment

1014 Vine Street, Hollywood, Calif. 90038. Phone: (213) HO 4-5166. Cable: Birnsaw.

Rentals, sales and service of cine equipment and all related accessories. Specializes in Arri equipment.



### Burke & James, Inc.

333 W. Lake St., Chicago, Illinois 60606. Phone: (312) 372-5422.

Sales and service of photographic and cine equipment and all related accessories.



### The Camera Mart, Inc.

1845 Broadway (at 60th St.), New York N. Y. 10023. Phone: (212) PL 7-6977. Cable: Cameramart.

National rental, sales and service of professional cine equipment and accessories.



### Camera Service Center

333 West 52nd St., New York, N. Y. 10019. Phone: (212) PL 7-0906.

Rental, sales and service of cine equipment and accessories.

### Cine 60

630 9th Ave., New York, N. Y. 10036. Phone: (212) JU 6-8782

Rental, sales and service of cine equipment. Specialize in Arri attachments.



### Victor Duncan Motion Picture Cameras & Equipment

250 Piquette Ave., Detroit, Michigan 48202. Phone: (313) 874-2333. In Chicago: 155 E. Ohio St., Chicago 60611. Phone: (312) 321-9406

Rental, sales and service of cine equipment and related accessories.

### J. P. Filbert Co., Inc.

2007 S. Vermont, Los Angeles, Calif. Phone: (213) 734-1196

Equipment rental, sales and service, audio and video; specialize in Xenon light projection. Creative consultants.



### F&B/Ceco, Inc.

315 W. 43rd St., New York, N. Y. 10036. Phone: (212) JU 6-1420

Branches: 7051 Santa Monica Blvd., Hollywood, Calif. 90038. Phone (213) 469-3601; 51 East 10th Ave., Hialeah, Florida 33010. Phone: (305) 888-4604

National rental, sales and service of professional cine equipment, cameras, lights, recording, projection and editing equipment; consultation services for producers.

### General Camera Corporation

723 Seventh Ave., New York, N.Y. 10019. Phone: (212) LT 1-1060.

Rental, sales and service of cine equipment and related accessories.

### Gordon Enterprises

5362 N. Cahuenga Blvd., North Hollywood, Calif. 91601. Phone: (213) PO 6-3725.

Rental, sales and service of professional cine and photographic equipment, and related accessories.

### Hollywood Camera Exchange

1607 North Cosmo Street, Hollywood Calif. 90028. Phone: (213) HO 9-3651

Rental, sales and service of professional cine and photographic equipment and related accessories.

### Motion Picture Camera Supply Inc.

429 W. 44th St., New York, N.Y. 10036. Phone (212) 586-3690

Rental, sales and service of cine equipment and all related accessories.

### Jack Pill's Camera Equipment

6510 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: (213) HO 6-3238

Rental, sales and service of cine equipment and related accessories.



### SOS Photo-Cine-Optics, Inc.

311 W. 43rd St., New York, N.Y. 10036. Phone: (212) MU 9-9150

Branch: 7051 Sta. Monica Blvd., Hollywood, Calif. 90038. Phone: (213) 469-3601

Sales, service of professional motion picture equipment — all leading brands, national and export — cameras, lights, lenses, dollies, editing, sound, projection and theatre equipment, laboratory and printing equipment.

## Manufacturers of Laboratory & Printing Equipment

### Bell & Howell Company

Professional Equipment Division  
7100 McCormick Road, Chicago, Ill. 60645. Phone: (312) 262-1600.

Manufacturer of film printing equipment for motion picture laboratories, including 16mm, 35mm, 35/32mm, 65/70mm, and 70mm sizes.

### Calumet Manufacturing Company

6550 N. Clark Street, Chicago, Ill. 60626. Phone: (312) SH 3-2442.

Manufacturer of print processors, mixing and storage tanks, washers, sinks, and other laboratory accessories.

### Oscar F. Carlson Company

2600 Irving Park Road, Chicago, Illinois. 60618. Phone: (312) JU 8-6720

Manufacturer of Dupue motion picture film printers, automatic light control boards and microfilm printers.

### Computer Measurements Company

Division of Pacific Industries  
12970 Bradley Avenue, San Fernando, California. Phone: EM 7-2161.

Manufacturer of Unicorn products, including the Unicorn solvent film cleaner, and the Unicorn automatic film splicer.

### Andre Debrie of New York

432 West 45th St., New York, N. Y. 10036. Phone: (212) 586-3362.

U.S. distributors of Andre Debrie film processors; lab equipment.



### Eastman Kodak Company

Motion Picture and Education Markets Division

343 State, Rochester, New York 14650. Phone: (716) 325-2000.

High-speed film processing equipment.

### Filmline Corporation

43 Erna Street, Milford, Connecticut.

Manufacturer of black & white and color motion picture film processing equipment for 16mm, 35mm, and 70mm film.

### Oscar Fisher Company, Inc.

P.O. Box 2306, Newburgh, N.Y. 12550

Manufacturer of processal "dry" spray immersion film processor; Mark film processors; other processing equipment.

### Frank Herrfeld Engr. Corp.

Box 2765, Culver City, Calif. 90230. Phone: (213) 870-4419

Manufacturer of continuous and step motion picture printing equipment.



### Hills Manufacturing Co., Inc.

(see listing U.S. Photographic Equipment Corp. this section)

### Hi-Speed Equipment, Inc.

73 Pond St., Waltham, Mass. 02154

Manufacturer of full line of Hi-Speed products for the laboratory including processing machines and related systems.

### Houston Fearless Corporation

Westwood Division

11801 West Olympic Blvd., Los Angeles, Calif. 90064. Phone: (213) BR 2-4331.

Manufacturer of Houston Fearless motion picture film processing machines, and related equipment.

### Lipsner-Smith Corporation

7334 N. Clark St., Chicago, Ill. 60626. Phone: (312) 338-3040

Manufacturer of the CF-2 Ultrasonic Film Cleaner.

### Macbeth Instrument Corporation

P.O. Box 950, Newburgh, N.Y. 12553. Phone: JO 1-7300. Cable: ARTDAY.

Manufacturer of motion picture laboratory equipment.

### J. A. Maurer, Inc.

37-01 31st Street, Long Island City, New York 11101.

Manufacturer of Maurer-Matic film processor, 16/35mm model and 70mm model, and other laboratory equipment.

### Motion Picture Printing Equipment Co.

8107 N. Ridgeway Ave., Skokie, Ill. Phone: (312) OR 5-8220

Manufacturer of Peterson contact printer and related accessories.

### Producers Service Company

1145 N. McCadden Pl., Hollywood, Calif. 90038.

Manufacturer of Acme optical printer for special-effects motion picture printing.



### Research Products, Inc.

716 N. LaBrea Ave., Hollywood, Calif. 90038. Phone: (213) WE 3-9301.

Manufacturer of Research Products Optical Printers in 70mm, 35mm, 16mm, 8mm. Agents for sale of Acme cameras, projectors, registration contact printers, animation equipment. Custom-built special effects equipment to order.

### Sickles Sales and Service Company

P.O. Box 3396, Scottsdale, Arizona, 85257. Phone: (602) 966-6256

Manufacturer of slide duplicators, optical printers, color printers, film strip printers.

This listing is selective, including only those principal sources of products and services used in our field.

BUYERS LOOK TO BUSINESS SCREEN FOR THE BEST IN EQUIPMENT

**LABORATORY EQUIPMENT:**



**Treise Engineering, Inc.**

1949 First St., San Fernando, Calif.  
Phone: (213) EM 5-3124.

Manufacturer of continuous film processing equipment and accessories, sound track applicators, precision film sprockets and rollers, etc.

**Uhler Cine Machine Company**

15762 Wyoming Avenue, Detroit, Michigan 48238. Phone (313) UN 1-4665. Cable: UHLICIMA.

Manufacturer of motion picture laboratory equipment.



**U.S. Photographic Equipment Corp.,**

40-13 104th St., Corona, New York 11368. Phone: (212) 672-3140.

Sales engineers for Hills Manufacturing Co., makers of Hills Filmatic Color Processor; also combination ME-4 and ECO-2 Processors and other lab equipment from 16mm to 70mm.

**Film Shipping Cases**



**Fiberbilt Sample Case Co.**

601 W. 26th St., New York, N.Y. 10001.  
Phone: (212) WA 9-7772.

Manufacturer of Fiberbilt shipping cases for film requirements.



**William Schuessler**

361 W. Superior St., Chicago, Ill. 60610  
Phone: (312) SUpperior 7-6869.

Manufacturer of complete line of film shipping cases for motion picture and sound slidefilm requirements; etc.

**Filmstrip Containers**

**Buckeye Stamping Company**

555 Marion Road, Columbus, Ohio.  
43207 Phone: (614) 443-9458

Manufacturer of filmstrip cans, etc.

**Plasticon Corporation**

Box 157, Butler, New Jersey

Full line of plastic containers.



**Richard Manufacturing Co.**

5914 N. Noble Ave., Van Nuys, Calif.  
91404

Full line of plastic containers.

★ star over listing indicates advertising in this Annual issue.

**Manufacturers & Distributors of Reels & Containers**



**Comprehensive Service Corp.**

250 W. 64th St., New York, N. Y. 10023  
Phone: (212) 799-2500.

Branch: 829 N. Highland Ave., Los Angeles, Cal. Phone (213) HO 2-0969.  
Motion picture reels, cans, equipment

**Goldberg Bros.**

3535 Larimer, Denver, Colo. 80217.  
Phone: (303) 244-2436

**Mastereel Industries, Inc.**

25 Home St., White Plains, N. Y. 10606.  
Phone: (914) 946-4884; in New York: (212) 933-1488

Specialized film handling equipment; interchangeable split reels.



**Plastic Reel Corp. of America**

640 S. Commercial Ave., Carlstadt, New Jersey 07072. Phone: (201) 933-9125. In New York: (212) 524-5055.  
In Hollywood: 905 North Cole Ave., Hollywood, Calif. 90038. Phone: (213) 467-3107.

Manufacturer of Plio-Magic plastic film shipping cases, reels and accessories.



**Taylorreel Corporation**

155 Murray St., Rochester, N.Y. 14606.

Manufacturer of Taylorreel line of film cans and reels for all sizes.

SEE THE WRITER.

THE WRITER HAS A BEARD.

THE WRITER HAS WRITTEN MORE THAN 300 SUCCESSFUL MOTION PICTURES.

THE WRITER HAS WON 45 FILM FESTIVAL AWARDS.

THE WRITER TRAVELS A LOT.

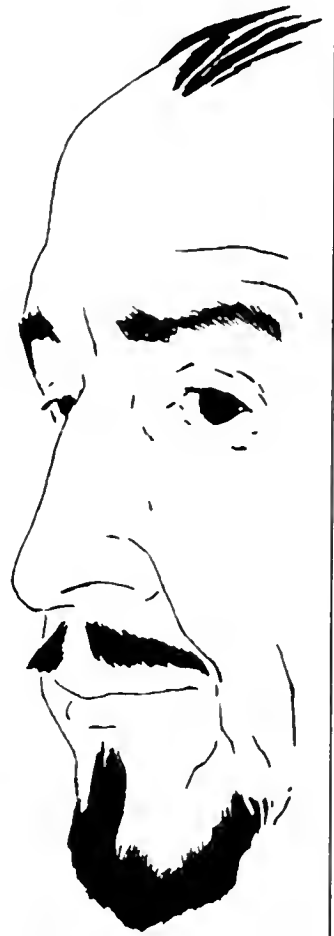
BUT AIR MAIL INQUIRIES TO BRUCE HENRY, VICTORY HEIGHTS, STONE LAKE, WISC. 54876 WILL CATCH UP WITH HIM, ZIP-ZIP.

OR MAYBE YOU DON'T DIG BEARDS.

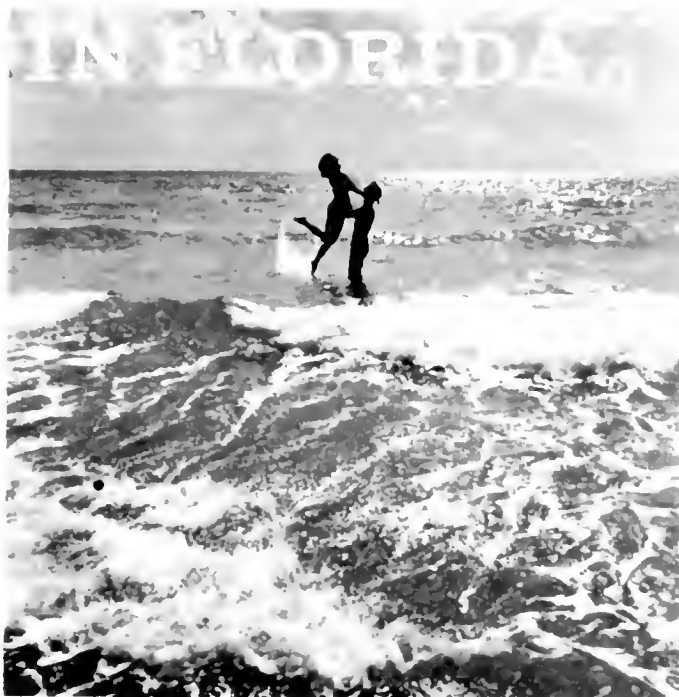
OR SUCCESS.

OR AWARDS.

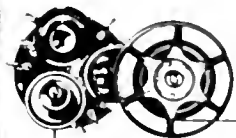
THEN, FORGET IT.



Next month: the annual editorial review of "Films of the Year" including most-honored, resultful films and slidefilms of 1967



- Complete producers services
- Complete 16/35 mm laboratory services
- Editing—Titling
- Animation—Graphic arts
- Studio soundrecording
- VTR transfer



**REELA FILM LABORATORIES, INC.**

A DIVISION OF WOMETCO ENTERPRISES, INC.  
65 N.W. Third St., Miami, Fla 33128  
Phone (305) 377-2611  
381 Park Avenue South  
New York, N.Y. 10016 Phone (212) 586-7650  
WRITE FOR FREE CATALOG

# NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

## EASTERN STATES

### • MARYLAND •

**Stark-Films, Inc.** (Since 1920)  
537 N. Howard St., Baltimore,  
Md. 21201. Phone: 305/539-3391.

### • MASSACHUSETTS •

**Cinema, Inc.**, 234 Clarendon St.,  
Boston 02116.

### • NEW YORK •

**Buchan Pictures**, 122 W. Chippewa  
St., Buffalo 2, N. Y.

**The Jam Handy Organization**, 1775  
Broadway, New York 10019.  
Phone 212/Judson 2-4060.

**Training Films, Inc.**, 150 West 54th  
St., New York 10019. CO 5-3520.

**Visual Sciences**, 599BS Suffern.

### • PENNSYLVANIA •

**Appel Visual Service, Inc.**, 12  
Eighth St., Pittsburgh 15222.

**Oscar H. Hirt, Inc.** 41 N. 11th St.  
Philadelphia, 19107. Phone: 215/  
923-0650.

**J. P. Lilley & Son, Inc.**, Box 3035,  
928 N. Third St., Harrisburg  
17105, (717) 238-8123.

**The Jam Handy Organization**, Pitts-  
burgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

**Colonial Films**, 752 Spring St. N.W.,  
404/875-8823, Atlanta 30308.

### • LOUISIANA •

**Delta Visual Service, Inc.**, 715 Girod  
St., New Orleans 70130. Phone:  
504/525-9061.

## MIDWESTERN STATES

### • ILLINOIS •

#### CHICAGO AREA

**Robt. H. Redfield, Inc.**, 831 So.  
Wabash Ave., Chicago 60605.

**The Jam Handy Organization**, 230  
North Michigan Avenue, Chicago  
60601. State 2-6757.

**Midwest Visual Equipment Co., Inc.**  
6500 N. Hamlin, Chicago 60645.  
Phone: (312) IR 8-9820, and  
Two equipment rental locations:  
571 W. Randolph — AN 3-5076.  
O'Hareland: 6600 Mannheim Rd.  
at O'Hare Inn — Phone 296-1037.

### • MICHIGAN •

**The Jam Handy Organization**, 2821  
E. Grand Blvd., Detroit 48211.  
Phone: 313/TR 5-2450.

### • MISSOURI •

**Swank Motion Pictures, Inc.**, 201 S.  
Jefferson Ave., St. Louis, Mo.  
63103. (314) JE 1-5100.

### • OHIO •

**Academy Film Service, Inc.**, 2110  
Payne Ave., Cleveland 44114.

**Films Unlimited Productions**, 564  
Park Avenue, Mansfield.

**Fryan Film Service**, 2929 Prospect  
Ave., Cleveland 44115.

**Sunray Films, Inc.**, 2005 Chester  
Ave., Cleveland 44114.

**Twyman Films, Inc.**, 329 Salem  
Ave., Dayton 45401.

**M. H. Martin Company**, 1118 Lin-  
coln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

**Coast Visual Education Co.**, 5620  
Hollywood Blvd., Hollywood 28.  
HO 6-1651.

**The Jam Handy Organization**, 305  
Taft Building, 1680 N. Vine St.,  
Hollywood 90028. HO. 3-2321.

**Photo & Sound Company**, 5515  
Sunset Blvd., Hollywood 90028.  
Phone: 213/HOLLYWOOD 6-7681.

**Ralke Company, Inc. A-V Center**,  
641 North Highland Ave., Los  
Angeles 36, 933-7111 (A/C 213).

#### SAN FRANCISCO AREA

**Photo & Sound Company**, 116 Na-  
toma St., San Francisco 94105.  
Phone: 415/GARfield 1-0410.

### • COLORADO •

**Cromars' Audio-Visual Center**, 922  
Bannock, Denver 80204.

### • OREGON •

**Moore's Audio Visual Center, Inc.**  
234 S.E. 12th Ave. Portland  
97214 Phone: 503/233-5621.

### • UTAH •

**Deseret Book Company**, 44 East  
South Temple St., Salt Lake. 10.

## FILM EQUIPMENT COMPANIES:

### Film Editing & Inspection Equipment

(CONTINUED FROM PAGE 106)

#### Kidde Machine Corporation

35 Farrand St., Bloomfield, N.J.

Manufacturer of Kidde inspection  
equipment and related film editing  
accessories.

#### Paulmar, Incorporated

464 Central, Northfield, Ill. 60093  
Phone: (312) 446-5340.

Manufacturer of Paulmar line of film  
inspection equipment and related ac-  
cessories.

### Film Reels & Cans

#### Compco Corporation

1800 N. Spaulding, Chicago, Ill. 60647  
Phone: (312) EV 4-1000.

Manufacturer of Compco line of film  
cans and reels for all sizes.

### Other Specialized Sources

#### Hurletron Incorporated

Electric Eye Equipment Division  
1938 East Fairchild St., Danville, Ill.

Manufacturer of automatic shutter  
control systems for high-speed motion  
picture printers; other lab accessories.

#### Midwest Visual Equipment Co.

3518 W. Devon Ave., Lincolnwood, Ill.  
Phone: (312) IR 8-9820 and 571 W.  
Randolph St., Chicago, Ill. 60606.

Rental, sales and service of cine  
equipment and related accessories.

#### Photomechanisms, Inc.

15 Stepar Place, Huntington Station,  
New York

Manufacturer of Rapidata Processing  
equipment (negative & positive).

## Rank Precision Industries, Ltd.

Woodger Road, Shepherds Bush,  
London W. 12, England.

Manufacturer and distributor of pro-  
fessional motion picture and tele-  
vision camera equipment and related  
accessories.

#### Ryder Sound Services, Inc.

1161 North Vine Street, Hollywood,  
Calif. 90038. Phone: (213) HO 9-3511

Rental of magnetic sound recording  
equipment for production.

### Film Manufacturers:

(CONTINUED FROM PAGE 102)



#### METRO/KALVAR, INC.

745 Post Road, Darien, Connecticut  
06820

Phone: (203) 655-8209

N. R. Bacon, *President*  
A. W. Hall, Jr., *Director of*  
*Marketing*  
R. B. Lindemeyer, *Director of*  
*Operations*

Engineering Office: 10202 West  
Washington Boulevard, Culver City,  
California 90232. Phone: (213)  
870-3311. Ext. 366.

K. W. Scott, *Director of*  
*Development*

W. I. Vance, *Chief Engineer*

Services: Manufacturers and distrib-  
utors of equipment and film for  
the motion picture and television  
industries.

### Photographic Chemicals

#### Philip A. Hunt Chemical Co.

Roosevelt Place, Palisades Park, N.J.

Manufacturer of photographic, graph-  
ic arts and x-ray chemicals.

☆ Star over listing above indicates  
an advertisement in this issue.

**BUSINESS FILM HEADACHES CURED**

FILM SERVICING AND  
DISTRIBUTION PROBLEMS SOLVED.  
COMPLETE TV FILM EXPEDITING . . .  
and MOTION PICTURE SERVICING.  
FILM STRIPS - CUT, CANNED AND  
PACKAGED.

**VACUUMATE** FILM PROTECTIVE TREATMENT  
LASTING PROTECTION Against  
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SCRATCHES - FINGER MARKS

**NO-EN**  
FILM TREATMENT

GIVES TROUBLE-FREE  
PROJECTION OF CONTINUOUS  
LOOP AND CARTRIDGE LOADED  
FILMS FOR ADVERTISING AND  
EDUCATIONAL PURPOSES.

For information, write or call  
**VACUUMATE CORPORATION**  
427 WEST 42nd STREET, NEW YORK, N. Y.  
For information on **NO-EN** in West  
MODERN TALKING PICTURE SERVICE, INC.  
2400 WEST 7th STREET • LOS ANGELES, CAL.



## FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

### Film Laboratory Companies in England

#### COLOUR CENTRE CINE LTD.

Farnham Royal, Slough, Bucks  
Phone: Farnham Common 4443  
J. Hornsby

SERVICES: 16mm color duplicating;  
16mm Anschrome processing; 16mm  
Ektachrome commercial processing.

#### COLOUR FILM SERVICES, LTD.

22-25 Portman Close, Baker St.,  
London W. 1, England  
Phone: HUNter 2551  
Telex 27672

R. C. F. Chase, *Managing Dir.*  
J. P. Chase, J. C. Jeffrey; H.  
Manley, R. J. Rutherford, *Di-  
rectors*

SERVICES: 16mm Ektachrome pro-  
cessing, Color & B/W cutting prints;  
Editing; Sound Recording and dub-  
bing; release printing Kodachrome.  
Titling, Animation. Preview theatre.

#### FILMATIC LABORATORIES, LTD.

Lonsdale Road, London W. 11  
Phone: Bayswater 9391

J. C. P. M. Davis, *Managing Di-  
rector*

R. F. Ebbetts, *Technical Director*  
SERVICES: 16mm processing and  
printing, Ektachrome; Eastmancolor  
B & W reversal, neg./pos. etc. 35/16-  
mm and 16 8mm reduction in color  
and B & W neg. cutting and edge  
numbering.

#### GEORGE HUMPHRIES & CO., LTD.

71-81 Whitfield Street, London  
W. 1.

Phone: 01-636 3636

Cable: Humphrilab London

Telex: 262907

H.S.A. Baillie, *Chairman & Man-  
aging Director*

R. M. Jones, *Secretary*

R. G. Ellis, A. N. Jones, A. E. M.  
Raynesford, *Directors*

SERVICES: Full laboratory pro-  
cessing facilities. 35mm B & W; East-  
mancolor; opticals; traveling matte;  
neg. cutting, etc. 16mm B & W or  
color; negative and reversal, East-  
mancolor; Ektachrome; Kodachrome,  
etc. Contact and reduction printing,  
8mm B & W and color. Magnetic  
stripping 16 8mm. Animation; tit-  
ling; recording and re-recording.  
Preview theatre and conference  
room at 111 Wardour St.

#### KAY LABORATORIES LTD.

49A Oxford Road, Finsbury Park,  
London, N. 4.

Phones: Labs: ARC 3050 Stu-  
dios: MAI 1141

Charles T Parkhouse, *Managing  
Director*

SERVICES: Processing, color and  
black & white, all gages; sync stu-  
dios; RCA recording and dubbing;  
cutting rooms; filmstrips.

#### THE RANK ORGANIZATION

Film Processing Division

Denham, nr. Uxbridge, Middx  
Phone: Denham 2323

Cable: Denlabs, Uxbridge, Middx.

Olympic Laboratory

School Road, London N.W. 10

Phone: Elgar 4030

R. A. Dibley, *Managing Director*

R. J. Dutfield, *Adm. Gen. Mana-  
ger*

J. F. Berner, *Tech. Gen. Manager*

SERVICES: Complete processing fa-  
cilities for 35mm, 16mm, 8mm, East-  
man Color, Kodachrome, Ekta-  
chrome, Gevacolor and black and  
white. Dupes, reduction printing to  
(CONTINUED ON PAGE 114)

# Ray Mercer & Company

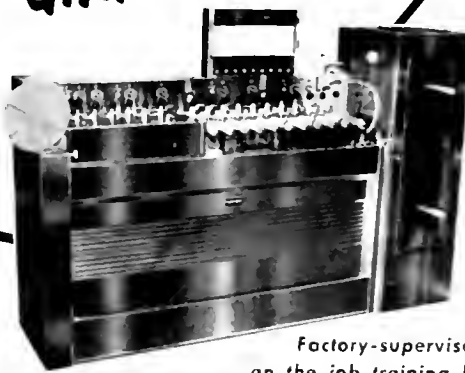


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## PRODUCER SERVICE ADDENDA

Additional listings related to the 1968 Service Buyer's Guide pages but received after our extended closing date. Data included here for convenient reference.

### Film Laboratory: Eastern

**CINELAB CORPORATION**  
421 W. 54th St., New York, N.Y. 10019  
Phone: 765-1670 AC: 212  
Marvin Soloway, *President*  
Robert S. MacDonald, *Vice President*  
Anthony Argila, *Lab Manager*  
Carol Timmon, *Expeditor*

Services: In-plant processing of high-speed and commercial Ektachrome, in-plant printing, edge numbering and B&W reversal. One day service.

Facilities: for ECO 2 and ME-4.

Specialties: silver sulfide sound track; processing of black & white Super-8.

### Sound Recording Services

**AUDIO EFFECTS COMPANY**  
1600 N. Western Ave., Los Angeles, Cal. 90027  
Phone: HO 9-3692 AC: 213  
H. E. "Bud" Tollefson, *Owner*

Services: complete sound recording services; 16mm, 35mm, 1/4" re-recording.

### GIBRALTAR STUDIOS, INC.

41 W. 57th St., New York, N.Y. 10019  
Phone: 421-9640 AC: 212  
Dave Bofill; Larry Home, *in charge*

Services: recording, mixing, editing, cueing, disc cutting, mastering, tape duplication. Ampex, Neumann and Grampion equipment.

### Helicopter Camera Mounts

**TYLER CAMERA SYSTEMS**  
6335 Homewood Ave., Hollywood, Cal. 90028  
Phone: HO 6-0522 AC: 213  
Peter Pascal, *in charge*  
127 E. 59th Street, New York, N.Y.  
Phone: 765-2540 AC: 212  
Art Bass, *for Tyler Camera Systems*  
151st St. Studio City, North Miami, Florida.  
Phone: 566-3808 AC: 305  
John Robertson, *Robertson Prod. Services*

Services: furnish Tyler Helicopter Camera mounts; installation and rental of equipment; plus experienced aerial cameraman if required.

### Photo-Science Specialist

**ROLAB STUDIOS**  
(Div. of McLaughlin Research Corp.)  
Walnut Tree Hill, Sandy Hook, Conn. 06482  
Phone: 426-2466 AC: 203  
New York Phone: (212) YUkon 9-1750  
Charles H. McLaughlin, *President*  
Lawrence Molloy, *Executive Producer*

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7051 Santa Monica Blvd., Hollywood, Calif. 90038  
(213) 369-3901 Telex: 87-4536  
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☆ Film laboratory technology, constantly advancing to meet increasing consumer demand, has another notable advance to its credit. A new technique for the final drying of both color and monochrome motion picture film utilizes an ultra-high frequency device which is said to yield economic savings as well as more rigid quality control.

Developed by DeLuxe Laboratories and the Reeves Electronics Company of Chicago, the device uses a combination of waveguides and a 2.5 kw magnetron to produce closely-controlled heat and better coupling of the heat energy to the film. Film can be dried with this process at over 200 feet-per-minute. And films of different drying characteristics can be uniformly dried while being sequentially processed.

Among other advantages of this equipment (now being installed in all DeLuxe lab facilities) and noted by Fred Scobey, vice-president, engineering, are its "stop-action" feature (film does not continue to dry rapidly within the wave-guide if processing machines stop for any reason); no "waste" heat enters the processing room; and the system is quiet. Space requirements will be greatly reduced by the reduced amount of conditioned air required. •

\* \* \*

**Mellotron, British Sound Effects Console. Selects from 1,260 Sounds Within Seconds**

☆ With a recently-developed British sound effects console, any of 1,260 different sound effects can be located within 20 seconds and injected directly into motion picture films, television or sound broadcasts at either the dubbing or initial recording stages, or in direct transmission.

The Mellotron Sound Effects Console, which resembles an electronic organ, has 26 main sound groups, including industrial, traffic, animal, weather and war sounds. Push-button switches above the keyboard select the range of effects and the keys on the piano-type keyboard then control individual sounds or related sequence. For aircraft effects, as an example, adjacent keys pressed in sequence provide taxi, take-off, constant flight, landing, wheel skid and reverse thrust. Sound effects can be played simultaneously, with individual spots synchronized.

The sound effects (compiled from the British Broadcasting Corporation's library) are stored on 70 3/8-inch magnetic tapes, each carrying three tracks. The tracks are divided into six sections of recorded information, totaling 1,260 sections. Sound effects can continue for eight seconds at a normal speed of 7 1/2-inch a second, with speeds variable for pitch and speed of the effect. Each sound effect begins at the correct start of the item when a key is depressed.

The manufacturer is Mellotronics Ltd., 28-30 Market Place, London, W.1, England and the exclusive overseas distributor is The Rank Organization, Woodger Road, Shepherd's Bush, London, W. 12, England •

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# FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

(CONTINUED FROM PAGE 111)

8mm. Film cleaning and protection. Projection: 35mm, 16mm married and double film. Sound and Dubbing: 35mm optical (five channels); (three magnetic channels). Transfers: magnetic and optical to 16mm. Post synch. and commentary recording.

## REEDS COLOUR FILM LABORATORIES, LTD.

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Phone: GERrard 554S

SERVICES: Complete tri-colour processing facilities for 16mm; ME4 processing, Ektachrome EF 7241 and EF 7242; additive printing; Super-8 reduction prints.



## TECHNICOLOR LIMITED

Bath Road, Harmondsworth,  
West Drayton, Middx.

Phone: Skyport 5432

Cable: Technicolor West Drayton

A. Allan, *Managing Director*

F. George Gunn, *Director - Sales*

SERVICES: see Technicolor, U. S. A.

## UNIVERSAL FILM LABORATORIES

2, Grangeway, Kilburn High  
Road, London, N.W. 6

Phone: Maida Vale 5012

Mr. Barrett, *Managing Director*

SERVICES: Ektachrome processing of 16mm.

## Animation Services

☆ A complete listing of animation studios and other producer service companies in England has been continued to our next issue rather than limit the data on this subject.

## FRANCE

— Film Laboratories —

### COMPAGNIE LYONNAISE de CINEMA S. A.

71 rue de la Republique, Lyon  
Rhône, France

Phone: 37-88-92

Laboratory and screening room:  
274 cours Emile Zola a Villeurbanne (Rhône). Phone: 84-87-9S

Date of Organization: 1938

Henri Giraud, *President*

Victor Kandelraft, *Administrator-Director General*

Andre Jalibert, *Commercial Director*

SERVICES: 35mm developing, printing, editing, titling; 16mm printing, titles; screening room, double head.

### LABORATORIES CINEMATO- GRAPHIQUES C.T.M.

66 rue Pierre-Timbaud Gennevilliers (Seine)

Phones: GRE 473 46-00

### LABORATORIES FRANAY TIRAGES CINEMATOGRAPHIQUES L. T. C.

19, Rue Marius Franay, Saint  
Cloud (S & O) France

Phone: MOLitor 69-20

Cable: Labofranay, Paris

Albert Passy, *Co-Director*

Jacques Hawadier, *Co-Director*

SERVICES: 35mm: black & white and color; *generiques*; special effects, trick work, mattes; titling, all languages, chemical and optical; theatre 70mm: negative processing; workprints and 35mm optical reduction; film treatment, 6 track magnetic re-recording and 4 track (35mm); trick work; *generiques*. 8mm

16mm services at Tirage 16mm, 69, Ave. Pasteur, Montreuil (Seine). Phone: AVRon 35-50.



VITFER / E. LEZE

### CINE TV LABORATORIES

1 Rue Charles Marie Widor,  
Paris XVIeme, France

Phones: AUT 88-05; MIR 53-50

Branch: Issy, 47 Rue Victor Cres-  
son. Phone: MIC 46-99

Year of Organization: 1934

Emile Leze, *President*

Jean Vernay, *Technical Director*

SERVICES: 35mm: black & white processing, printing, Eastmancolor printing. 16mm: Ektachrome, processing, printing, A & B rolls, special effects, negative, positive, reversal. Special services: 16mm sound transfer, optical or magnetic; animation stands—16 35mm. One hour service for TV newsreels.

—Music Libraries—

### CHAPPELL S. A.

85, Boulevard Houssman, Paris 8

Phone: 387-4293

—Equipment Hire—

### CINE LUMIERES DE PARIS

60, rue Carnot, Boulogne, S/Seine  
Phone: Molitor 41-37

Year of Organization: 1955

Mme. Christian Duvaleix,

*President, Directrice Generale*

SERVICES: Lighting equipment.

## AUSTRIA

— Film Laboratories —

### WIEN-FILM Ges. m. b. H.

Cobenzgasse 32, Vienna 19

Phone: Vienna 36-22-52

Telex: 01-2824

SERVICES: Studios. 35mm, 16mm b&w and color laboratories; dubbing, recording, re-recording facilities; cutting rooms; camera hire.

## DENMARK

—Film Laboratories —

### JOHAN ANKERSTJERNE

Lygten, 47-49, Copenhagen, N. V.

Phone: Aegir 1700

SERVICES: 35mm, 16mm, b&w; Eastman Color.

### A/S NORDISK FILMS TEKNIK

Redhavnsvej-Frihavnen,

Copenhagen

Phone: Tria 2601

Telex: 5006

SERVICES: 35mm, 16mm, b&w and color laboratories; preview theatre; sub-titles.

## GERMANY

— Film Laboratories —

### Cutting Rooms/Sound Studios

#### ARNOLD & RICHTER K. G.

Turkenstr. 89, 8 Munich 13

Phone: 36591

Cable: Arrifilm

— Sound Recording Studios —

### BERLINER UNION-FILM

#### GMBH & CO. STUDIO KG

Oberlandstr. 26-35, 1 Berlin 42  
(Tempelhof)

Phone: 70 00 11

Cable: Berlinunionfilm

Dr. Hermann Schwerin, *Business Manager*

Kurt Ezner, *Business Manager*  
Dieter Charisius, *Bus. Mgr.*

SERVICES: Music recording; dubbing and mixing studios; laboratory for 16 35mm, black & white and color; optical and title services; studio rental for film and TV production, 16/35mm. 6 sound stages, set construction facilities, 4 channel stereo recording equipment, etc.

## ITALY



### TECHNICOLOR ITALIANA, S.P.A.

Via Tiburtina, 1138, Rome

Phone: 416-447

Dr. Giulio Monteleoni, *Director General*

Renzo Avanzo, *Sales*

Dr. Guido Marpicati, *Plant Manager*

SERVICES: see Technicolor, U.S.A.

## SPAIN

— Film Laboratories —

### FOTOFILM S. A. E.

Travsera de Dalt, 117 y 119,  
Barcelona

Phone: 235-01-00

Cable: Fotofisa

Branch Office: Fotofilm Madrid,  
S. A. Pila de Zaragoza, 30,

Madrid, Phone: 255-36-07

Daniel Aragones, Ramiro Aragones, Antonio Pujol, *Managers*

SERVICES: 65mm, 70mm, 35mm, 16mm, 8mm, black & white and color. Special effects, titles.

### FOTOFILM MADRID, S. A.

Pilar de Zaragoza, 30, Madrid

Phone: 255-36-07

Cable: Quiminsa

(See complete listing under Fotofilm S.A.E., Barcelona)

## SWEDEN

Film Laboratory

### AB NORDISK FILMKOPIA

Norra Stationsgatan 79-81, 7 tr.  
Stockholm

Phone: 23-47-85

Cable: Filmkopia

Oskar Ertnaes, *Manager*

SERVICES: 35mm; black & white and color; 16mm; black & white and color; reversal print, black & white and color. Wetprinting; chemical subtitling; optical printing; sound studio.

—Equipment Hire—

### AB SANDREWATELJEERNA

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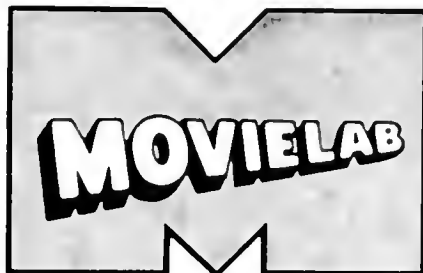
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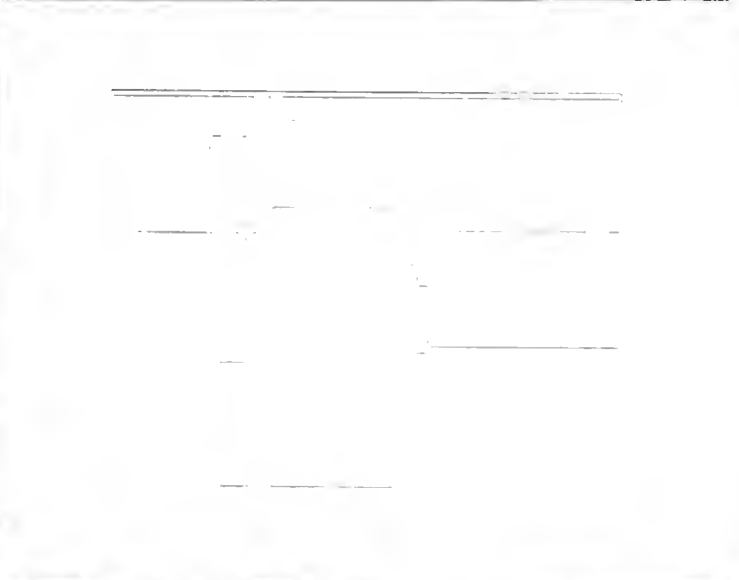
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- ★ Boeing-Wichita's Program Information Center: 36-39
- ★ A Model Conference Room at Beloit Corporation: 40
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- ★ Independence Hall/West — the Sound of History: 43



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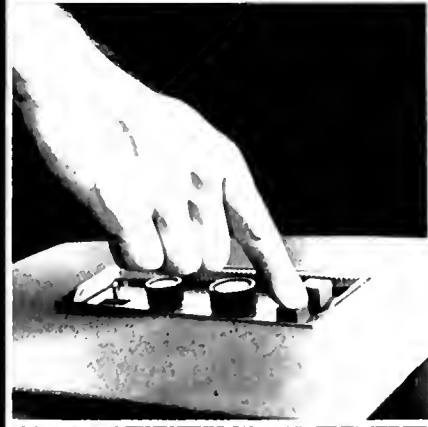
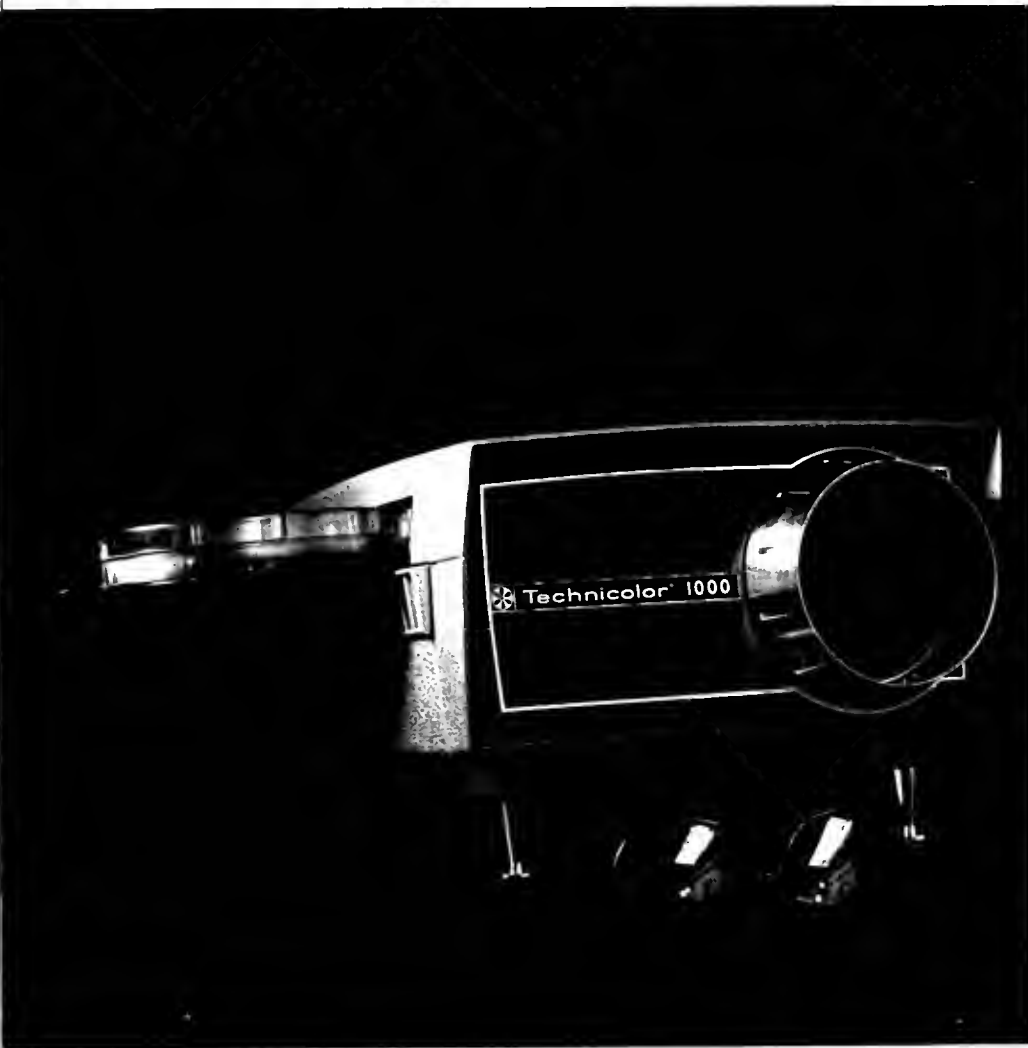
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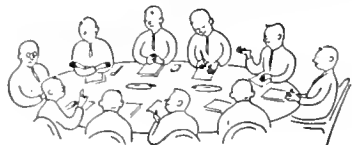


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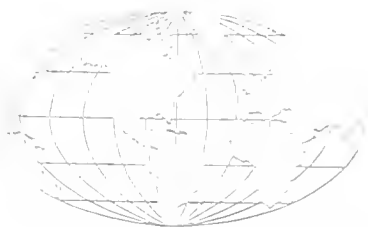
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Facts and Techniques of Communication*

### A Preview of This Month's Features

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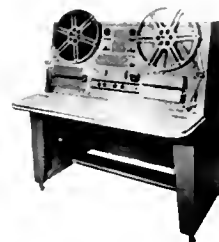
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## right off the newsreel

### NAPM Hosts N.Y. Conference on Audiovisual Equipment Standards

A conference aimed at "taking the first steps in setting standards for audiovisual equipment used in U.S. education" was attended on December 14 in New York City by over 100 representatives of business, trade association, government and educational groups, both local and national.

Called by the National Association of Photographic Manufacturers in response to a request by the Photographic Standards Board of USASI (United States of America Standards Institute), delegates heard Louis Hausman, Assistant to U.S. Commissioner of Education Harold Howe II, extend the congratulations of that office "that such a meeting was being held as a conference rather than as a confrontation."

NAPM executive vice-president Joseph T. Morris noted that "our purpose is to establish the basis for future standards in the audiovisual field. Many standards already exist but they need to be codified. In some instances, basic

standards are non-existent. We hope that this conference will undertake the first actions to establish some uniformity without restricting further development in this fast-moving field."

Charles E. Hilton, technical director of USASI, explained the procedures for organizing standards and Paul Arnold, chairman of the Photographic Standards Board of USASI, presented a proposal to the conference for the organization of a USA standards committee in this audiovisual area. It was the general consensus of the attending representatives that such a committee should be organized.

A working group was then named from among interested delegates "to work on the scope of such activities and to present its findings to the Photographic Standards Board." Another meeting is scheduled to be held in January.

### American Film Institute Offers First Three National Programs

☆ The first three national programs have been approved by the Board of Trustees of the newly-formed American Film Institute. The non-profit organization, headed by George Stevens, Jr. (recent-

ly named its first director), has set up these goals:

1. a program for conserving America's film heritage, beginning with a "rescue project" to save American motion picture classics in immediate danger of disintegration. Kemp Niver, an expert in this field in Hollywood, is said to be a key figure in this work.

2. a \$500,000 fund to support production of short films by American film-makers; and

3. initial grants to improve and encourage film teaching activities.

At the New York press conference (Dec. 11) where these programs were disclosed, the Institute's board chairman Gregory Peck was a participant.

### Movielab Integrates Divisions Into Unified New York Operation

☆ Movielab, Inc., is physically integrating its black-and-white and color divisions into one unified operation, according to Saul Jeffrey, president of the company.

The change has necessitated a realignment in executive assignments. Frank S. Berman, executive vice-president, and Norman Rinehart, Jr., vice-president, will now be in charge of customer service relations and of production sched-

uling; and Peter P. Cardasis, vice-president, is in charge of manufacturing.

John J. Kowalak will continue to serve as vice-president and director of technical operations; Ben Bloom as vice-president for sales and marketing; and Dan Eisenberg as vice-president in charge of finance and administration.

### January 15 Deadline Announced for Overseas Festival Entries

☆ American film makers have until January 15 to submit their best pictures for 1968 film festivals abroad. This entry deadline has been announced by CINE, the Council on International Nontheatrical Events, which serves as a clearing house for sponsored, educational, television documentary and theatrical short subject films out of its headquarters in Washington, D. C.

During 1967, 412 U. S. films were sent to 49 foreign film festivals by CINE and captured 145 prize awards.

For the 1968 entries, a sliding scale of fees has been set to defray actual costs of jury selection, handling, inspection and data: \$25 for a film up to 15 minutes long; (CONTINUED ON PAGE SIX)

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\*Bob Tanner, a Niles director, is an ardent moviegoer, a habitual popcorn muncher and highly impressionable. We have no facts on his girl friend.

## right off the newsreel:

(CONTINUED FROM PAGE FOUR)  
\$35 for films from 15:01 to 30 minutes in length; and \$45 for any subject longer than 30:01 minutes. Amateur (youth) film entries carry a special rate of \$10 per title.

Application forms can be secured from CINE, 1201 Sixteenth St., N.W., Washington, D. C. 20036. The phone number is 202/265-1136.

\* \* \*

### Kodak "Teen-Age Movie Awards" Cited by Photographic Society

A certificate of commendation from the Motion Picture Division of the Photographic Society of America honors the Eastman Kodak Company "in recognition of that company's promotion of better movies among young people."

The specific program which earned Kodak this recent citation was its Teen-Age Movie Awards, held since 1963 for the best amateur films produced by boys and girls from 12 through 19. Winning entries have been shown on the



Chris-Craft Corporation executives are shown at recent ceremony honoring firm with Technicolor Award for "Outstanding Achievement in Industrial Use of 8mm Films." Pictured at Pompano Beach, Florida (l to r) are Chris-Craft sales promotion manager Gordon Hauser; marketing vice-president C. R. Burgess; Arthur Salkin, Technicolor district manager; and Jack Nelson, C C's ad director.

NBC and CBS-TV networks as well as by many local television stations. They have also been exhibited at film festivals in Germany, Iran and South Africa, through the facilities of the Council on International Nontheatrical Events.

The competition is sponsored

by Kodak in cooperation with the University Film Foundation (on behalf of the University Film Producers Association) and aided by CINE in recent years.

\* \* \*

### J. W. Anderson is Chairman of U.S. Industrial Film Festival

A newly-established U. S. Industrial Film Festival, with headquarters at 333 N. Michigan Avenue in Chicago, has named J. W. Anderson as its 1968 chairman. The event will "recognize those films produced commercially, as well as by government, university and in-plant film producers at a day-long seminar and awards ceremony to be held at The Center for Continuing Education, University of Chicago, on April 25, 1968," according to its organizers.

Stressing the value of film festivals, Anderson noted that "they promote a high level of film excellence through competitive comparison benefiting producer and user alike. The 1968 chairman is a promotional executive for Wilding, Inc.

Entry blanks are available on request from: U.S. Industrial Film Festival, Suite 1121, 333 N. Michigan Ave., Chicago, Ill.

60601. Entries are limited to 16mm industrial motion picture and 35mm filmstrips produced between Jan. 1, 1967 and March 1, 1968, the deadline for entries. A fee of \$40 for motion picture entries and \$25 for filmstrips has been established.

\* \* \*

### Credit CMI Films as Producer of Picture "Poised for Action"

*Poised for Action*, winner of "Chris" statuette at the Columbus Film Festival October 6th, was in correctly reported in our Issue No 6 as having been produced by John J. Hennessey.

Mr. Hennessey served as director of the film, which was produced for Prudential Insurance Company by CMI Films, a division of Contact Merchandising Incorporated, of New York.

\* \* \*

### Where to Get "Sam's Secret"

These pages recently listed the film *Sam's Secret* as being distributed by Dartnell. The distributor of this Portafilms' production is Base Six Films, 1825 Willow Road, Northfield, Illinois 60093. We're glad to set the record straight on this title.

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- CHRIS STATUETTE
- NVPA FIRST AWARD
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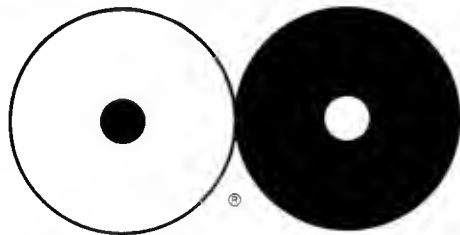
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**State Dept. of Education, Atlanta, Ga.**  
"ODE TO AN UNCERTAIN TOMORROW"

*Producer/Director—J. Hunter Todd*

**Grumman Aircraft Engineering Corp.**  
"READY ON ARRIVAL"

*Producer—Richard C. Milligan*  
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**North American Aviation**  
"TAKE TEN"

*Producer/Director—W. M. Brose*

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*Director—Bill Gibson*

**Jet Propulsion Laboratory, Deep Space Network Div.**  
"A NEW WINDOW INTO SPACE"

*Producer—Irl Newlan*  
*Director—William Rowe*

**IBM Corp.**  
"PROFILE OF A PROCESS:  
THE SOLID TECHNOLOGY CIRCUIT"

*Producer/Director—Louis C. Varuzzo*

**Jet Propulsion Laboratory, Technical Information Div.**  
"LUNAR LANDING"

*Producer—Irl Newlan and William Brusseau*  
*Director—W. Brusseau*

**Los Angeles City Fire Dept.**  
"FIRE FIGHTING DURING RIOTS"

*Producer/Director—Paul Garns*

**Aerojet-General Corp.**  
"M-1 ENGINE DEVELOPMENT FINAL REPORT"

*Producer/Director—Larry D. Filby and William W. Riley*

**Jet Propulsion Laboratory, Mariner Project Div.**  
"MARINER VENUS 67 TRAINING FILM"

*Producer—Robert Pace*  
*Director—Jack Aiken*

**General Dynamics Convair**  
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*Producer/Director—E. C. Keefer*

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"APPLICATIONS TECHNOLOGY SATELLITE:  
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## Survey of 1966 Audiovisual Expenditures

Review Indicates \$951 Million Spent for Films and Equipmen

**T**HE AUDIOVISUAL INDUSTRY could break into the billion-dollar class in 1968, it was predicted in a market report prepared for the Society of Motion Picture and Television Engineers.

Total U. S. expenditure for films and audiovisuals in 1966 by all segments of the market (business / industry, education, government, religion, community agencies and medicine and health) jumped \$212 million for the field's best increase yet—up 29 percent to \$951 million for the year.

### Industry's Budget: \$355 Million

Business and industrial firms continued their growth pattern last year by increasing their spending for audiovisual communications to a new high of \$355—an 11 percent or \$36 million gain over 1965.

When compared with the Gross National Product over the past 11 years that statistics have been developed, the audiovisual field has grown more than twice as fast as the nation's economy, showing a 146 percent growth.

These conclusions are included in the annual "Market Review: Nontheatrical Film and Audio-Visual—1966," published in the December issue of *The Journal of the Society of Motion Picture and Television Engineers*. The report was prepared for the Society by Thomas W. Hope, Motion Picture and Education Markets Division, Eastman Kodak Company.

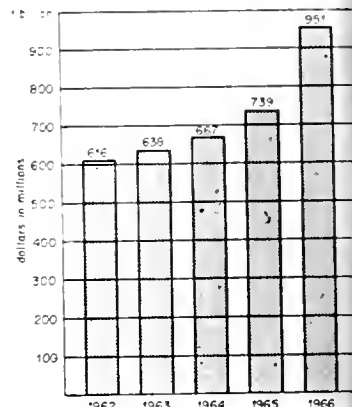
### Education Takes Spending Lead

Business/industry was the second biggest investor in the total audiovisual market during 1966. It surrendered its lead of previous years to education, which received tremendous support from Federal aid. Business/industry, however, showed heavy expenditures for film production, release printing, film distribution, and other audiovisual materials and services.

Of this total, \$112 million went for production of films, \$61 million for release prints, \$63 million for distribution, \$14 million for motion picture equipment purchases, \$33 million for other audiovisual equipment and materials, and \$72 million for administration.

### Film Production Up 16 Per Cent

Film production for and by business/industry was up 16 percent to an estimated 7,400 titles. It could have been higher, the analyst believes, if the manpower shortage had not been so acute



Growth of audiovisual expenditure from 1962 to 1966 is subject of the above chart from recent Hope survey

for producers and laboratories.

The report shows that a cross section of industrial producers reveals there was decided shift in the type of films business firms were buying. 63 per cent were for sales purposes, eight per cent for advertising, 11 per cent for public relations, 14 per cent for training and four per cent for other purposes.

The trend to greater use of color in business film production reached the 94 per cent mark in 1966. This reversed the slight dip experienced in 1965. Of the 944 films analyzed by the survey, 834 (88 per cent) were shot in 16mm and 110 (12 per cent) were made in 35mm.

### Gain in Production Equipment

While business firms purchased fewer 16mm sound projectors in 1966, (9,000 vs 9,100) there was an increase in spending for motion picture equipment. Most of the dollar gain was accounted for by the purchase of sound recording lighting and other production equipment, plus greater sales of 8mm sound projectors.

Administrative outlay in this market went up almost 10 percent, going from \$66 million to an estimated \$72 million. This increase resulted from the addition of a large number of new employees plus higher budgets for general operations.

Projections for 1968 reveal the business activity indicates the audiovisual market is healthy, but there may be some leveling off. Even though this occurs, 1966 could be a billion dollar year.

\* \* \*

EDITOR'S NOTE: also see the laboratory survey data which begins on page 19 of this issue.

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WITH NEITHER an over-riding optimistic or pessimistic outlook as background motivator, but rather a desire to honestly discover today's Super 8mm technology and how it affects private and public institutions in the country, I set out on a two month study of Super 8mm. Like any trip, it had its rewards and negative surprises, but most of all it produced a basic need which I shall try and set forth in this report. A concept of strength through unity.

With the sudden proliferation of excellent projection equipment in the Super 8mm field, many industrial organizations and public educational institutions found that they had a wide choice of good, reliable projection equipment on which to show the predicted flow of Super 8mm software.

#### Interchangeability Is Needed

There is only one problem, however; all are different in design . . . so no standard has evolved in reels, track advance or cartridge design. This brings up the problem of interchangeability, and the name of the game in this much sought after world of unity is *interchangeability*. Without it Super 8mm is going to have stunted growth . . . a phenomenon we can't afford.

Something must be done. But



## VIEWPOINT



### SUPER 8MM TODAY

by Samuel C. Gale, Vice-President, Sales, Capital Film Laboratories, Inc.

what? Let's go back and see how we found ourselves in our present predicament. We then might (together) get the various parties organized for the common good of all! Don't forget, CBS with its recently announced electronic video recording system represents a serious competitive factor for the future expansion of Super 8mm. The Super 8mm industry can't allow itself to wallow in disunity.

#### The Explosion in Information

First of all, I'm sure you agree that we all desire to see more information disseminated, both in industry, home and education. For example, one of the most pressing problems in management practice is for the manager to keep pace in today's exploding technological world. He desperately needs new tools to bring fresh concepts to his attention. He can only read so much! What kind of compatible Super 8mm system would best serve American industry? And how about education?

In September of last year, Mr. William S. Vaughn, President of Eastman Kodak Company, addressed the National Association of Photographic Manufacturers under the title, "Education and Industry; Of Opportunity and Responsibility". His title helps set the theme for this report, since there is great opportunity in the Super 8mm market . . . but with the opportunity must come responsible actions on the part of industry.

Mr. Vaughn goes on to say that *"in 1966, 1/3 of our gross national product, some 250 billion, is wrapped up in the Knowledge Industry, and it is growing 2 1/2 times as fast as the economy as a whole. The education portion of the Knowledge Industry is \$50 billion. By way of comparison, the United States is spending only \$5 billion a year on the lunar project."*

We can also go a step further with Mr. Vaughn as he sketches trends in teaching: "For example,

forward-looking educators tell us that the traditional lecture method is dead. It's being replaced by a more individual teacher-pupil relationship that puts the emphasis on what a given child is learning rather than the package of Knowledge the teacher can present. Now, this sort of relationship has far-reaching implications for the supplier of classroom materials".

#### Home Study Market a Challenge

Sylvia Porter, in her recent "Home Study Comes of Age" article, talks of the blooming home study market and how the quality of curricula is improving by the use of films among other things. ("Homestudy") has become a powerful force in upgrading the educational-economic status of millions" Mrs. Porter concludes. One gets the impression that the home market for education and leisure time oriented 8mm will eventually be huge. But what Super 8mm system will best serve American education?

The biggest current stumbling block we find is the lack of compatible cartridges and display systems and the dual (magnetic and optical) market battle between Eastman and Technicolor. It be-

(CONTINUED ON PAGE 66)

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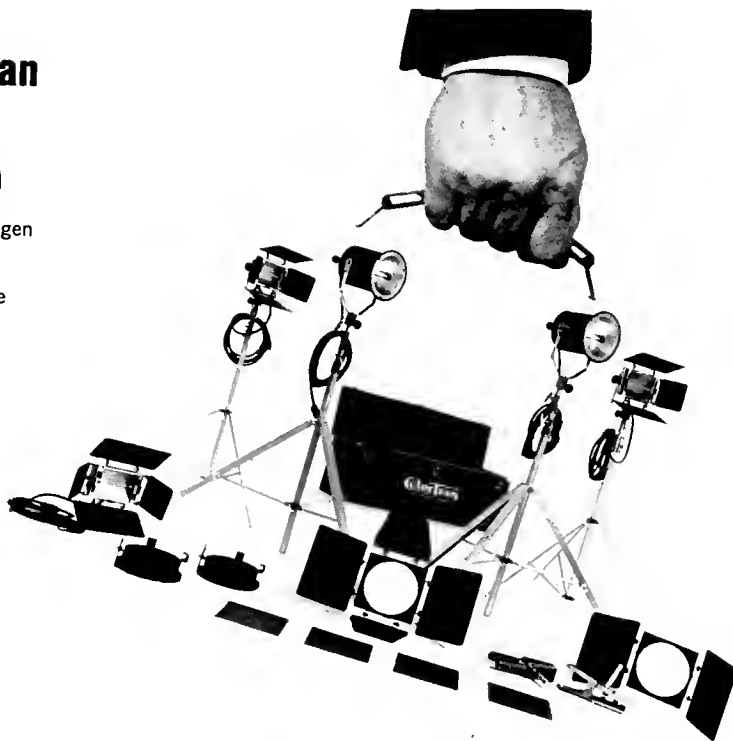
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- "NOW YOU'RE TALKING" - A.T. & T. (Long Lines Dept.) American Film Festival.
- "WITHOUT FAIL" - A.T. & T., International Film & TV Festival of New York.
- "CREDIT" - Dun & Bradstreet Columbus Film Festival.
- "KIDS & COOKIES" - National Biscuit Company, Washington, D.C. Festival, American Film Festival, Chicago International Film Festival and Columbus Film Festival.
- "THE KEY" - Texaco, Inc., National Visual Presentation Assn. and Columbus Film Festival.
- "WHEN YOU'RE SELLING" - Liggett & Myers Tobacco Co., International Film & TV Festival of New York.
- "WE HAD AN IDEA" - Aluminum Company of America, International Film & TV Festival of New York.
- "THOUGH THE EARTH BE MOVED" - Office of Civil Defense, Washington, D.C., American Film Festival.
- "IT'S WONDERFUL BEING A GIRL" - Personal Products Company, American Film Festival and Columbus Film Festival.
- "HUMAN REPRODUCTION" - McGraw Hill Book Co., Columbus Film Festival.

Audio has won its share (and maybe a little more) of creative awards. For that our deepest thanks go to our clients and their agencies. They had a lot to do with it. In order to produce an award-winning film, it takes a partnership between a skilled creative film producer and a client that respects good work. We've been fortunate in having both.

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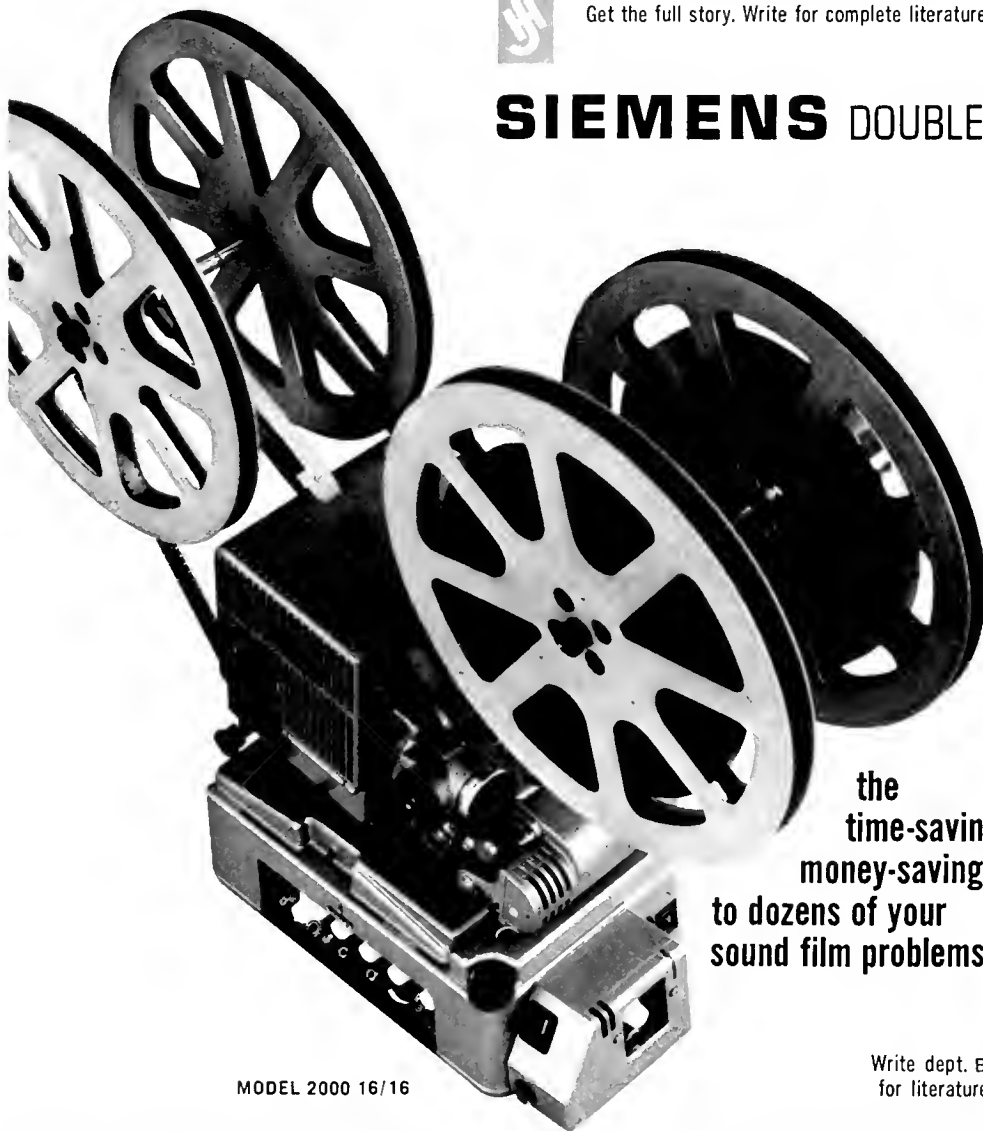
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**SIGNIFICANT INCREASES** in color motion picture film processing during 1966 as well as apparent declines in the use of black and white films have been reported by the Association of Cinema Laboratories, Inc. Using the audit facilities of Peat, Marwick, Mitchell & Co., certified public accountants, the ACL conducts an annual survey of member laboratories in the United States and Canada. 68 companies, representing 71 laboratories, provided figures on their 1966 volume. Included were at least five Canadian labs.

Statistics in the ACL Survey are affected somewhat by varying numbers of labs reporting in 1966 as compared to the 1965 respondents. But even with these variants, color film usage was most apparently climbing. The 1966 totals for 35mm color processing showed a total of 987,031,805 linear feet, with 23 companies reporting, 17 labs reporting in 1965 used 700,314, 966 feet of color film.

**A Significant Increase in 16mm Color**  
In contrast, 35mm black and white footage dropped from 439,696,084 feet used by 30 reporting labs in 1965 to only 304,791,833 feet used by 31 reporting labs in 1966.

16mm color film usage showed even more significant increases. 54 labs reported using 96,527,087 feet of color film base in 1966; 6 companies reporting in 1965 used only 61,876,670 feet of color stock. Although these figures were affected by figures from eight additional sources, *the increase of 62.23 per cent was noteworthy.*

A slight increase in 16mm black and white

## Trends in Film Processing

Association of Cinema Laboratories  
Discloses Results of Annual Survey

footage was offset by the fact that five additional labs reported in this area. The 1966 figures from 63 companies showed a total of 637,400,351 linear feet of black and white film used as compared to 625,830,158 feet consumed by 58 labs in 1965.

### More 8mm Color, Black and White Films

8mm motion picture film use showed increases in both black and white and color material, with additional labs reporting in both areas. 26 companies reported a total of 120,200,409 feet of 8mm black and white film consumed in 1966, as compared to only 86,232,565 feet used by 19 companies in 1965.

8mm color film usage also showed a notable advance as 16 reporting labs used 38,658,518 feet of color in 1966, compared to only 25,689,703 feet of color reported by 12 laboratories for 1965.

### 62 Labs Provided Comparative Totals

The ACL also supplied direct comparison figures from 62 respondents who reported footage totals in the same category in each year. These statistics served to further confirm findings of the total report. For 35mm films, the decline in 35mm black and white film, reported by the same 28 companies in each year, was 33.41 per cent, while the increase in

35mm color film use was 34.26 per cent, reported by the same 17 companies in each comparative year.

57 laboratories reporting on 16mm black and white film use in both comparative years showed a decline of 4.32 per cent in that material, while 46 reporting labs confirmed an increase of 62.23 per cent in color film consumption in 1966 over their reported figures for 1965.

The 8mm figures were slightly different in this comparative study. 19 companies who reported on 8mm black and white film consumption for both years noted a 14.10 per cent decline in that material. 12 labs who reported 8mm color film consumption in both comparative years did confirm a 19.34 per cent increase in 8mm color film use in 1966 v.s. the 1965 figures.

### Figures Include All Footage Processed

The ACL Survey covers "processed film footage" and embraces all film developed and/or printed. The reporting years, for example, are the calendar year 1966, or the reporting laboratory's most recent 12-month fiscal year. The same general rule applies in both annual studies.

Included in "processed footage" is all printed and developed material such as color inter-negative and interpositive material, black and white dupe negative and master positive material, reversal masters, and camera original material received for developing only.

Finally, the ACL Survey notes specify that (CONTINUED ON THE FOLLOWING PAGE 20)

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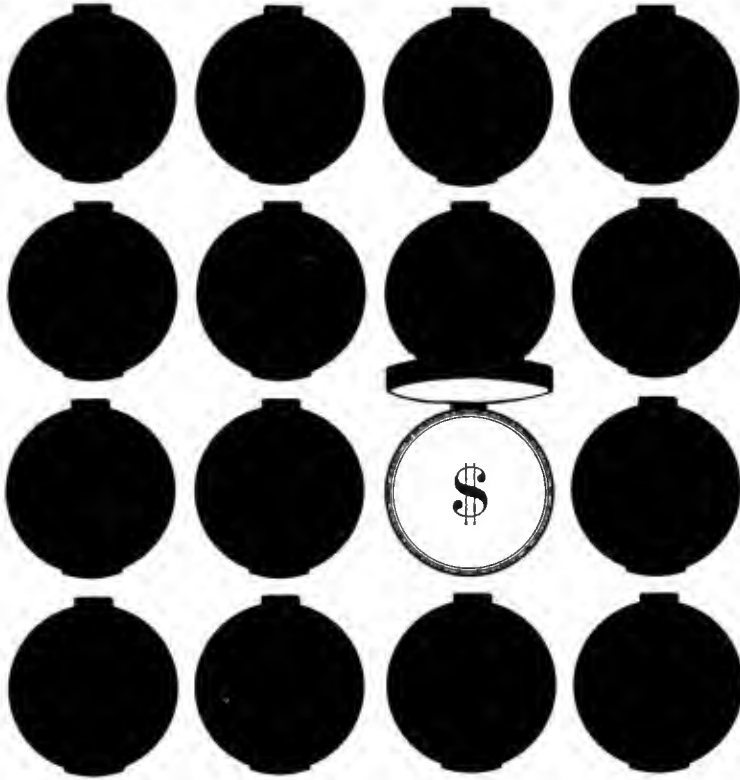
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## FILM LABORATORIES SURVEYED

(CONTINUED FROM THE PRECEDING PAGE 19)

16mm and 8mm materials are included in terms of a single strand of each width, regardless of whether they are handled on multiple width raw stock. A good deal of 16mm and most 8mm printing is done on multiple width raw stock.

\* \* \*

### Editorial Analysis of ACL Survey Data

☆ The Editors of BUSINESS SCREEN reviewed the list of reporting companies in some detail, fortified by our own recent "1968 Guide to Film Production Services" which contained detailed listing data on 81 U. S. motion picture film laboratories, plus seven labs specializing in slide and filmstrip processing and three leading Canadian labs. How does this ACL survey shape up by comparison?

Companies reporting in the ACL "search" included 23 film laboratories not listed in BUSINESS SCREEN. A large number of these were definitely local firms, *some of them primarily serving amateur or semi-professional clientele*. Less than 10 would have been eligible for listing in our pages. One reporting company in the ACL survey, The Jam Handy Organization, maintains its laboratory for service to its own film clients.

But there were a good many individuals and photo service organizations whose figures would really not have affected the totals to any extent.

### Figures Might Include These Companies

On the other hand, the BUSINESS SCREEN annual laboratory guide pages showed a total of 40 U. S. companies who did not report figures and some of these would have made a significant contribution. In New York, for example, Bebell & Bebell, Filmlab, Guffanti, Kin-O-Lux, Precision Film Lab, TVC Laboratories, Technical Film Lab and U.S. Photographic Equipment were notably absent.

Chicago sources whose figures might have been helpful were such firms as Chicago Film Laboratory, Cinema Processors, Fischer Photographic Laboratory, etc. Figures from the burgeoning Holland-Wegman Laboratories (Buffalo) and active Film Associates, of Dayton; from Bay State in New England (Boston, Springfield, Mass.) and from such southwestern companies as A-V Corporation and Southwest Film Labs could be useful.

### Other West Coast Labs Not Reporting

Hollywood and Los Angeles-based respondents might well have included Film Service Laboratories, Hollywood Film Enterprises, Modern Movies and Telefilm, to name a few. San Francisco participants such as Motion Picture Service Co. and Multichrome Labs, were also important sources of film consumption.

But, by and large, the ACL Survey points up some noteworthy trends and is a solid indication of the need for precise accounting of industry statistics, compiled by independent authority.

\* \* \*

EDITOR'S NOTE: for further data, see "A Survey of 1966 Audiovisual Expenditures" the market review which appears on page 10.

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## PRESENTATIONS FOR THE AIR FORCE

### Better Management Through Audio-Visual Communications

by Lt. Colonel J. C. Stokes

Chief, Presentation Div., Adm. Services  
Headquarters, United States Air Force\*

**WE** IN THE DEFENSE DEPARTMENT — and you in industry — have discovered, developed and mutually adopted modern innovations to management communications. Self-education is basic to state-of-the-presentation-art production methods and presentation techniques within the Air Force. We are attempting to pace communicating habits of our upper-level management staff where heavy decision and action pressures upon command elements are greatest.

And — next — we face short-fused, audio-visual demands indirectly generated through our new network of Communication Satellites. We must brace ourselves and be prepared for a new decade of rapid A-V innovation and state-of-the art advancement, such as presentations via secure micro-wave satellites for reception on closed-circuit television monitors.

#### Objective is Realtime Communication

Our objective will always be toward achieving a military capability for realtime A-V communication world-wide in scope, when required. This is becoming technically feasible today. One key to its early attainment relies not alone on dollar investment, but primarily on definitive resolution of defense management needs.

One can readily appreciate some action implications resulting from our existing global A-V communication network, with its consequent additional pressures imposed upon decision-making and management procedures. "Need-to-know" assumes new meaning while security disciplines become more sensitive and acute in this global, fast-response, A-V COM network. The coordination process demands greater speed in the decision time cycle.

#### New Tools Needed to Assimilate Data

Current management tools are barely able to surmount today's tide of complex data. Cascading communications threaten to swamp decision-making management. In contrast to dissemination of raw data, new tools in the A-V media are needed to facilitate data assimilation and synthesis for evaluation. Data reduction is not alone the job of the computer.

I wonder how much serious thought is actually given to audio-visual "packaging" as an aid in reducing massive proposals to readily manageable size — and aimed at reaching an earlier development decision. Contract proposals of this magnitude certainly could be summarized on film for speedy, repetitive use by evaluators. (They might even qualify on TV for the late, late show.)

If industry would only standardize on compatible film dispenser equipment and compete more on services to the consumer — the whole world would greatly benefit. We will come to (CONTINUED ON THE FOLLOWING PAGE 64)

\*Excerpted from Col. Stokes' presentation at 8th Annual Conference of Industry Film Producers Association, San Diego, California on October 27, 1967.



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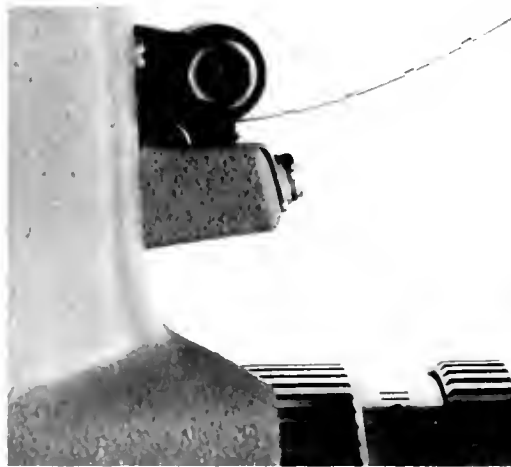


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## CINE Holds a 10th Anniversary Exhibition

Overseas Festival Awards and 158 "Golden Eagles" Presented

**M**EEETING IN WASHINGTON, D.C. on November 17, diplomats of nine countries joined motion pictures which have received 51 top prizes at 31 international film festivals during 1967. The event was CINE's Annual Exhibition of Films of Merit and the 10th anniversary program of that voluntary organization which annually selects U.S. entries for such events overseas.

Addressing members and guests who gathered in the auditorium of the National Education Association, the diplomats joined in praising the medium for "reaching across language barriers to inform peoples of the world on the ingredients needed for a peaceful future."

### Vice-President Pays Tribute

In a special message sent to the assembly, Vice President Hubert H. Humphrey paid tribute to U.S. film production and to CINE's efforts as he pointed out, "the American eagle flies especially high on foreign screens." The Vice-President cited the fostering of film excellence by CINE for its effort "to convey the remarkable ranges of American life and American thinking to both broad and select foreign audiences."

Librarian of Congress L. Quincy Mumford, speaking at the banquet which honored the winning producers and sponsors, recognized that "film makers today are applying their art not only for art's sake, but are using the medium in the public service. Skills are used to communicate experiences of lasting value."

### Citations to Festival Films

158 motion pictures, including television documentaries, theatrical short subjects and business, educational and religious films

Stanley McIntosh, executive director, *Teaching Film Custodians* and first chairman of CINE, told about organization's 10-years of service.



John Grember, of United Air Lines, at left, received CINE awards for "Discover America" and "Discover Hawaii" both produced by Reid Ray. Seated is Mario Ghio, director of short subjects, Paramount Pictures.

(also medical, dental and scientific subjects) received CINE's "Golden Eagle" certificates. This award is symbolic of their selection for overseas film competition — "the best of the U.S." and chosen as members of this country's "Olympic film team."

Top winner of international festival honors for the second straight year was a theatrical short subject, *Skaterdater*, winner of four major prizes. This Marshal Backlar and Noel Black production was honored at Belgrade, Cortina, Moscow and Melbourne Festivals. Its producers also had two other prize winners: *The River Boy*, honored at Venice and Vancouver, and *Reflections*, a winner at Locarno.

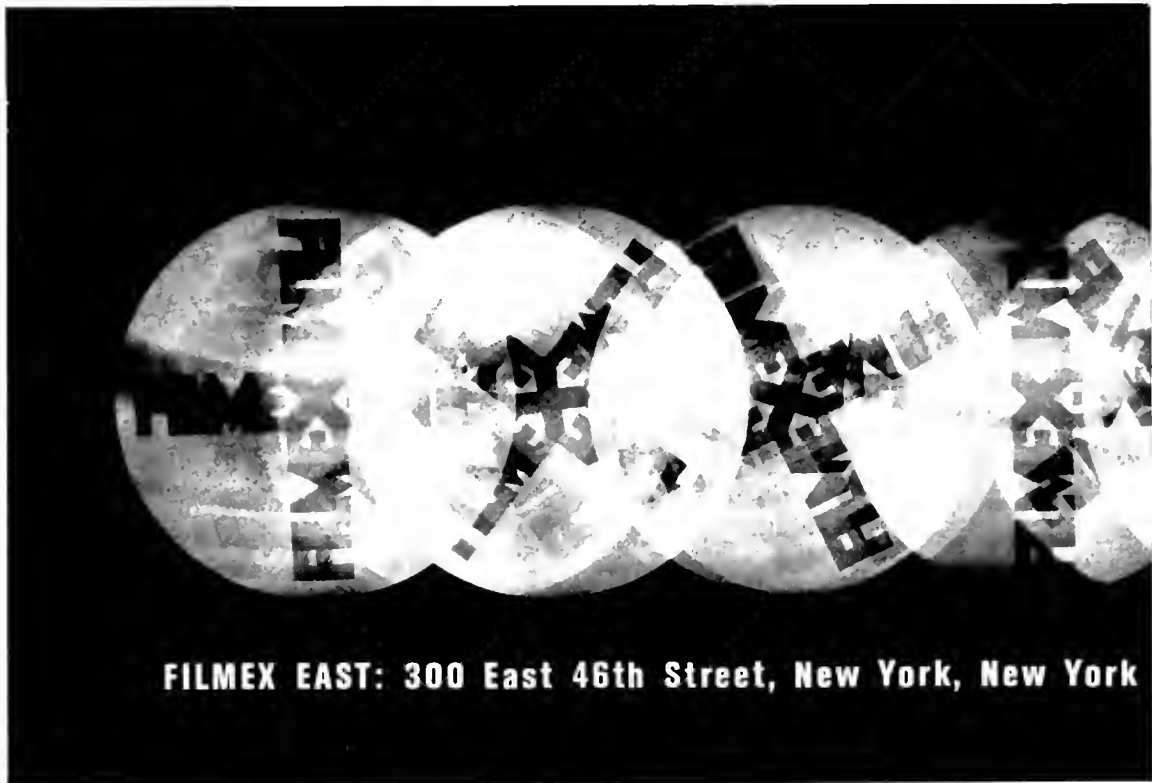
### "The Growing Edge" a Winner

Two 1967 entries were outstanding at overseas festivals this year. *The Growing Edge*, sponsored by International Minerals & Chemical Corporation and produced by Empire Photosound, Inc., won a first prize in the science film category at the Cork (CONTINUED ON PAGE 26)

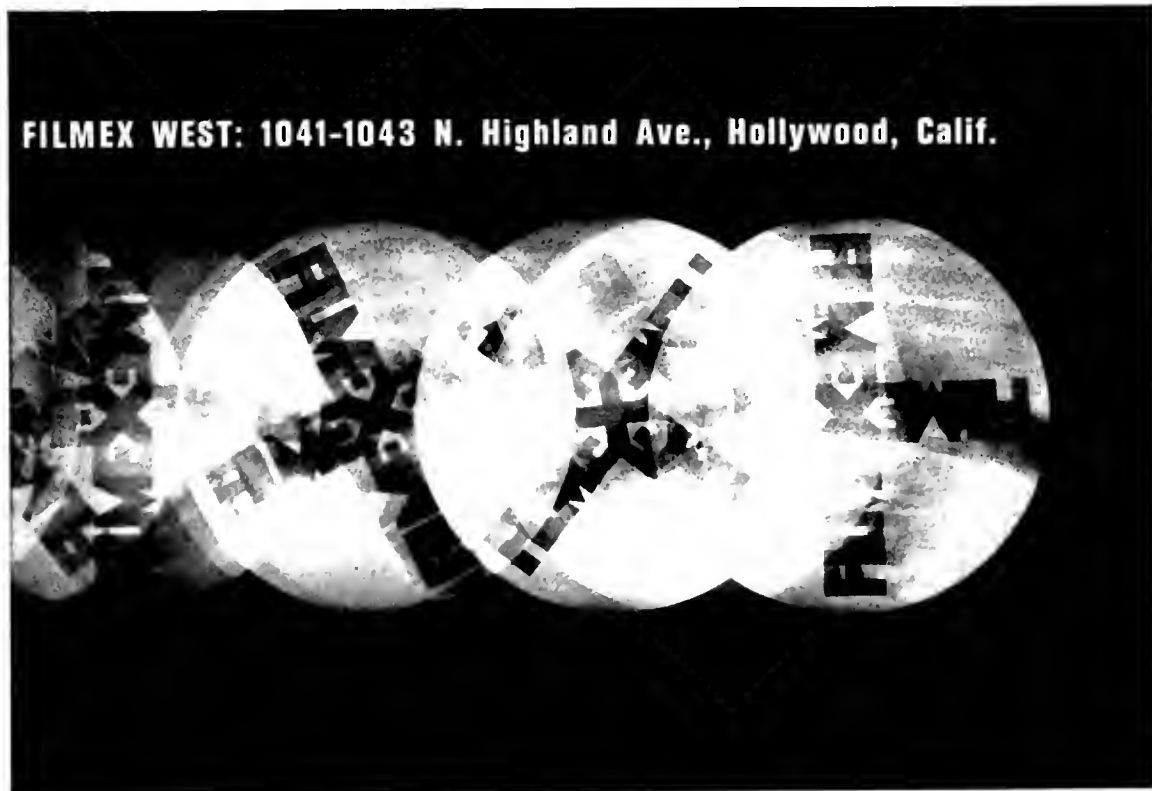
William Yale and Richard Jamieson, center and right, of Empire Photosound, Inc., receive the several awards given "The Growing Edge"







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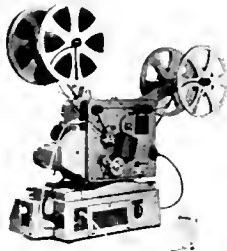
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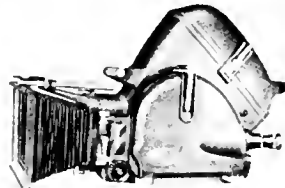


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## The CINE Exhibition:

(CONTINUED FROM PAGE 24)

(Ireland) Festival and also received the sole U.S. award (third prize) at the 8th International Industrial Film Festival, held in Lisbon last fall. The second winner was an amateur production, *I Remember*, created by Amy Shugard of Washington, D.C. The Cannes Amateur Symposium and Johannesburg, South Africa, Amateur Film Festival.

CINE's 10th Anniversary program opened on Friday morning, November 17, with the annual Exhibition of Films of Merit, held in the facilities of the National Geographic Society. Selected "Golden Eagle" winners played to capacity audiences and included educational, community agency and business-sponsored motion pictures. Six prize-winning amateur films were also screened.

### 158 "Golden Eagles" Presented

The afternoon "Golden Eagle" awards ceremony was held in the auditorium of the National Education Association where 158 of these certificates were presented to their producers and sponsors. CINE "Eagles" were also given to young people who contributed the best youth and amateur productions to this year's festivals.

During this presentation ceremony, five outstanding foreign films were screened for members of the audience. Films from Ireland, Uruguay, Great Britain, Chile and the Netherlands were shown and of these, the Dutch film, *Voices of the Water*, created by the renowned documentary film maker Bert Haanestra, was acclaimed as "the most noteworthy documentary of the day."

Following the awards banquet.



Carl Lenz, president of Modern Talking Picture Service, accepts Golden Eagle Award on behalf of Bethlehem Steel for "World's Most Modern Plate Mill" from Alden H. Livingston (r)

also held in the National Education Association's headquarters building, high-ranking diplomats from Canada, France, Great Britain, Ireland, Italy, Spain, the Soviet Union, and Yugoslavia joined CINE in presenting their country's respective prizes to producers of 41 U.S. motion pictures. The occasion was the first time that Russian and Yugoslavian representatives have participated in the CINE program.

### American Film Excerpts Shown

The evening events were concluded with a screening of excerpted sequences from a wide selection of American films. Henry Jaffe's *The Net Met: Countdown to Curtain* was followed by another television documentary sequence, from *The Hidden World*, produced for the National Geographic Society by Wolper Productions. Winik Films' *The Winning Strain*, a theatrical short subject distributed by Paramount, and an excerpt from Tibor Hirsch's *Transportation USA*, sponsored by the U.S.

(PLEASE TURN TO PAGE 63)

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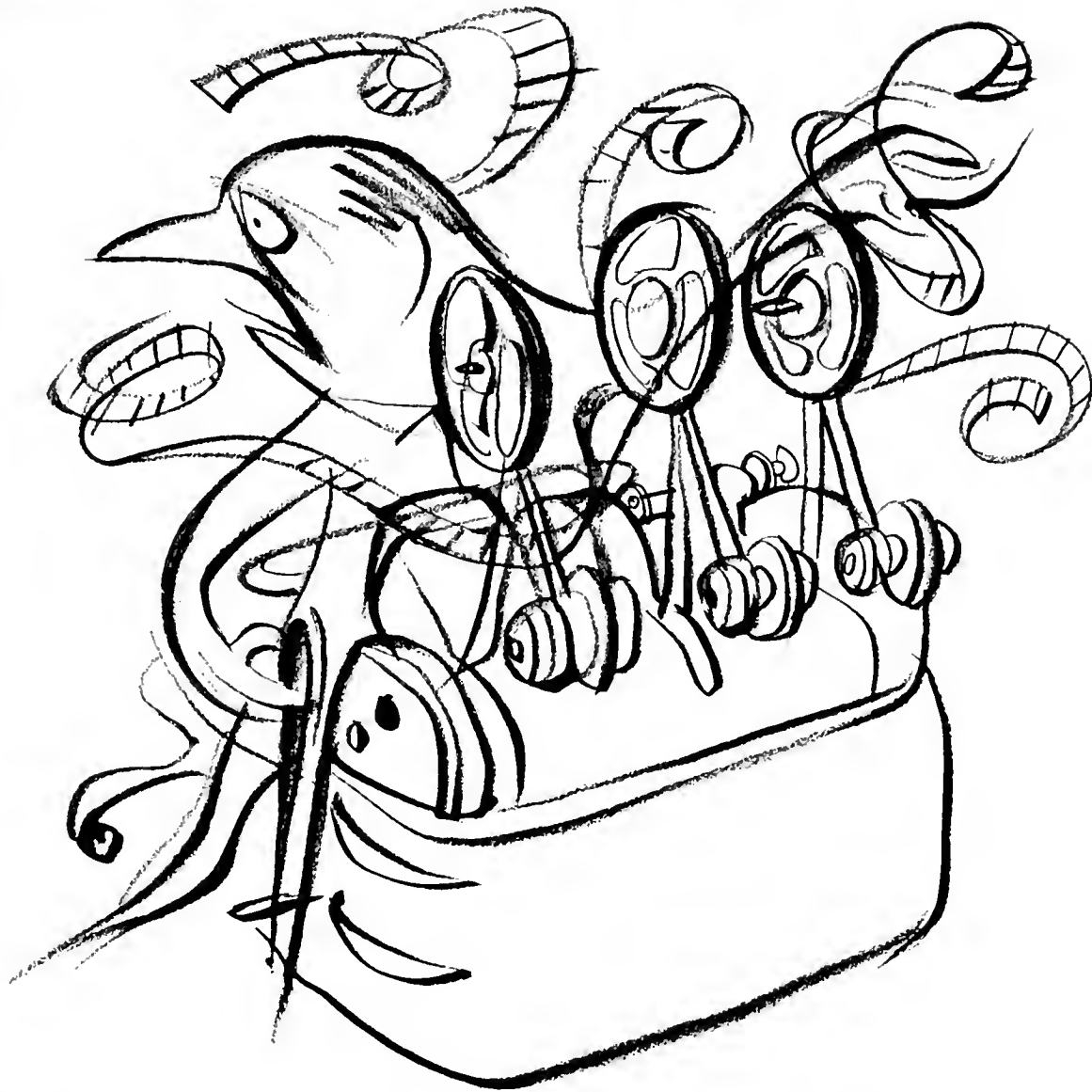
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# SOMETIMES AT CAPITAL



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**San Diego Knows Value of the Film Medium**

SETTING AN EXAMPLE in use of the motion picture medium for public information and employee training, the city of San Diego, California has two notable advantages in this field. The first: a very active library of 38 titles of films produced on its behalf to date. The other principal asset: Mayor Frank Curran, an outspoken advocate of audiovisuals for the modern metropolis.

Says Mayor Curran, "we have found the film medium to be the most effective means of reaching the nearly 700,000 citizens of San Diego with information they have a right to expect."

"I think perhaps our use of films is unique in city government—we have produced biennial report films and present these to our people. These films are shown on local television stations shortly after the end of each two-year period.

"We also sponsor one-minute public service TV commercials to point up specific services provided by the city. 30 of these have been used on our three local TV channels. And recently, we have begun to assemble a library of departmental motion pictures, each 10-minute lengths. These films are used not only to inform our citizens of specific functions—but also for the orientation of new city employees."

Mayor Curran disclosed to members of the Industry Film Producers Association (with whom he shared the above comments as their honored guest at an 8th national conference luncheon in his city last month) that he has a built-in rear-projection setup in his city hall quarters.

"It's the best way I can think of to begin a "tour" of our beau-



*Mayor Frank Curran of San Diego is a firm believer in the film medium*

tiful city with important visitors especially those from abroad," he confided.

San Diego's mayor has found the film medium "the best way for that city's people to actually see how their taxes are spent. As he notes that audiovisuals are "an excellent means of showing new procedures, new city equipment and facilities." As a result, the city's films are being studied by other U.S. and foreign metropolitan governments. One print of its latest biennial report film is on hand in the U.S. Embassy in Moscow. The Municipal Clearinghouse (in Chicago) has also taken note of San Diego's leadership in civic audiovisual activity.

In 1969, the City of San Diego will celebrate its 200th anniversary. By that time, one of America's oldest and most beautiful cities will have an even larger film library serving its people.

San Diego's mayor Frank Curran demonstrates his "built-in" motion picture projection setup which is in frequent use as he presents city's factual film





**THE PRICE  
OF A LIFE**

... a motion picture  
about probation

... the second in a series  
on our system of corrections ...  
(the first, *THE ODDS AGAINST*,  
was nominated for  
an Academy Award in 1967)

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**THE MATCHING GAME.** After the picture work print and the sound mix have been interlocked and approved by the client, "conforming" or "matching" begins. First clean the cutting table thoroughly, for cleanliness is the order of the day! Lintless white gloves should be used. Now, from the cut work print, make a written record of the first and last edge number of each scene. A jeweler's loupe is helpful in reading the numbers. Then start pulling the original scenes, identifying them from your list of edge numbers. Pull the entire scene from camera-stop to camera-stop and put the scenes in sequence by taping the ends together with a small piece of  $\frac{1}{2}$ " masking tape. Never project or put original through a viewer or moviola. Several sets of rewinds make it easier to pull scenes. Do not put the scenes in a film barrel, for as the scenes are pulled out they will scratch some of the other film in the barrel.

If a scene may appear twice in a film, put the entire scene in for the first time it is used without cutting, then for subsequent uses insert a short piece of white leader and write with pencil on the leader the edge numbers that you need. After you have completely sequenced the original, check the synchronizer carefully. Make sure it does not injure perforations or scratch film. Start at the head of the film and place the edge numbers of the original exactly opposite the edge numbers of the work print in the synchronizer. Mark each end of the original scene at the splices in the work print with a scribe. Make two small scribe marks between perforations outside the picture area where each splice will occur. With scissors cut the original, leaving sufficient length beyond the scribe mark for the splice (possibly two frames). If a dissolve is indicated on your work print, always make sure that you leave sufficient footage for the dissolve over-lap.

Prepare A & B rolls using the checker-board technique as recommended on page 13 of the ACL handbook, second edition. As the scenes move from roll to roll in the synchronizer, insert double perforated black leader for the exact same length as the scene in the other roll, also marking black leader with scribe marks where the splice will occur. It is recommended that a positive raw stock photographic leader be used that has been completely exposed and developed in a positive bath to a minimum visual density of 3.00. This leader can be ordered from your lab. For dissolves always make sure the two scenes involved are lapped over the correct length. You can never have a forty-eight frame dissolve if the over-lap is only twenty-four frames. It is recommended that the middle of each dissolve be marked on both "A" and "B" rolls by a small "x" on each of the two adjacent frames at the center of the effect. This "x", of course, must be outside of the picture area. Carefully keep all original trims taped together on a roll on another rewind. After matching, file all unused original until the release is completed.

After matching, you are ready to splice. Carefully

check the splicer for alignment, laterally and longitudinally. Also inspect the scraped area to make sure the over-lap of splice is correct. A negative splicer should be used for original. One edge of the splice should occur in the middle of the perforation at the picture frame line. The other edge, that would normally fall in the picture area, should always fall in the black leader. To accomplish this, it is necessary to always keep the black leader on the same side of the splicer. It is imperative that you splice the black leader in so that it has the same emulsion position as the original film. Use only fresh cement and just enough to do the job. Never wind a wet splice onto the roll of spliced film as it may mark the emulsion of the next layer. If in winding the original onto flanges it appears to be uneven, never tap it against the flange to straighten out the roll. This causes objectionable "cinch" marks that show up as lateral scratches.

After "A" and "B" rolls have been spliced, check again against the work print. Prepare lab leaders in accordance with the recommendations on page 17 of the ACL handbook. If the SMPTE Universal leader (described on page 45 of the handbook) is used, place it between the Lab head leader and first scene of the picture. In "A" and "B" preparation put the SMPTE leader in the "B" roll, and the first scene of your picture on the "A" roll. Now identify the head and tail leaders as suggested in the handbook indicating title of the picture, producer's name, footage, roll designation, type of film, and identify if head or tail. Also write in the leader "print-through" data on the same roll that has the SMPTE leader in it. All identification must be done with India ink. Other inks come off in ultrasonic cleaning machine and can be smeared over the original. Grease pencil should never be used on original. If there is any single perforated film in the original footage make sure head and tail leaders are also single perforated.

The next step is to prepare the information for the Laboratory. With all rolls in the synchronizer, start at the "printer start" mark in the head leader. Set the synchronizer to read "zero" feet—"zero" frames. This mark is the reference start mark for the cue sheets. Roll film through synchronizer slowly making your final check for matching, and at the same time preparing a cue sheet for fades and dissolves using footage and frame count that the synchronizer now indicates. Many cutters indicate fades and dissolves with small white "Kum-Clean" labels placed around the edge of the film at the appropriate spot, but between the perforations. If black leader adjoins the scene at this spot, it is recommended that the "Kum-Clean" label be placed on the black leader.

The largest single problem a Lab has is lack of complete instructions, and in many cases inaccurate information. So, to get the best from your Lab, go overboard and supply all the information you can—and a little bit more.

Byron

byron

**OUTSTANDING FACTUAL FILMS** of the past year, listed alphabetically in these pages, have either won a first award plaque or gold medal honor in recognized film competition during 1967 — or have received high ranking at two or more competitive events in the U.S. This annual "consensus selection" provides the fairest, most impartial approach to deserved recognition of the year's best in factual films. Previous reports in these pages have given details on every event at which these awards were made during the past year.

— A —

**"Atomic Power Today:  
Service With Safety"**

Sponsors: Atomic Industrial Forum and the U.S. Atomic Energy Commission  
Producer: Seneca Productions  
U.S. Selection: Lisbon Festival  
CINE: "Golden Eagle"  
\* \* \*

**"Automotive Mechanic and Technician:  
Careers in Automotive Service"**

Sponsor: Ford Motor Company  
Producer: Dynamic Films, Inc.  
2nd Award: NVPA "Day of Visuals"  
"Chris" Certificate: Columbus Festival  
\* \* \*

— B —

**"Becky"**

Producer: Stuart Finley, Inc.  
Silver Medal: N.Y. International Film and TV Festival  
"Chris" Certificate: Columbus Festival  
\* \* \*

**"Brookhaven Spectrum"**

Sponsor: Brookhaven National Laboratory  
Producer: Owen Murphy Productions  
"Chris" Certificate: Columbus Festival  
CINE "Golden Eagle"  
\* \* \*

**"The Burden Bearers"**

Sponsor: Ford Tractor Div., Ford Motor Co.  
Producer: Meldrum & Fewsmith, Inc.  
1st Award: NVPA "Day of Visuals"  
\* \* \*

— C —

**"Child of Darkness, Child of Light"**

Sponsor: Foster Parents Plan, Inc.  
Producer: Wilding, Inc.  
1st Award: NVPA "Day of Visuals"  
Blue Ribbon Award: American Film Festival  
"Chris" Certificate: Columbus Festival  
Silver Medal: International Film & TV Festival of New York  
\* \* \*

**"The Cleveland Orchestra  
—One Man's Triumph"**

Sponsor: The Bell System  
(Ohio Bell Telephone Company)  
"Chris" Statuette: Columbus Festival  
\* \* \*

**"Cooper's Craft"**

Producer: Colonial Williamsburg, Inc.  
Blue Ribbon Award: American Film Festival  
"Chris" Certificate: Columbus Festival  
CINE "Golden Eagle"

# The "Most-Honored" Pictures of the Year

The Annual "Consensus Selection" of Sponsored Motion Pictures & Slidefilms Which Received Awards Honors in Recognized Film Competition During the Year

**"Cowboy"**

Sponsor: United States Information Agency  
Silver Award: San Francisco International Film Festival  
CINE "Golden Eagle"  
\* \* \*

**"Custom"**

Sponsor: E. T. Barwick Mills, Inc.  
Producer: Kahana Film Productions  
1st Award: NVPA "Day of Visuals"  
"Chris" Certificate: Columbus Festival  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"

— D —

**"The Day the Bicycles Disappeared"**

Sponsor: AAA Foundation for Traffic Safety  
Producer: Bay State Film Productions  
Blue Ribbon Award: American Film Festival  
Award of Merit: National Safety Film Contest  
"Chris" Certificate: Columbus Festival  
1st Prize Trophy: Ischia International Film Festival  
CINE "Golden Eagle"  
\* \* \*

**"Density Altitude"**

Producer: Flag Films, Inc.  
Bronze Plaque Winner: National Safety Film Contest  
\* \* \*

**"The Designer"**

Sponsor: Machine Design Magazine  
Producer: Pelican Films, Inc.  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"  
\* \* \*

**"Discover America"**

Sponsor: United Air Lines  
Producer: Reid Ray Film Industries  
"Chris" Statuette: Columbus Festival  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"  
\* \* \*

**"Discover Hawaii"**

Sponsor: United Air Lines  
Producer: Reid Ray Film Industries  
1st Award: NVPA "Day of Visuals"  
CINE "Golden Eagle"  
\* \* \*

**"Donald's Fire Survival Plan"**

Producer: Walt Disney Productions  
Bronze Plaque Winner: National Safety Film Contest

**"Drownproofing"**

Sponsor: Job Corps-Office of Economic Opportunity  
Producer: Sun Dial Films  
Bronze Plaque Winner: National Safety Film Contest  
CINE "Golden Eagle"  
\* \* \*

**"Drugs and the Nervous System"**

Producer: Churchill Films, Inc.  
"Chris" Statuette: Columbus Festival  
Blue Ribbon Award: American Film Festival  
CINE "Golden Eagle"

— E —

**"Elegance is an Almond"**

Sponsor: California Almond Growers Exchange  
Producer: Jason Philips Productions  
"Chris" Statuette: Columbus Festival

**"Everything to Lose"**

Sponsor: Caterpillar Tractor Co.  
Producer: Calvin Productions  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"  
\* \* \*

— F —

**"Facts About Backs"**

Sponsor: American Tel. & Tel. Co.  
Producer: Graphic Films Corporation  
Bronze Plaque Winner: National Safety Film Contest  
2nd Award: NVPA "Day of Visuals"  
\* \* \*

**"From Cow to Carton"**

Sponsor: Ex-Cell-O Corporation  
Producer: Wilding, Inc.  
"Chris" Statuette: Columbus Festival  
1st Award: NVPA "Day of Visuals"

— G —

**"Get Wet"**

Sponsor: Eastman Kodak Co. & Johnson Motors  
Producer: Homer Groening  
Blue Ribbon Award: American Film Festival  
CINE "Golden Eagle"  
\* \* \*

**"Giants in the Valley"**

Sponsor: American Pipe & Construction Company  
Producer: John J. Hennessey Pictures  
"Chris" Certificate: Columbus Festival  
CINE "Golden Eagle"



# Most-Honored Films of 1967:

## "The Growing Edge"

Sponsor: International Minerals and Chemical Corporation

Producer: Empire Photosound, Inc.

3rd Prize: Lisbon Industrial Festival

First Prize: Statuette of St. Finnbar, Cork International Film Festival

(Science Category)

CINE "Golden Eagle"

\* \* \*

## "Growing Up Safely"

Sponsor: Canada's Department of National Health and Welfare

Producer: Crawley Films, Inc.

Bronze Plaque Winner: National Safety Film Contest

## — H —

## "The Handtrap Test"

Sponsor: United States Steel Corp.

Producer: Matt Farrell Productions

Bronze Plaque Winner: National Safety Film Contest

\* \* \*

## "The High Cost of Letting Go"

Sponsor: Union Pacific Railroad

Producer: W C D, Inc.

Bronze Plaque Winner: National Safety Film Contest

\* \* \*

## — I —

## "Ideas"

Sponsor: Sylvania Electrical Products

Producer: Wilding, Inc.

U.S. Selection: Lisbon Festival

CINE "Golden Eagle"

\* \* \*

## "If You're Ready"

Produced and sponsored: McDonnell/Douglas Corporation

"Chris" Statuette: Columbus Festival

\* \* \*

## "Imagination 10"

Sponsor: Champion Papers

Producer: Morton Goldsholl Design Associates

"Chris" Statuette: Columbus Festival

Silver Hugo Award: Chicago International Film Festival

U.S. Selection: Lisbon Festival

CINE "Golden Eagle"

\* \* \*

## "Insect Metamorphosis"

Producer: Film Associates of California

Blue Ribbon Award: American Film Festival

CINE "Golden Eagle"

\* \* \*

## "It's Called Motor Oil"

Sponsor: Shell Oil Company

Producer: Dan Hess Productions

Gold "Cindy" Award: I F P A

"Chris" Certificate: Columbus Festival

## — K —

## "The Key"

Sponsor: Texaco, Inc.

Producer: Audio Productions, Inc.

1st Award: NVPA "Day of Visuals"

"Chris" Certificate: Columbus Festival

\* \* \*

## "Kids and Cookies"

Sponsor: National Biscuit Co.

Producer: Audio Productions, Inc.

Blue Ribbon Award: American Film Festival

Silver Hugo Award: Chicago International Film Festival

"Chris" Certificate: Columbus Festival

U.S. Selection: Lisbon Festival

CINE "Golden Eagle"

## — L —

## "The Last Frontier"

Sponsor: U.S. Dept. of the Interior

Producer: Larry Madison Productions

Silver Hugo Award: Chicago International Film Festival

Citation: New York International Film & TV Festival

CINE "Golden Eagle"

\* \* \*

## "Life in the Balance"

Sponsor: Standard Oil Co. of New Jersey

Producer: Equinox Films

Blue Ribbon Award: American Film Festival

CINE "Golden Eagle"

## — M —

## "Make a Mighty Reach"

Sponsor: Chas. F. Kettering Foundation

Producer: John Sutherland Productions

Gold Medal: International Film & TV Festival of New York

CINE "Golden Eagle"

\* \* \*

"Chris" Certificate: Columbus Festival

CINE "Golden Eagle"

\* \* \*

## "The Man from A.U.N.T.I.E."

Sponsor: Insurance Information Institute

Producer: John Sutherland Productions

Gold Medal: International Film & TV Festival of New York

"Chris" Certificate: Columbus Festival

\* \* \*

## "Monument to the Dream"

Sponsor: American Iron & Steel Institute

Producer: Guggenheim Productions

Best of Festival — "HUGO" Award:

Chicago International Film Festival

\* \* \*

## "Moods in Safety"

Sponsor: United States Air Force

Producer: Allendor Productions

Bronze Plaque Winner: National Safety Film Contest

\* \* \*

## "My Garden Japan"

Sponsor: International Minerals and Chemicals Corporation

Producer: Empire Photosound, Inc.

Bronze Medal Award: Trieste International Agricultural Film Festival

U.S. Selection: Lisbon Festival

CINE "Golden Eagle"

## — N —

## "A New Way to Set Type"

Sponsor: IBM Corporation

Producer: Peckham Productions, Inc.

2nd Award: NVPA "Day of Visuals"

"Chris" Certificate: Columbus Festival

\* \* \*

## "Next . . . The Men"

Sponsor: Hughes Aircraft Co.

Producer: Gemini Productions

Gold Medal: International Film & TV Festival of New York

Golden Missile & Diploma: Rome International Award of the Technical Cinema

"Chris" Certificate: Columbus Festival

CINE "Golden Eagle"

\* \* \*

## "Now And When"

Sponsor: Wisconsin Telephone Co.

Producer: Swanston Productions

1st Award: NVPA "Day of Visuals"

\* \* \*

## "Nuclear Might—Ready But Safe"

Sponsor: United States Air Force

Bronze Plaque Winner: National Safety Film Contest

\* \* \*

## — O —

## "Ode to an Uncertain Tomorrow"

Sponsor: Georgia State Education Dept.

Producer: Cinema East/Todds Film International

"Chris" Statuette: Columbus Festival

Gold Medal: International Film & TV Festival of New York

\* \* \*

## "One Fine Day"

Sponsor: American Heart Association

Silver Award: San Francisco International Film Festival

"Chris" Certificate: Columbus Festival

\* \* \*

## "Opportunity Land"

Sponsor: Deere and Company

Producer: Wilding, Inc.

1st Award: NVPA "Day of Visuals"

Gold Medal: International Film & TV Festival of New York

CINE "Golden Eagle"

"Chris" Certificate: Columbus Festival

CINE "Golden Eagle"

\* \* \*

## "Osteoporosis of Aging"

Sponsor: Sandoz Pharmaceuticals

Producer: Communications Films

Silver Medal: International Film and TV Festival of New York

CINE "Golden Eagle"

"Chris" Certificate: Columbus Festival

\* \* \*

## "The Owl Who Gave A Hoot"

Sponsor: Office of Economic Opportunity

Producer: John Sutherland Productions

"Chris" Statuette: Columbus Festival

Bronze Medal: International Film & TV Festival of New York

CINE "Golden Eagle"

EDITOR'S NOTE: titles listed on these pages have either won a first award or received high ranking at two or more competitions during 1967.



— P —

**"Poised for Action"**

Sponsor: Prudential Insurance Co.  
Producer: Contact Merchandising, Inc.  
"Chris" Statuette: Columbus Festival

\* \* \*

**"Post-Mortem"**

Producer: Cine Associates, Inc.  
Bronze Plaque Winner: National Safety Film Contest

— S —

**"Sandia Spinoff"**

Sponsor: Sandia Corporation  
Silver Medal: International Film & TV Festival of New York  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"

\* \* \*

**"Simpatico"**

Producer/Sponsor: McDonnell/Douglas Corporation  
Silver "Cindy" Award: IFPA  
"Chris" Certificate: Columbus Festival

\* \* \*

**"Small Miracle"**

Sponsor: IBM Corporation  
Producer: Henry Strauss & Co.  
"Chris" Certificate: Columbus Festival  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"

\* \* \*

**"Space Driving Tactics"**

Producer: Charles Cahill & Associates  
Bronze Plaque Winner: National Safety Film Contest  
CINE "Golden Eagle"

\* \* \*

**"Space Navigation"**

Sponsor: National Aeronautics and Space Administration  
Producer: Graphic Films Corporation  
"Chris" Statuette: Columbus Festival

\* \* \*

**"Sports Car Fun"**

Sponsor: Ford Motor Company  
Producer: Wilding, Inc.  
1st Award: NVPA "Day of Visuals"  
"Chris" Certificate: Columbus Festival

\* \* \*

**"Superconducting Magnets"**

Producer/Sponsor: Argonne National Laboratory  
"Chris" Statuette: Columbus Festival

— T —

**"The Thin Blue Line"**

Sponsor: Kemper Insurance Companies  
Producer: Wolper Productions  
1st Award: NVPA "Day of Visuals"

\* \* \*

**"The Third Pollution"**

Producer: Stuart Finley, Inc.  
Blue Ribbon Award: American Film Festival  
"Chris" Certificate: Columbus Festival  
CINE "Golden Eagle"

**"This is My Hand"**

Sponsor: Baptist General Convention of Texas  
Producer: Bill Stokes Associates  
2nd Award: NVPA "Day of Visuals"  
Cited for "Best Rendition of Concept":  
New York International Film and TV Festival

\* \* \*

**"To Be A Man"**

Sponsor: Yale University  
Producer: MPO Productions  
Blue Ribbon Award: American Film Festival  
CINE "Golden Eagle"

\* \* \*

**"Tommy Looks At Careers — Chemistry"**

Sponsor: B. F. Goodrich Co.  
"Chris" Statuette: Columbus Festival

\* \* \*

**"To Touch a Child"**

Sponsor: The Mott Foundation Program  
Producer: Centron Corporation  
Blue Ribbon Award: American Film Festival  
CINE "Golden Eagle"

\* \* \*

**"A Touch of Diamonds"**

Sponsor: Norton Company  
Producer: Bay State Film Productions  
"Chris" Certificate: Columbus Festival  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"

\* \* \*

**"Toward the Victory of Health"**

Sponsor: American Dietetic Association  
Producer: Wilding, Inc.  
1st Award: NVPA "Day of Visuals"  
"Chris" Certificate: Columbus Festival

\* \* \*

**"Traffic Safety Base Community Workshop"**

Sponsor: United States Air Force  
Producer: John Sutherland Productions  
Bronze Plaque Winner: National Safety Film Contest

\* \* \*

**"Tribute to a Champion"**

Sponsor: International Harvester Co.  
Distributor: Farm Film Foundation  
"Chris" Certificate: Columbus Festival  
CINE "Golden Eagle"

\* \* \*

**"The Trouble With Eddie Barnes"**

Sponsor: United Community Funds and Councils of America  
Producer: Amram Nowak Associates  
Silver Medal: International Film and TV Festival of New York  
"Chris" Certificate: Columbus Festival

— U —

**"U.S. Water Polo"**

Producer: Sports & Arts Films  
International Entertainment & Organization  
Award: Cortina International Competition of Sports Motion Pictures

— W —

**"While I Run This Race"**

Sponsor: Office of Economic Opportunity-VISTA  
Producer: Sun Dial Films  
"Chris" Certificate: Columbus Festival  
Silver Medal: International Film and TV Festival of New York

\* \* \*

**"Wings to Great Britain"**

Sponsor: Pan American World Airways  
Producer: Henry Strauss & Co.  
"Chris" Statuette: Columbus Festival  
Blue Ribbon Award: American Film Festival  
Prize for Best Tourist Reportage Film —  
Brussels International Tourist and Folklore Film Week  
CINE "Golden Eagle"

\* \* \*

**"Wings to Italy"**

Sponsor: Pan American World Airways  
Producer: Vision Associates  
2nd Award: NVPA "Day of Visuals"  
"Chris" Certificate: Columbus Festival  
CINE "Golden Eagle"

\* \* \*

**"Window on the World"**

Sponsor: Time-Life International  
Silver "Hugo" Award: Chicago International Film Festival  
"Chris" Certificate: Columbus Festival  
Cited for "Best Corporate Image Presentation":  
New York International Film & TV Festival

\* \* \*

**"The World's Most Modern Plate Mill"**

Sponsor: Bethlehem Steel Corp.  
Producer: Mode-Art Pictures, Inc.  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"

— Y —

**"The Year of 53 Weeks"**

Producer: 1552nd Motion Picture Group,  
United States Air Force  
Gold "Cindy" Award — IFPA  
"Chris" Certificate: Columbus Festival

\* \* \*

**"A Year Toward Tomorrow"**

Sponsor: Office of Economic Opportunity—  
VISTA  
Producer: Sun Dial Films  
"OSCAR" Award — Best Documentary Short of 1966"

"Chris" Statuette: Columbus Festival  
1st Award: NVPA "Day of Visuals"  
CINE "Golden Eagle"

\* \* \*

**"You and Office Safety"**

Sponsor: Xerox Corporation  
Producer: Holland-Wegman Productions  
Bronze Plaque Winner: National Safety Film Contest  
1st Award: NVPA "Day of Visuals"  
"Chris" Certificate: Columbus Festival  
U.S. Selection: Lisbon Festival  
CINE "Golden Eagle"





## How long will the action wait while you change magazines?

Ten seconds? It depends; but ten seconds is all you'll lose while changing the NPR's magazine. That's including five seconds for checking the gate. And that's at least two or three *minutes* less than you lose with every other silenced camera on the market.

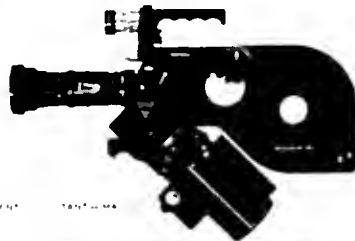
Snap off the old magazine, inspect the aperture, snap on the new magazine. That's all. The film is threaded and the loop formed inside the NPR's magazine when you load it, before shooting starts. The pressure plate is on the magazine and the aperture is on the camera body. When you snap off the magazine, there's the aperture before your eyes.

In the studio, the five second magazine change can prevent everyone on set going off to make a phone call when they hear the dread cry: "Reload." The NPR's registration-pin movement, precise reflex viewing, rotating lens turret, sync-pulse generator, constant speed motor, effortless shoulder-resting and blimp-free silence make life easier too.

Service, sales and rental facilities are available from these expert, franchised dealers: *Chicago*: Behrends Inc.; *New York*: Camera Service Center, Camera Mart or F&B CECO; *Los Angeles*: Mark Armistead or Gordon Enterprises; *Detroit*: Behrends Inc. or Victor Duncan Company; *San Francisco*: Brooks Camera. Or write to us. We'd like to send you our brochure. Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles, California.

Motion Picture Cameras since 1909

# eclair





Conference Room No. 1 measures 23 x 37 feet; 20 people can be seated around the 21-foot table with its cushioned, swivel-type arm chairs which permit easy viewing of the five-by-ten Polacoat Lenscreen shown in background with projected scene of the SST aircraft.

## PROGRAM INFORMATION CENTER at Boeing-Wichita

**A Multi-Purpose Presentation Facility Strengthens Management Visibility Tools**

Conference Room No. 1 is pictured with auditorium-type seating using stacked chairs. With table above removed, this room will seat up to 135 people. Exit doors are at rear. The folding door at left is used to prevent sound transmission into adjoining reception area.



**I**NDUSTRIAL MANAGEMENT TODAY is placing a greater emphasis than ever on performance visibility and the Wichita Division of The Boeing Company has, during the past year, implemented a program of strengthening its management visibility tools.

This was a two-phase program which included consolidation of all functions involved in preparing visual aids and construction of adequate facilities for presenting management visibility material.

Prior to consolidation of art functions, each department within the division handled its own art requirements and, as a result, the visual aids varied in size, quality and in the method of preparation. In July, 1966, nine different functions were consolidated into one central art group. The employment at Boeings-Wichita approximates 19,000 and this one group, which totals 33, supports all general graphic needs with the exception of contracted technical drawings.

The consolidation has proven beneficial in efficiency, better utilization of skills, greater overall professionalism and more standardization of visual aids. Major emphasis has been placed on minimizing requirements for large charts of varying sizes and quality, along with demands for expensive, time-consuming 2 x 2 color slides.

Standardization of these varying demands has primarily been accomplished through introduction and use of overhead projection. These projection transparencies are economical to prepare; are effective and generally more easily read than standard charts; require a minimum of time for preparation; and, if properly designed, can be easily updated.

Most overhead projectuals are prepared actual projection size on vellum from which transparencies can be produced in seconds by the ammonia process. Updating is accomplished on the original vellum, on vellum overlays, or with transparent tapes on the original transparency.

For charts that must be maintained in a larger-than-actual projection size, negatives are made through the photo process and used as the projectual. If more emphasis or better definition is needed, color is applied to the negatives with felt-tip pens or with color transparencies.

A room, approximately 60' x 45', was renovated to accommodate the consolidated graphics group and its attendant needs. One of the special features in the graphics area is a separate receiving/coordination entrance which minimizes customer interference with the artists and this also alleviates problems related to work being done with classified materials.

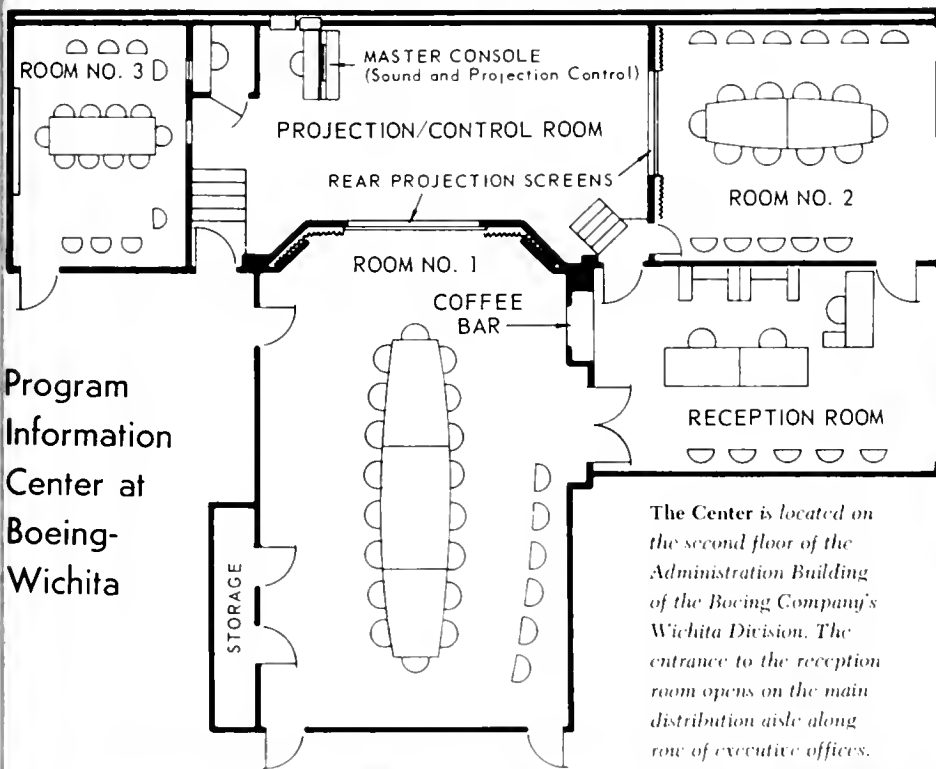
In the work area, counters were built along the walls and down the middle of the room. The artists' drawing tables are located adjacent to the counter which provides an "L" shaped work area and shelves are available



Conference Room No. 2 is a 19 by 21-foot version of Room 1 and serves up to 30 people, with seating for 12 around the conference table. A lighted chalkboard is on rear wall; entire left wall is of cork board.



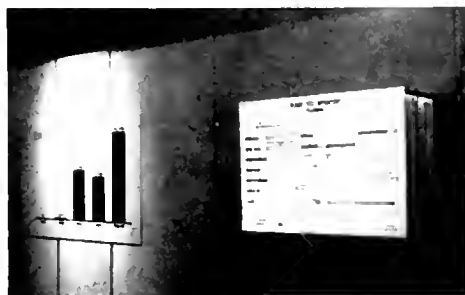
Front view of Conference Room No. 2, showing four-by-eight-foot rear projection screen in action. Left hand wall is covered with hook and loop material for chart hanging, door at left enters projection room.



Program Information Center at Boeing-Wichita

ities. There already were a number of rooms or offices set aside and dedicated to meeting these requirements; however, they were not equipped and, in many cases, were too small for the varied audio visual needs. As a result, Phase II of the Boeing-Wichita visibility program was launched with construction of a specially equipped presentation center.

Referred to as the Program Information Center, it consists of three separate confer-



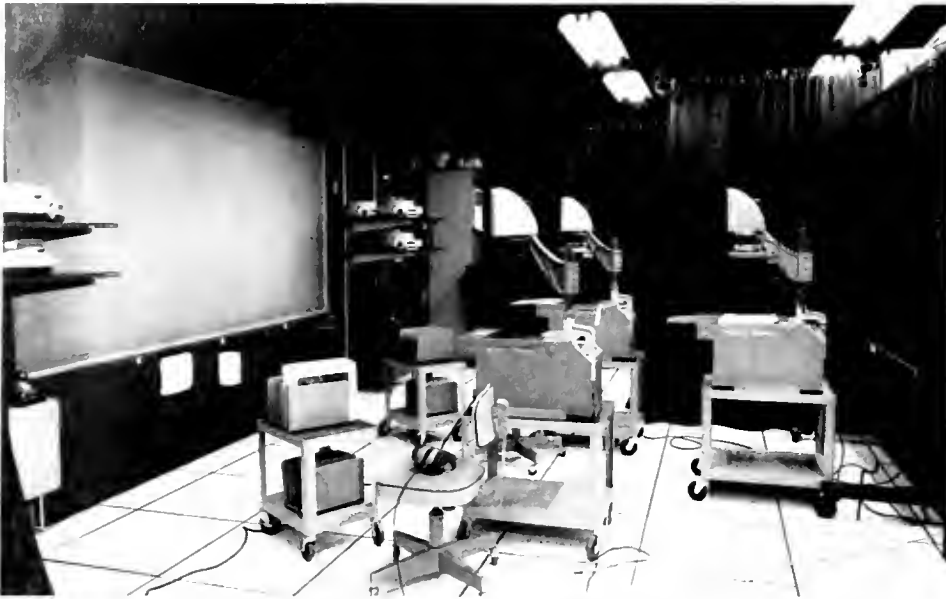
Above: individually-controlled spots light up charts in Rooms 1 and 2. Chart at left is hung with hook/loop; strip hangers hold bar charts.

Below: Center's reception room opens onto the main distribution aisle to executive offices. Double doors (rear) lead to Conference Room 1.

in the counter for supplies and materials. Another special feature includes a small review-conference room which was constructed in the main work room. It is equipped with a pull-down screen for projection needs, a blackboard, a corkboard wall, and a wall with back-lighted panels for viewing overhead transparencies and 35mm slides. This room is utilized by the artists for examining finished work or work in process and for customer reviews.

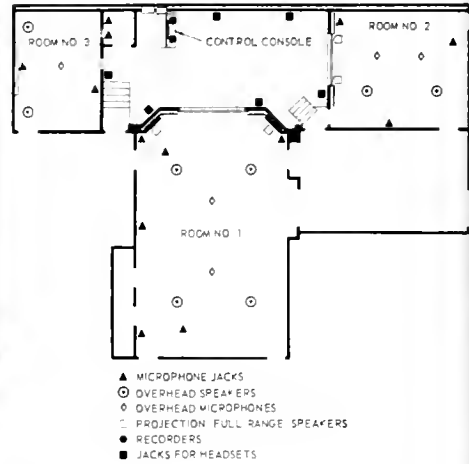
While consolidation strengthened part of the visibility tools, there still remained the need for adequate meeting presentation facil-





Projection Room serves all three meeting facilities: screen at left is in Room No. 1 and floor is elevated 33" above conference room floor levels: projectors are set up to show.

Below: sound system layout shows speaker and microphone locations within three rooms. The meetings can be taped in any of these; overhead mikes also provide audio contact to the projection room operators in central control.

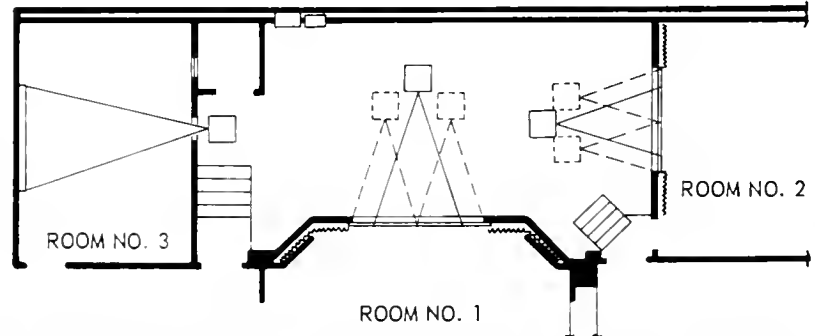
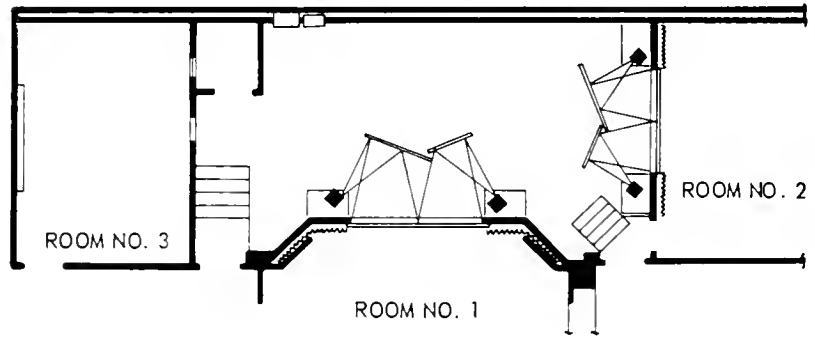
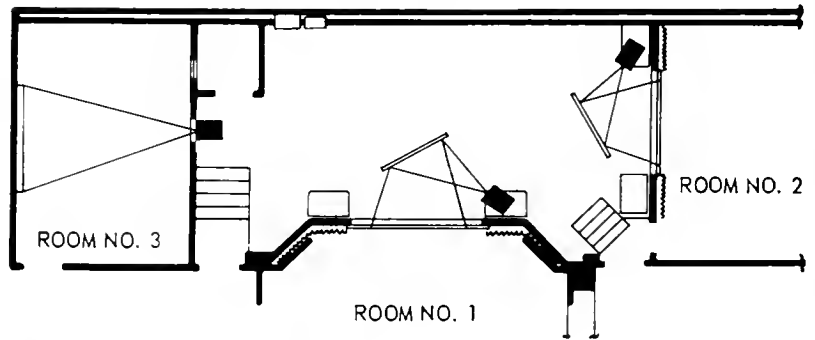


### Program Information Center:

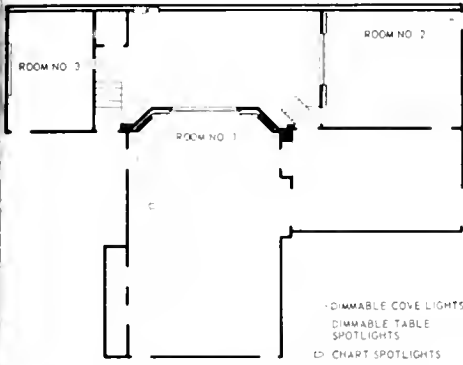
ence rooms, a reception area, and a projection/control room. Room No. 1 is 23' x 37'; No. 2 is 19' x 21'; and No. 3 is 14' x 19'. Rooms 1 and 2 employ rear projection with front projection being used in No. 3. A 5' x 10' glass rear projection screen is used in Room 1 while Room 2 is equipped with a 4' x 8' glass screen.

The rooms are equipped with dimable cove lights and dimable pinpoint spots over the tables. The Boeing-designed tables were constructed in sections and the legs are removable. With the table removed, stack chairs are used for auditorium-type seating. Even though most of the visual aids displayed employ projection techniques, the rooms were designed to accommodate other types of presentation media. One wall in each room is covered with "hook and loop" material for chart displays. Chart spots are located in the ceiling along these walls and each spot is individually controlled according to the chart

Master console has two tape decks, mixers, cutters, amplifiers and patch panels to control entire sound system of the Center. TV receivers monitor the video cameras in Rooms 1 and 2.



Center's projection capabilities include (top) single projection of stills or movies (note use of mirrors); multiple projection of media; (below) overhead projection to rooms.



**Lighting and charting capabilities at Center include pin-point spots used over tables in Rooms 1 and 2. Cove lights in these rooms and overhead lights in Room 3 are all controlled by dimmers.**

being reviewed. Vertical shelving strips have also been used in the rooms for flip charting and other display requirements. Blackboards are available in all three rooms and corkboard walls are available in two of the rooms.

Control panels are built-in on the Boeing-designed podiums and a small portable control unit is also available as needed for use beside the conference table. The panels contain controls for lights, recording, projection equipment, screen curtain and intercom phone for communication with the projectionist and receptionist. A duplicate set of room controls is also located in the projection control room adjacent to the sound console. The latter was designed and assembled by Wichita Division engineers and is the heart of the audio system.

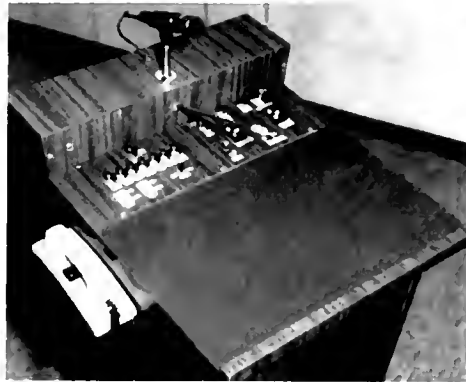
All three conference rooms are equipped with overhead speakers and microphones and Rooms 1 and 2 have full-range front speakers for taped or sound-on-film presentations. Sound reinforcement is utilized in Room 1 due to its size. With the use of headsets, the operators in the projection room have constant audio contact and Rooms 1 and 2 are equipped with fixed TV cameras to provide operators with video contact. The TV receivers are mounted on the master sound console in the projection room.

*Master sound console with duplicate set of podium controls for Rooms 1 and 2 at the left*



✧ A unique aspect of the Center is that one projection control room serves all three meeting rooms. This room is elevated 33 inches above the base floors in the meeting rooms. Front surface mirrors mounted on portable stands are used in the projection room for rear projection presentation of slides and movies. Except for special situations, most overhead projection presentations are made without the use of mirrors. When more than one room is in use, black pull type curtains are drawn to prevent light interference between the screens.

A small recording booth was constructed adjacent to the master console in the projection room for taping requirements. To further



*Top view of podium: controls at left are for chart spots, dimmers and screen curtain; the right-side controls serve tape recorder and an overhead projector signal. Phone is at the left.*

assist service, an intercom phone system is available which connects all conference rooms with the master controls and the receptionist.

A majority of all management meetings, performance reviews, customer meetings and general presentations at Boeing-Wichita are now held in this new three-room complex. Management at the facility considers this program a tremendous step toward strengthening communication and visibility. Efforts are continually being made, however, to find even more economical, simpler methods of preparing and presenting effective visibility media. •



*The podium has manual counter-balancing for a height adjustment. It was designed and built by Boeing personnel. Note mike and convenient intercom phone available at speaker's left hand.*

**Equipment at the Program Information Center**

The Center uses Ampex tape recorders and microphones; Altec mixers, amplifiers, mikes and speakers. Kodak Carousels project 35mm slides; Kodak Pageants show 16 sound films. Beseler Vu-Graphs' project overhead transparencies; Buhl lenses enhance the images. Polacoat Lenscreens are "built in" Rooms 1 and 2; a Radiant screen serves in Room 3. Video equipment includes Concord's cameras and Zenith monitors. Arm chairs were made by Jack Cartwright, stack chairs by Steelcase; hook & loop material is by Velcro. •



*Above: this small portable control panel is used at the rear of the room beside conference table or adjacent to a chair. It has the same control features as on the fixed podium above.*



Both special rear-projection and remote-controlled direct screens are available in room.

BELOIT CORPORATION VISUALIZES DATA IN THIS

## Versatile Conference Room

When it's meeting time, these wide and convenient desks, well-designed seats provide for maximum efficiency in the Beloit Corporation's functional, complete audiovisual facility.

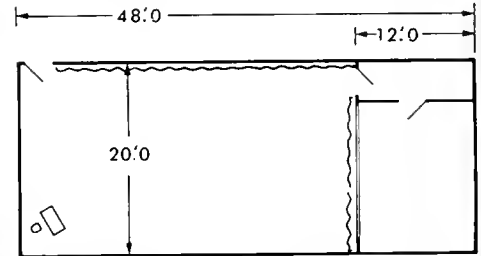


THE BELOIT CORPORATION'S audiovisual presentation facility carries the designation: "Conference Room A" but this efficiently-designed 20 by 36-foot room is a bit more than this laconic phrase indicates. In this basic area they have a highly-versatile audiovisual facility very well geared to today's fast-paced business requirements.

In these functional quarters, Beloit executives have access to motion picture projection, large-size (8½ by 11-inch) overhead projectors, and three 35mm Spindler & Sauppe slide projectors, all of which may be used simultaneously. Projection is controlled by the operator from the control console behind the special rear-projection screen.

That's right: a special glass rear-projection screen covers the wall across the front of Conference Room A; an overhead-mounted, remote-controlled direct projection screen is also within a ceiling aperture in this area. Room lighting is also remote-controlled as are the drapes covering right, left and front walls of the area. Polacoat Lenscreen adds to the effectiveness of rear-projected images.

Lighting is put to work for effective presentations: both right and left walls may be illuminated from directional fixtures and there are six spots directed to the raised area (stage) in the front section. These spots may be used



Projection area is within enclosure at the right.

individually or in combination to provide desired effects. Sound is supplied by combination stereo/monaural speakers within ceiling mounts, well located for even "spread" to all seats.

Special attention was given to wall areas for maximum functional use. As conferees face the screen/front, the wall to their left is made of a special nylon "hook and loop" material. Hook material with adhesive backing affixes prints, pictures, posters, charts, etc. to this wall. The opposite (right-hand) wall is provided with a magnetic chalk board surface with a light porcelain enamel finish, put on steel so that magnetic materials can be displayed. The rest of the walls are "thumb-tack" areas, covered with a decorative finish, but ready to accept prints, notes, templates and other display media without damage to the material or the wall.

Harry E. Hultman, the company's Supervisor of Graphics & Publication, notes that this modestly-budgeted room has proven its value to Beloit: a designer and manufacturer of complex industrial equipment, such as paper-making machinery. Midwest Visual Equipment Co., of Chicago, played a key role in helping select equipment and in setting up this versatile facility for this Wisconsin manufacturer. •



**M**ONTGOMERY WARD & COMPANY is providing perpetual training *in the field* for its thousands of customer service technicians. Taking that training activity to the technicians is a model new mobile training center, complete with faculty, classroom, workshop, projection room, running water and electricity: a virtual "school on wheels" housed in a huge van.

According to Dean Lewis, Ward's assistant vice-president and corporate service manager, the mobile classroom (the first of a fleet of four such units planned by the company) will have travelled more than 16,000 miles in its first four months of operation. The first unit is providing instruction for servicemen not located near one of Ward's 23 metropolitan service centers and regional service schools. "The curriculum," Lewis notes, "has been



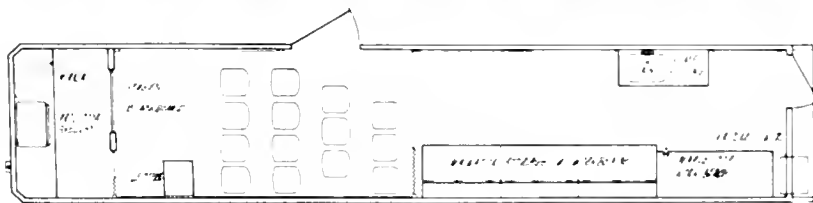
*Classroom section (rear) in mobile training center seats a dozen students and is equipped for rear-screen projection of motion pictures, filmstrips, slides and transparencies.*

## Ward's Mobile Classrooms

Montgomery Ward & Company's Customer Service Mobile Training Center  
Housed in 40-Foot Trailer Van That's Well Equipped for Audiovisual Media



*Exterior of training-trailer and (below) diagram of classroom and workshop.*



*Below: workshop section at rear of van has bench space for actual demonstrations and for student participation; unit has own power, a/c conditioning, heating and water system.*



*Don Glasell (center), Ward's Audiovisual Manager, checking over mobile classroom's plans with Atkins & Merrill Exhibit Division personnel, Winn Cobb (left); Bill Harrington (right).*

developed to increase the skills of our servicemen by keeping them constantly abreast of new products and changes in service technology."

The mobile center was designed by Montgomery Ward's retail customer service manager, Jim Peterson and Ward's audio-visual manager, Don Glasell.

The center, with interior by Atkins & Merrill of Maynard, Mass., is equipped with Ward materials and is divided into two sections. The front part is a 12-seat classroom and demonstration area. The workshop is located in the rear. Equipment includes all of the necessary tools, machines, and electrical outlets to work on and demonstrate all serviceable merchandise sold by Wards.

Also built in is a 15,000 watt generator to operate the center's lights, air conditioning, electric heaters, a rotating TV antenna, projectors, audio visual aids and other power needs.

The rear-screen projection area uses a compactly arranged "stack" of slidefilm, slide and motion picture projectors projecting into the same permanently fixed mirror. This allows the instructor to "cue-in" any type of presentation he wishes from the remote switches at the podium area.

A water recirculator permits the same water to be used over and over again in washing machine and dishwasher demonstrations, etc. •



North of Manhattan, up along the Hudson, Bear Mountain Inn hosts many corporate seminars.

## Name the A-V Tool... Bear Mountain Has It

Inn's Business-Oriented Facilities Were Created for More Effective Meetings

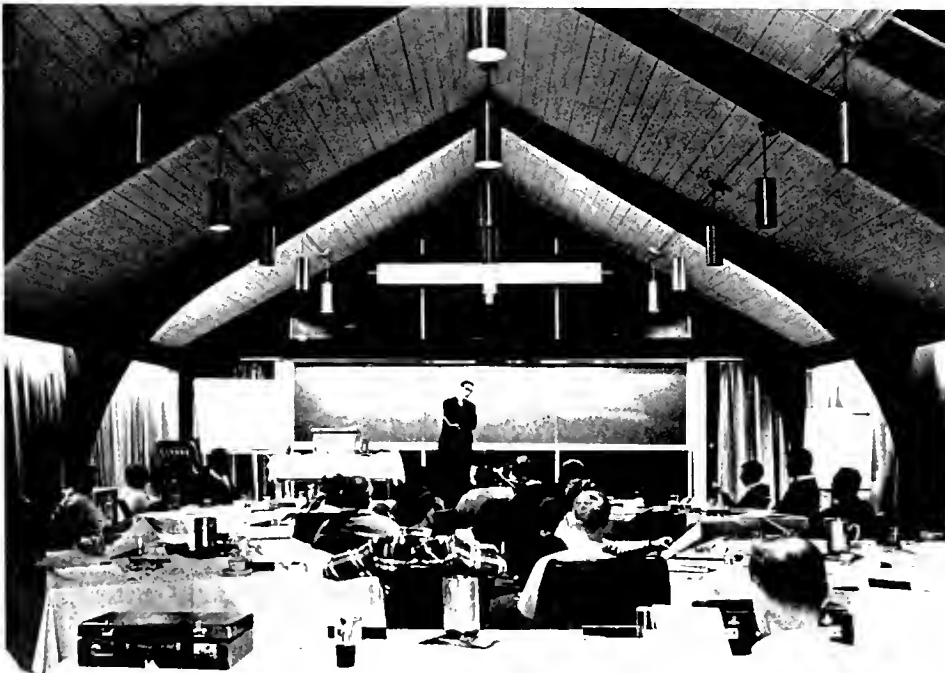
**M**EETING AND TRAINING FACILITIES at Bear Mountain Inn, 40 miles north of New York City, give ample evidence of a development program initiated by Restaurant Associates some seven years ago. This operating company has earned the reputation of going "first class" with such other well-known Manhattan properties as the Tower Suite, Four Seasons Restaurant, La Fonda del Sol, Forum of the Twelve Caesars, etc.

The Inn, an attractive, rambling 58-year old building in the "mountain house" style, is just far enough away from metropolitan diversions to serve such corporate clients as AT&T, IBM, Geigy Chemical, Crane Corporation, Coty, Inc. and the Reuben H. Donnelley organization. Business groups use these facilities for management development and sales training courses and other seminar meetings. Over a quarter of a million dollars invested in closed-circuit television and audiovisual equip-



Sales trainees practice their technique before video cameras for quick replays on large-screen television (center above) which they discuss in critique sessions in meeting room.

*Cliff House meeting room on Inn grounds is larger facility with wide Polacoat Lenscreen, plus large-screen television, electronic blackboard and lectern, flip charts, other tools.*



Communications Center at Bear Mountain Inn channels large-screen television to various meeting rooms; also feeds TV receivers in 65 guest bedrooms and to all public lounges. Director Al Calvosa is at the controls of the main console.



Recording a training session for closed circuit replay; one camera is remote-controlled, other is usually operated by Inn service man. There's a small rear-screen slide projection unit built into bookcase in the background for insert sequences.

can be enlisted from among the Inn's service people. Generally, one camera is manually-operated, one is "fixed" and another has a remote-controlled pan, tilt, zoom, diaphragm and focus mechanism which is operated from the control room.

#### Inventory of Top-Quality A-V Equipment

Bear Mountain Inn's meeting rooms handle upwards of 70 persons in larger quarters; smaller conference rooms are ideal for groups of 20. The equipment inventory includes two Ampex 660 video tape recorders; two Waltham Tele-Beam large-screen TV projectors; a Liebig slide chain and a Norelco 16mm film chain. There are three Norelco Plumbicon cameras, seven Norelco "compact" cameras, an electronic blackboard, five Bell & Howell Auto-quad 16mm sound projectors, six Kodak Carousel 35mm slide projectors, two Beseler 3 1/4 x 1/2-inch slide projectors, one 3,000-watt Genarco slide projector, 12 Wollensak stereo tape recorders, two Beseler Vu-Graph overhead projectors and one Beseler opaque projector. Add to these a Magnavox stereo phonograph, a Bogen audio amplifier with 20 mike inputs, DuKane slidefilm projection and a wide variety of portable easels, chalkboards, and blackboards and you get an idea of why the Inn is well set up to meet business meeting requirements.

Rear-screen projection is enhanced by use of Polacoat's efficient "in-wall" Lenscreen.

#### Closed-Circuit Network for Films or Tape

In addition to its facilities for immediate playback of sales training sessions on large-screen TV, the control room is also set up to pipe videotapes or films into un-used channels on TV receivers in each of the Inn's 65 guest rooms and to sets in all of the public lounges on the grounds.

#### Audiovisual Facility Design Portfolio: 2

An early 1968 issue will feature a most important portfolio on "Audiovisual Facility Design," complete with sketches and pictures from the work of Hubert Wilke, consultant-designer who has done outstanding work in this important field for major companies and groups.



History is made vividly "alive" for those who visit Independence Hall West.

## Independence Hall: West

Philadelphia's Historic Shrine Has Identical Twin at Knott's Berry Farm

**I**NDEPENDENCE HALL now stands in southern California!

It's not a movie set, not a model, and least of all is it a joke.

Although the original remains unmoved in Philadelphia, a virtual twin—brick-for-brick, bell-for-bell, compass-position for compass-position, and 234 years younger—has risen at Knott's Berry Farm in Buena Park, California.

The building and its contents fulfill the long-held dream of Walter Knott, a farmer-turned-restaurateur. While the attraction of the second Independence Hall inevitably means a boost in the number of meals served (already the count of chicken and steak dinners has topped 1.8 million a year) this was far from the builder's real objective.

#### The Man Who Shared a Symbol of Liberty

At 77, Walter Knott remains a firm believer in the importance of "the American Heritage". He understands the price paid by the nation's founders for the unique possession of freedom and opportunity. He knows the cost of holding this treasure, paid on many battlefields. He recognizes that the gift we hold is quick-silver-slippery, that it can be lost through carelessness, indifference, ignorance, or outright subversion.

For him, Independence Hall always has been a prime symbol of what the United States must stand for, even to those who today seem least-privileged. Yet he knows that only a small part

of the population ever will find it possible to visit the landmark in Philadelphia. Thus the decision, supported by his family, to duplicate the original, in the West, and to make one segment of our history come alive.

#### Effective Use of Audiovisual Techniques

Here, through the authenticity of the setting, and with the effective use of audio-visual techniques, each visitor "relives a very important moment in our nation's life, and feels the never-to-be-forgotten experience of being present at the signing of the Declaration of Independence."

The end-product contains nothing of the carnival, and though the effect is dramatic it is surprisingly untheatrical.

A tour begins when a young lady in authen-

Below: Walter Knott (right) discusses one of Stereo-Rama tapes with producer Phil Stuart.



## The Sight and Sound of History:

(CONTINUED FROM THE PRECEDING PAGE 43)

tie colonial dress meets visitors and takes them into Heritage Hall, a smaller companion building. Here, in the Little Theater, an impressive sound-slidefilm presentation, given maximum effectiveness with Spindler & Sauppe projection equipment, sets the psychological stage for what is to follow by showing some historic high-spots in man's unending search and struggle for freedom.

On the short walk between the buildings, visitors learn some of the details of construction and the problems of duplicating Independence Hall.

### Authentic Reproduction of the Liberty Bell

Their first stop is the Tower Room, where they view the Liberty Bell. Sitting majestically on its cherrywood pedestal, the 2,075-pound replica is just five pounds lighter than the Philadelphia original. It is identical in appearance even to the bolted crack in its side.

The story of the original—its burial under the floor of a church to prevent its capture by the Redcoats, its cracking on July 8, 1835 as it tolled for Chief Justice Marshall—and observation of the duplicate gives the viewer a sense of awe pretty close to reverence.

### Hear Delegates Speak in the Assembly Room

Next, the tour enters the Assembly Room with its homespun-covered tables where the signers of the Declaration sat to debate its points. The visitor has a place at the back of the room, and as he settles into it his guide touches a control. The overhead lights go down and out, and the table candles come on. Voices enter the room. One of particular strength comes from the front: Thomas Jefferson. From nearby there's a responding voice: Button Gwinnett? or perhaps John Hancock? Then another from across the room . . .

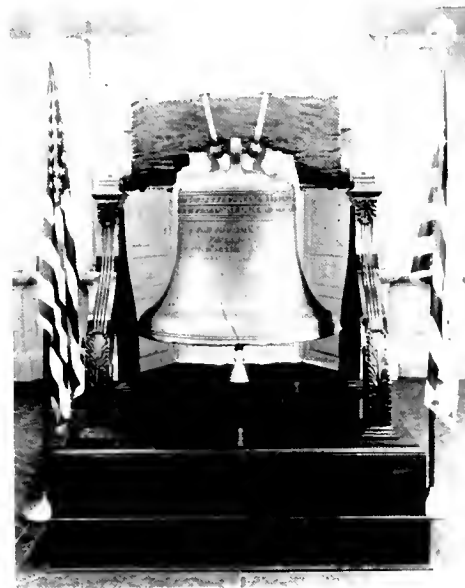
The voices come from the places where the signers sat, playing on the sound-screen to create what, for many, approaches a near-visual illusion. The visitor is hearing a portion of the debate just before the signing of the great document.

John Adams paces the four sides of the room, footsteps and voice moving together.

Outside, the Revolutionary War is in prog-



Walter Knott (at right) chats with producer Phil Stuart in front of Independence Hall.



Visitors gaze with reverence at a replica of the Liberty Bell within the Tower Room.

ress. The town crier, bell in hand, announces the defeat of Cornwallis at Yorktown. A pipe and drum corps marches past. There's rain and a bell ringing, and it clearly swings toward the chamber, then away . . .

### Re-Living the Emergence of This Nation

So tremendous is the sound's effectiveness that the visitor's hair most often "stands up on the back of his neck". It's a reminder that there's nothing corny or "square" about independence and freedom, about patriotism and Americanism.

Unfortunately, the spell must be broken. It lingers, though, as the visitor goes on to the Supreme Court Room, just across the hall. Here is the Betsy Ross Flag, an original and contemporary copy of the Declaration of Independence—one presented to signer George Ross, whose direct descendants gave it to Mr Knott—and other association material.

### Deserved Tribute to a Bold Visionary

The temptation is great to tell the story of the construction of the West's Independence Hall, noting the problems of duplicating not just the physical appearance but even the materials of the structure, while meeting building codes in effect 230 years later.

The purpose here, however, is to pay tribute to a businessman who has returned a large chunk of income to the public in unique form and to tell how the imagery was achieved. As indicated, the goal wasn't just a recollection of the physical setting but an over-shoulder look, with the clock turned back for a feeling of what must have gone through the delegates' minds as they made the monumental decision to declare for independence.

## Stereo-Rama Fourteen

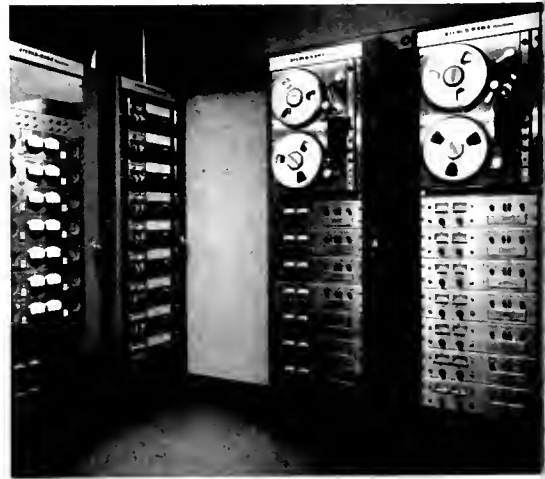
☆ For this part of the project, Mr. Knott turned to motion picture producer-director Phil Stuart, who also is known for his work in developing technical innovations in the entertainment field. The result of the assignment was the stage-setting introductory sound-slide film, and then Stereo-Rama Fourteen—a world premiere, unique in sound accomplishment and solely attributable to Stuart.

The brain center of Stereo-Rama Fourteen is a bank of specially-designed and built Am-



☆☆☆  
At left: closeup of Ampex audio equipment used for Stereo-Rama Fourteen programming.

At right: brain center of the sound system, similar to equipment used for space satellites. Both of Ampex tape machines and the complex controls are rack-mounted within the projection room on second floor of the Hall.



pex tape machines, similar to those used in programming satellites for space probes. Each one of these machines sends 14 channels of sound into the voice of the system, a series of 56 speakers carefully-positioned under tables and in other unseen locations.

**Sound of Events Given Depth and Presence**

The speakers were engineered and built by James B. Lansing Sound, Inc., Los Angeles. Unlike ordinary stereophonic sound which, good though it is, is limited in feeling and depth of movement, the Stereo-Rama Fourteen process reproduced the sound of an event in perfect depth and presence.

Furnishings of the room—carpeting, drapes, the homespun tablecloths—and related items throughout Independence and Heritage Halls



*Professional radio, film and stage voices were used to narrate Stereo-Rama's tapes,*

which are essential to creating the proper atmosphere, were supplied by B. F. Shearer Company, Los Angeles.

In addition to research for the setting, and the many problems inherent in development of the sound system, Mr. Stuart and his staff spent more than two years digging into the history of the Continental Congress and the lives of its members. Thousands of original documents were examined to uncover the backgrounds and opinions of the 56 delegates assembled in Independence Hall.

**Talented Performers Selected for Tapes**

Then it took many more months of search and interview to find great performers capable of faithful and credible re-creation of the suspenseful last moments leading to the signing of the Declaration. Among the large Stereo-Rama Fourteen cast are such illustrious radio, film and stage voices as those of Jay Jostyn, Brainard Duffield, David Bond, Marvin Miller, Nestor Paiva, and Ted de Corsia.

Just as neither Ampex nor James B. Lansing Sound had ever made equipment like this before, 14 channels had never been recorded. If the effort had failed, what with the skilled cast involved, the engineering and other technical and production costs, Walter Knott's wish to bring history to life would have meant a trifling quarter-million dollars down the drain.

Those who doubted the success of the recording weren't part of the group so deeply involved, but they were the ones who predicted



*Heritage Hall houses the Little Theater where events in history are pictured on the screen.*

that interest in the whole concept would be a momentary thing, that it would dwindle to nothing soon after the dedication. Again they were wrong, for on July 4, 1967, first anniversary of the opening of Independence Hall, West Coast, 450,000 visitors had come under the spell of the presentation, and the project clearly has settled in for a run of at least several hundred years.

\* \* \*

**Engineered for Fidelity**

Stereo-Rama Fourteen's mechanism is a pair of Ampex AG-300-14 solid state professional audio recorders. This is equipment from the 300-series modified to handle one-inch wide, 1.5 mil magnetic tape and to provide 14 channels. The machines run at either 7 1/2 or 15 inches per second. Ten of the channels carry

dialogue, three are used for special sound effects, and the final track controls the room lights, candles, and audio special effects switching from speaker to speaker.

The Ampex equipment is rack-mounted in a spacious projection room on the building's second floor . . . in space which in the original building in Philadelphia was rarely used until the beginning of the nineteenth century, when it housed a museum complete with stuffed birds.

**Set Up for Duplicating and Standby Use**

To provide duplicating and standby capacity, one unit is a record reproduce machine, and the other is a reproducer only. The recorders are used on alternate days, leaving the extra unit for standby. The combination allows operators to make their own play copies of tapes (CONTINUED ON THE FOLLOWING PAGE 46)



*Above: battery of Spindler & Sauppe slide projectors used to depict historic moments in history viewed by audiences at start of tours within the modern Little Theater (below)*



## The Sight and Sound of History:

(CONTINUED FROM THE PRECEDING PAGE 45)

from masters and enables them to change and upgrade the program at any time.

Each 14-track tape machine uses seven two-track Ampex professional audio recorder electronics units, modified to include a muting relay to short line outputs in every mode but "play". These units have been transferred to deeper chassis for more effective cooling, since they are operating 11 hours a day. New connectors were installed to mate electronics with the AG-300-14 head assembly.

### Tour Leader's Key Starts a Performance

The Ampex equipment is set for virtually automatic operation of the entertainment cycle. A tour-leader needs only to insert a key in a tamper-proof lock in a door casement to start the presentation. To accomplish this, engineers installed photo cell assemblies and memory systems in the control boxes of the recorders. Lights and photocells are mounted in the tape path. As the tape runs between the cells, they sense transparent leaders spliced at the beginning and end of the program. At the end of the program, the machine goes into rewind; this takes about a minute. When the start of the program is sensed, a forward relay cues the show up automatically.

### 14-Channel Recorders Posed Some Problems

Special problems were posed in building the 14-track recorders. Takeup and wind motors with double the normal torque were used in the modification to take the wider tape. Locking-type holdowns were permanently attached to the assemblies. Wider capstan and reel idlers were added, and longer shafts were made for the capstan assemblies. Heavier solenoids were used for the capstan idlers, and heavy duty silicon rectifiers were installed in the transport power supply.

Staggered, optically-aligned, fixed audio heads with low impedance, 200 microinch gaps were designed to give adequate signal-to-noise ratios from the narrow tracks and retain good tracking and frequency response. This design also gives minimum crosstalk between channels, and provides good separation.

### Patch Panels Interconnect the Equipment

Two patch panels, one for each recorder, were installed and interconnected so that the



*Speaker systems were placed face-down in fireplace casements of the Assembly Room.*

output, which normally comes from the reproducer, may be jumpered to lead from the recorder, and the recorder input, which normally is connected to an external source, may be jumpered to lead to the reproducer.

The automatic control circuit for the visual effects and audio special effects employs frequency-sensitive circuits with solid-state silicon-controlled rectifier switching to control the house lights and candles, and to switch the three audio special effects channels to any or all of ten surrounding speakers.

### Speakers Placed for Most Natural Effects

Eight JBL S-4000 solid-state power amplifiers were built into one rack to handle the 14 channels at 40 watts per channel. Allen Bradley lock pots are located in the same rack. The fourth rack in the system carries a 14-channel monitor system.

In the Assembly Hall itself, 38 JBL speakers are built into window casings on either side of the room, out of sight of visitors. Six are mounted in the wall paneling, using balsa wood panels as cone resonators. These also provide audio effects—rain, the Town Crier's voice and bell, carriages and horses' hooves, and so on—but since they weren't required for such low-frequency sounds as thunder, very small units could be used, thus increasing the natural quality of the sound.

Two standard JBL S-7 speaker systems—standard studio monitors—are mounted face-

down in the fireplace casements; these high-quality, wide-range systems reproduce the thunder, cannon and similar sound effects.

Ten modified S-8 systems are located under tables, concealed by the homespun cloths. These systems use JBL 375 theater drivers for mid- and upper-ranges, and S-7 woodyers to give the desired bass quality. These large speakers had to be selected and adjusted to create the realistic effect of someone's sitting at a table and speaking from there. A great deal of experiment was needed for the best combination of JBL components.

### A Door Slams and Footsteps Are Heard . . .

Unseen—and not showable in picture—special effects units in the doorway are used to re-create the sound of a slamming-door and the footsteps of delegates coming into the room. Part of the door frame actually is a vibrating panel, driven by the speaker mechanism. No voices are heard here, and the sound moves quickly on toward the front of the room.

More than \$6500 in speakers are installed in the Assembly Room alone, all powered by JBL transistorized amplifiers. Although a multiplicity of channels were involved, each was a straightforward wiring job. Nearly a month was required to set up and balance the system.

### The Liberty Bell Tolls from the Belfry

A special high-power JBL loudspeaker is located in the belfry to reproduce the sound of the Liberty Bell. That is supplied by a tape which reproduces an engineering estimate of what the original sound must have been . . . a project in which the engineering ran a constant "clang clang" on endless tape, going up a notch in frequency periodically and using a sound-spectrum analyzer which checks any sound in any and all frequencies and provides a chart-readout. There's enough power in the belfry of Independence Hall/West to match three full symphony orchestras, JBL engineers say—and that's just enough to reproduce the bell in its probable original power.

James B. Lansing Sound, Inc., one of the pioneers in high-quality theater loudspeaker systems, was incorporated in 1946 and has marketed many basic advances in loudspeaker design. Among them are the acoustic lens, the ring radiator, passive radiator, and the Paragor stereophonic reproducing system. Under the direction of President William H. Thomas, the company has grown to a position of major importance in the production of highest-quality-component high fidelity equipment.

### Historic Events on Little Theater Screen

While emphasis has been given the unique sound reproduction facilities of Independence Hall/West and the adjacent Heritage Hall equal and careful attention was given to both film and slide projection.

The theatre pictured in these pages (see illustration on page 45) is set up to provide visitors with an overall "feeling" for the tour they are about to begin. Highly-precise Spindler & Sauppe continuous slide projection view of this company's machines brings scenic background on Americana to viewers. In this Independence Hall theatre (on the second floor) seating by Heywood-Wakefield (install

(CONTINUED ON THE FOLLOWING PAGE 48)

*Closeup of Spindler & Sauppe continuous slide projectors used within the Little Theater.*





## A new one from those film engineers who worked so diligently after the factory lights went out.

KODAK 4-X Reversal is the film to end all reversals—blackouts, for instance. Because it's rated at E.I. 320 for tungsten (400 for Daylight), you can do your work by candlelight. Or maybe your problem is night football accompanied by not quite enough light. Maybe you've been shooting KODAK TRI-X Reversal Film and getting it pushed—but paying a premium for this special service.

4-X Reversal Film to the rescue. It's the one that will brighten up the evening news, solve a host of your problems. Take care of that halo problem around the head lights of passing cars or charging quarterbacks. 4-X Film has an anti-halation undercoat that excels anything we've ever seen. And the film is as close in grain and sharpness to TRI-X Reversal as you could want. You'd like still another stop

beyond E.I. 320? Yes, you can force 4-X Reversal Film.

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# This is Stanley

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EDUCATIONAL FILMSTRIPS  
AND RECORDINGS

## A Shrine to Freedom:

(CONTINUED FROM PAGE 46)  
ed by Shearer) provides maximum comfort. The same facilities will be used for projection of a major 90-minute 35mm sound/color motion picture, now being completed by Philip Stuart Production Associates.

This spectacular overview of American history will be premiered at Independence Hall for a run of at least a year. It is then expected to "road-show" as well as having TV release. While its overall content is "entertaining" the film's theme is one very close to Walter Knott's basic concern, that of holding to the values which have made our nation great, "the loss of which can quickly destroy that greatness and the nation itself."

### Top-Quality Equipment Used

The over-riding feature of these facilities at Knott's Berry Farm is that of quality: in design, engineering and equipment, throughout. Suppliers such as Ampex, Lansing, RCA (sound), Shearer and Spindler & Sauppe carry that hallmark in both equipment and services and it shines through as the visitor achieves a superb sense of reality and "presence" at Independence Hall/West.

From his early beginnings as a farmer who turned his berry patch into a roadside venture, Walter Knott has become a legend in his time. Today his enterprise employs 1,500 people in the Farm's restaurants, 42 shops and extensive tour and maintenance facilities. Its founder achieved success in a traditional American way—through ingenuity and hard work—through it all his feelings about that tradition have run deep.

### Reflects His Faith in Nation

This "duplication" of the seat of American liberty, which millions might never visit Philadelphia to see for themselves, shares Walter Knott's belief that the price of freedom is worth remembering. America's founders labored in this place to set the course of the nation... and at Independence Hall/West he reminds all who visit there that the price of the freedom our founders gave us is constant adherence to its principles and constant vigilance to see that they are adhered to.

\* \* \*

### Cinline Technique Being Used in a Sequence for IBM Picture

One of four sequences in a new film being produced for IBM utilizes the Cinline technique which

permits the conversion of continuous tone motion picture photography into line images in both color and black and white, while maintaining full motion.

Jack Fenimore, supervisor of the four sequences for Stanley-Frank Films, of New York, is the inventor of the Cinline process. •

\* \* \*

### Lessons on Home Security in a Filmstrip "Stop the Burglar"

☆ In tune with today's headlines, a new slidefilm and lesson program for schools pinpoints the tell-tale security flaws in every home.

*Stop the Burglar*, a 40-frame silent filmstrip with accompanying script designed for teacher-narration, is an easy-to-watch effective classroom lesson in home security. It is presented to schools free of charge as a public service by the

the Yale Lock and Hardware Division of Eaton Yale & Towne, Inc. It is produced and distributed by the Institute of Visual Communications, P. O. Box 268, Scarsdale, N. Y.

Planned for use by elementary and junior high school classes the film was inspired by FBI reports indicating 1,300,000 burglaries in the past year, with loss of property amounting to \$31 million. The film has been hailed by law enforcement and school authorities alike as an outstanding approach to the improvement of home safety measures.

Dr. Irene F. Cypher, Professor of Communications in Education at New York University wrote the accompanying teacher's manual. It provides facts, figures and pertinent comments to be read aloud by the teacher with each frame.



We salute Walter Knott and his creation of Independence Hall/West at Knott's Berry Farm in Buena Park, California.

We were privileged to furnish the Assembly Room and other areas of Independence Hall/West, helping to re-create the feeling of the times. We also furnished the Little Theatre in Heritage Hall.

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of the nylon lock opens or closes the case. Our reels are stronger than ever, with case-hardened steel hub inserts.

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Designed for smooth traffic flow, the Xerox Theater at the Business Equipment Exposition played to continuously-moving crowds during five-day stand.

## Newest Audiovisual Techniques Help Xerox Skip Routine Product Demos at Trade Show

WHEN A COMPANY EXPANDS into a multi-product marketing program, a multi-media audiovisual presentation may be the best way to tell its story.

Faced with the need for a new stance in the marketplace, the Xerox Corporation's situation was something of a modern industrial marketing classic:

Xerox entered the office copying market with a single product, its 914 copier, introduced in 1959. The success of this product has served to midwife into existence a whole new industry, with literally dozens of electrostatic copiers now on the market. Sales have soared, from a scratch position to a nine-figure annual volume.

The original 914 was a production copier. Weighing some 600 pounds it was chiefly used as a central copying facility—located at a place where secretarial and clerical people could come from a wide radius within the plant or office to get their copying done. In 1963,

Xerox introduced a desk top model: its 813. This created a marketing situation in which company representatives could offer both small office and centralized copying facilities. With two products, marketing was still relatively simple and straightforward.

Now Has a Family of Products

But in the past five years, Xerox has come up with a whole family of products—some 30 different machines and accessories. And with breadth of product line has come a change in marketing stance. For Xerox, it is no longer a simple matter of offering copiers.

The firm now sees itself as a supplier of graphic documentation systems. The systems marketing requirement is accentuated by the fact that Xerox rents its machines, charging customers on the basis of meter readings which show the number of copies made.

Thus, it doesn't really matter to the customer just which Xerox machine is installed. The idea is

to put together the copying or copy duplicating capacity to handle all of the jobs at hand. As this situation emerged, the company set up a special systems training facility for its marketing representatives, now known as "Xerox Analysts."

How the Xerox Analyst Serves

The current approach is for a Xerox Analyst to survey a company's paper-work operations and to develop a system, frequently involving a number of machines, to handle documentation and information distribution requirements.



Hear-Phones outside Xerox theater provided warm-up for guests waiting to see company presentation.

The need to portray this role in the marketplace became critical as Xerox advertising people began preparing for the recent 1967 Business Equipment Exposition held in New York City (late October). With some 60,000 persons expected to attend, this trade show offered a good opportunity to get the new concept story widely circulated in the firm's major market.

Accordingly, it was decided that the Xerox exhibit would contain no products at all. The whole

theme would be on advising businessmen to see their Xerox Analyst, to let him solve their overall paperwork problems.

Some nine months of planning, building, story development, rehearsals and screenings preceded the unveiling of this presentation at the New York show. Bob Hills Productions, of Philadelphia, were engaged for planning and scripting; execution of the presentation, including the audiovisuals, was assigned to Bob Barry Associates, of the same city.

Thomas Saffen, Xerox manager of advertising and sales promotion planning, supervised the entire project; James Ormiston, exhibits manager for Xerox, was in charge of building, erection and operation of the exhibit. Here are key details of what proved to be a most successful undertaking:

Housed in a 250-Seat Theater

The show was housed in a 50 x 55-foot theater, seating up to 250 persons on its upholstered benches. Within the theater, a staged, 14-minute production which combined both live and audiovisual phases offered the audience closely-integrated live action with visual and sound presentations.

Two actors open the show, introducing the paperwork problems of a caricaturized company with a complex name, whose initials spell out *NONFUNCTIONITIS*. With the scene established the actress working in front of the screen dons a pair of eyeglasses and steps behind the screen, timing her actions to coordinate with the entrance in a motion picture sequence of an identically-dressed secretary.

The on-screen secretary engages in conversation with a live actor out front. When the harried boss enters the office (in the

(CONTINUED ON PAGE 52)

Theme of Xerox presentation was introduced by actor and actress performing in front of three-screen background depicting "NONFUNCTIONITIS."



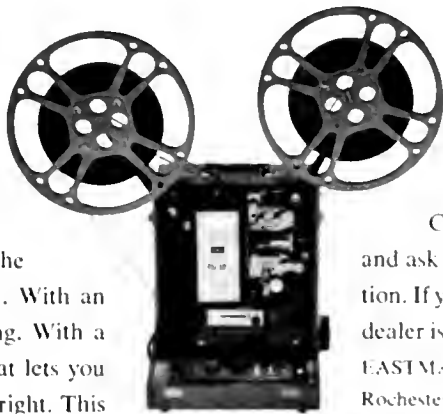
Close coordination between live, filmed characters in the Xerox presentation is illustrated as live actor hands a document to executive in filmed scene.





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TRADEMARK

## Newest Audiovisual Techniques Help Xerox:

(CONTINUED FROM PAGE 50) film), the actor narrates the situation to set the stage for the presentation on complex information distribution problems which can develop in a typical business situation.

### Actors Seen Through a Scrim

At one point, the opaque motion picture screen in the center of the theater stage is withdrawn and a scrim slides into its place. This makes it possible for back-lighted motion picture actors to be visible to an audience which also sees motion pictures projector onto the front of the scrim.

When the dramatic bottleneck in paperwork is broken at the hypothetical company, the plot calls for the trucks to roll again. At this point, the trucks (projected from two overhead-turret-mounted slide projectors) completely circle the room while the actors on stage step back to make room for them to pass.

### Detailed Planning for Success

Planning for the integrated presentation was detailed. It included space arrangements for audience entrance and exit procedures, often overlooked. On the way into the theater, the audience lined up beside a series of "Hear-Phones" which provided an opportunity for a two-minute warm-up for the showing, recorded by the well-known music narrator, Milton Cross.

On leaving the theater, guests were ushered out by a group of the firm's Analysts, who offered to discuss specific problems and to make appointments for copy requirement surveys.

Two DuKane Programmers provided automated control of slide and motion picture projectors and tape recorders set up in projection room of the exhibit.



More than 5,000 visitors attended the Xerox presentation on each of the five days of the Business Equipment Exposition. During the nine-hour exhibit day, the firm ran an average of 25 shows. The majority of these played to full, 250-person audiences. After closing, the theater was shipped to Pittsburgh and stored at the facilities of the building, GRS & W, Inc. It is available for shipment and presentation at virtually any exhibit point in the world at short notice.

Here are "ingredients" of showmanship and the tools employed at this premiere showing in New York:

- Two live actors working on a 36-foot stage.
- Three wide (1.3 aspect ratio) screens.
- Four Carousel slide projectors (two mounted in 360-degree rotating turrets).
- Two AVE Corporation horizontal strip film projectors.
- One Bell & Howell JAN, 16mm sound motion picture projector.
- Two channel tape recorders.
- Two eight-channel DuKane programmers, to coordinate and control the entire presentation. •

\* \* \*

### "This Is My Invention" Shows Role of Canada's Patent System

☆ An explanation of Canada's patent system and its effects on the nation's economic growth is provided by a new 22-minute film, *This Is My Invention*, produced by Crawley Films Ltd, for the Patent & Trademark Institute of Canada.

## Life-Saving Surgery in New A-V Technique

### Dr. Adrian Kantrowitz' Work Pictured in "Miracle in OR-5"

☆ *Miracle in OR-5*, produced by Harold Mantell, Inc., for Metro-media Television stations and sponsored by Ciba Pharmaceuticals, is the "before-and-after" story of a middle-aged woman with an enlarged aorta who was given very little time to live — until she agreed to an aortal transplant operation by Dr. Adrian Kantrowitz and his surgical team at Maimonides Medical Center in New York.

As producer-writer of this unusual program, Harold Mantell worked with a team of 25 technicians in photographing and recording the 11-hour procedure. A



Microwave transmitter atop Maimonides Hospital is described by producer of "Miracle in OR-5" (Harold Mantell, at left) to Dr. Kantrowitz and his medical colleagues.

Premier Kosygin. *Miracle in OR* was equally impressive in its Washington, Kansas City and Los Angeles showings. Ciba will make 16mm copies available to medical schools and medical societies following television syndication.

In commenting on sponsorship of *Miracle in OR-5*, Charles Silloway, president of Ciba, said: "We're proud to bring this remarkable program to the public. The dramatic life-saving surge by Dr. Kantrowitz and his associates is an outstanding achievement in medical science, which we at Ciba are proud to recognize, members of our national health team and as a company whose search into the cardiovascular area has been extensive."

Dr. Kantrowitz noted that "through color tape and film continuously monitoring the operation from start to finish are we able at this point to give the public a heightened understanding it may have in order to support increased heart research on a scale commensurate with the national problem."

\* \* \*

### Cinemakers' Stylized Art Adds to Effective Welfare TV Spot

☆ A new 60-second Community Service Society TV commercial now being seen on New York screens visualizes the Society's involvement in housing, narcotics addiction, divorce, the problems of the elderly and many other activities. Using a highly stylized art approach, a series of universal symbols depicts the range and variety of the Society's work. Appropriate music and simple animation techniques bring it to life with considerable emotional sting.

Ed Schultz of Cinemakers produced and directed the spot. The design firm of Appelbaum and Curtis devised the symbols.

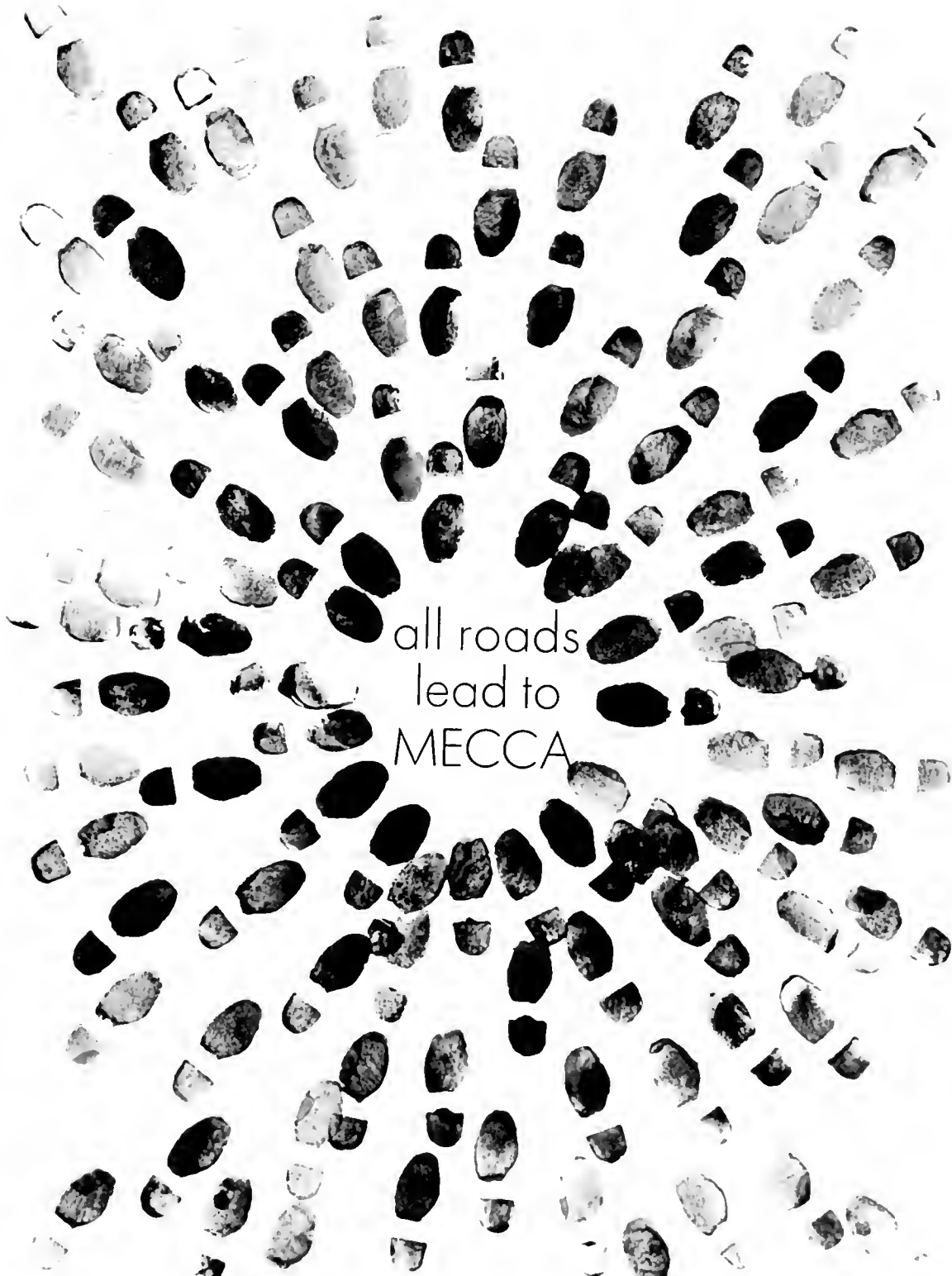


Microphones taped within Dr. Kantrowitz's surgical gown during aortal transplant operation provided for graphic personal narration in film.

microphone was taped inside Dr. Kantrowitz's surgical gown, and other mikes were planted strategically in other parts of the operating room. Interspersed with Dr. Kantrowitz's observations were his pre-and-post operative thoughts, and punctuating these was the narration Mantell wrote for Martin Gabel, announcer. In this way, a remarkable insight into the private world of a surgeon working at the frontier of his specialty was achieved.

The use of color videotape via two Phillips Plumbicon cameras and an Arriflex overhead film camera gave a remarkable pictorial view of the most minute details of the surgical procedure.

The result was *Miracle in OR-5* — a program that drew nearly two million viewers in the New York metropolitan area — though competing with a UN news conference held at the same time for Soviet



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## Stock Exchange Films Reach TV Milestone

Three Current New York Stock Exchange Pictures Set Record; Are Consistently Popular in TV Public Service Programming

NEW YORK STOCK EXCHANGE motion pictures have reached a milestone in television. Three current films—*Your Share in Tomorrow*, *Working Dollars*, and *What Makes Us Tick*—have now passed ten years in public service television distribution and have played a most important part in the Exchange's public information program.

Sterling Movies' TV department has obtained a total of 3,405 telecasts since 1958, and reached an estimated 80 million viewers. The films seem to be as popular as ever (see chart). The success of the Stock Exchange films points up

some vital elements of TV acceptance: the subject matter is of wide interest, production values are excellent, and the cartoon techniques of two of the films were well ahead of their time.

*Your Share in Tomorrow*, 27-minutes, produced by Knickerbocker Productions, traces the development of America's basic economy over the last three centuries. An inspiring suggestion of the future is made as research accelerates advancement in electronics, atomic and solar energy as well as space flights, all supported by the nation's stockholders.

*Working Dollars*, a 12-minute



The New York Stock Exchange is pictured, "*Your Share in Tomorrow*."

color cartoon produced by John Sutherland Productions, describes the adventures of Fred Finchley, the average American, who discovers how to invest his earnings so they actually work for him throughout the year.

### How Common Stocks Function

*What Makes Us Tick*, another 12-minute John Sutherland color cartoon, shows the functions of common stock, and details the financial steps required to issue new securities of a modern business corporation.

The New York Stock Exchange has had an imaginative, aggressive public information program for many years. Under Vice President Ruddick C. Lawrence, Director of Public Information, the Exchange regularly makes use of all public, mass audience media—television, radio, and non-theatrical club and school showings (the latter through the facilities of Modern Talking Picture Service).

### 13 Six-Minute TV Pictures

In addition to the three popular veteran films in their tenth year, the Exchange is also offering via Sterling Movies 13 six-minute films featuring Kukla, Fran and Ollie, and two other motion pictures released more recently—*The Lady and the Stock Exchange* and *The Shareowner*.

Six-minute Stock Exchange pictures are featuring Kukla, Fran and Ollie.



Answers to Negro Students Who Ask "Do They Really Want Me?"

☆ Does a black man have to be a "Super-Negro" in order to get a good job in industry?

Many Negroes, particularly graduates of the predominantly Negro colleges, have traditionally thought so. By great preponderance they have taken teaching jobs; few to this day have tried to make it in business.

A new film, sponsored by College Placement Services, Inc., under a grant from the Ford Foundation, explores the question many young Negro college students are asking about business: *Do They Really Want Me?*

To get the facts first hand, the producers of the film, Calvin Productions, Inc., of Kansas City moved on location first to the campuses of several predominantly Negro colleges and then to the offices of some of the nation's major employers. In a series of interviews, the college student voice their anxiety, confusion and doubt about their future jobs.

Young Negroes in business, industry and government react to the students' comments and tell what it's like to be a Negro in their particular position, what is expected of them, what their chances are for advancement, and what advice they would give college student who is considering a career in a field from which Negroes have traditionally been excluded.

*Do They Really Want Me?* challenges some well-established myths about careers for Negroes that college-educated Negroes can only expect to "teach, preach, or heal"; that because Negro college are "second rate" their graduate had better get advanced degree if they want to compete in the job market; that white employers are not really interested in hiring Negroes, and when they do so it is only to comply with government regulations and to have a few Negroes on hand to "showcase."

The 28-minute color film is available on free loan from a offices of Associated Films, Inc. HQ-600 Madison Ave., New York 10022), or a print can be purchased for \$85. It will be seen not only by college students but by senior high school students; their parents, counselors and other adults interested in the guidance of minority group youngsters.

College Placement Service hopes that after seeing the film more young men and women will be able to answer affirmatively the question in the film's title.

### TV AUDIENCE: "YOUR SHARE IN TOMORROW"

Year	Telecasts	Markets Reached	Estimated Audience
1958	97		2,852,980
1959	165	147	3,348,930
1960	175	166	4,970,623
1961	159	152	4,262,429
1962	107	102	2,492,480
1963	147	135	4,092,327
1964	125	117	3,547,121
1965	98	86	2,476,156
1966	124	109	2,751,445
1967	92	77	1,671,600
Total	1289		32,466,091

### TV AUDIENCE FOR: WHAT MAKES US TICK"

Year	Telecasts	Markets Reached	Estimated Audience
1958	85		2,103,672
1959	154	139	2,938,907
1960	133	126	3,389,798
1961	108	102	2,426,295
1962	97	91	1,914,493
1963	146	130	3,200,114
1964	102	92	2,384,326
1965	105	90	3,152,709
1966	105	93	2,526,023
1967	110	97	2,536,190
Total	1145		26,572,527

### TV AUDIENCE FOR: WORKING DOLLARS"

Year	Telecasts	Markets Reached	Estimated Audience
1958	82		2,444,842
1959	149	129	3,235,878
1960	136	125	2,463,133
1961	108	104	2,211,050
1962	105	99	1,915,821
1963	92	86	1,717,843
1964	87	78	1,880,035
1965	61	52	1,455,974
1966	83	74	1,787,936
1967	104	95	2,138,724
Total	1007		21,251,236

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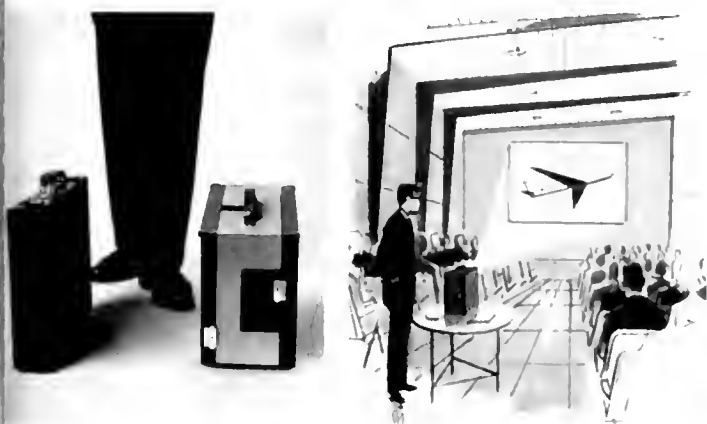
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Trading activity on New York's Coffee and Sugar Exchange is brisk, loud.

Peckham Productions, of New York, directed by John Peckham, and written by Don Bain, who based it on 15 long tape-recorded interviews with Exchange members and officers.

An important use envisioned for the film is screening in the Ex-

change's excellent little Board Room-Theatre for public and industry groups visiting the Exchange. Members of the Exchange will distribute prints for their own purposes — and Association Film will conduct a national distribution program to educational, service and civic groups.

\* \* \*

**Faber Produces "The Big Story" for Gates Rubber Co. in 13 Days:**  
 ☆ 13 days from first turning of cameras to screening of the work print — that's the time required for Marshall Faber Production: (Denver) to complete a 10-minute color and sound film, *The Big Story*, for its client, the Gates Rubber Company.



Coffee and Sugar Exchange transactions are all made by "open outcry."

## "Inside Look" at a World Trading Center

"Open Outcry" Depicts New York's Coffee and Sugar Exchange

**T**HE FILM OPENS with a group of men ringed around a circular open-centered counter yelling at each other at the tops of their lungs. What's it all about?

It is an illustration of the split-second buying and selling — carried on amid noise and apparent confusion — on the floor of the New York Coffee and Sugar Exchange. The seeming turmoil is the result of Exchange rules that every bid and offer must be made around a ring on the Exchange floor by "open outcry." Yet every shout has an important meaning to the men dealing on the Exchange. Binding contracts involving thousands of dollars can be made in a few seconds.

The new film, *Open Outcry* is the first for the Exchange, which was founded in the midst of a coffee trade crisis in 1882. At that time a group of coffee merchants decided to take steps formally to prevent a repetition of the economic disaster which had overtaken many of them. In 1914, the Coffee Exchange expanded its facilities to include futures trading in sugar. Two years later it adopted its present name.

A futures market such as this one, the film explains, permits the grower to sell his coffee or sugar as much as a year or more before it will be ready for delivery, and at a price which he determines will cover his expenses and provide a profit.

Similarly, importers, refiners, roasters and other industrial users of sugar or coffee may minimize their market risks through the purchase or sale of futures. Thanks to the Exchange, New York is today the world center for trading in both coffee and sugar.

The 15-minute color film is a key factor in a new marketing and

public relations plan prepared for the Exchange by the John Moynihan Agency. It was produced by

## HFE: Happy Friends Everywhere!

For 60 years, HFE has meant Hollywood Film Enterprises. It still does.

But we were doodling at lunch the other day, and began to wonder what else HFE might represent. Several unrelated things popped up, like *High Flying Eagles*, and *Hearts and Flowers* and *Everything*. And such ideas as *Help Film Editors*.

Then we came to *Helpful, Friendly, Experts*, and lights flashed and bells rang because that certainly is HFE. And because HFE is *Helpful, Friendly, Expert*, there are many *Happy Friends Everywhere* . . . satisfied customers who like and use the always-dependable **PERSONALIZED SERVICE** of Hollywood Film Enterprises.

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The film presentation of large dimension hose manufacture won a "Golden Key" award, presented by the Association of Industrial Advertisers. The product is used on large-scale operations such as mining, dredging and for the transfer of liquids and grains. Sequences follow the making of this material from its inception but with an important twist.

*The Big Story* is about the company's new electronic production equipment, designed by Gates' engineers to be operated by one master hose builder. The machine is capable of constructing a large diameter hose within 48 hours. •

\* \* \*

## Durum Wheat Institute Offers Filmstrip on Macaroni Cookery

☆ The Durum Wheat Institute continues to provide home economic teachers and food service personnel with useful audiovisuals. The latest: *How to Cook Macaroni Foods*, is a 35mm filmstrip "companion piece" to the Institute's motion picture, *Macaroni Menu Magic*.

The strip is available for outright purchase (including narration guide in both English and Spanish) at \$2.00 per print from The Durum Wheat Institute, 14 E. Jackson, Chicago, Ill. 60604. •

\* \* \*

## "Snow State Like New York" a Film Tour for Ski Enthusiasts

☆ The New York State Department of Commerce is bidding for ski enthusiasts with a new 14-minute, 16mm color film. The content has to be a lot better than the title: *Snow State Like New York*.

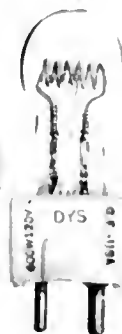
It's being distributed by the Filtr Library, N. Y. State Dept. of Commerce, West Mall Office Plaza 845 Central Avenue, Albany, N. Y. 12206. •





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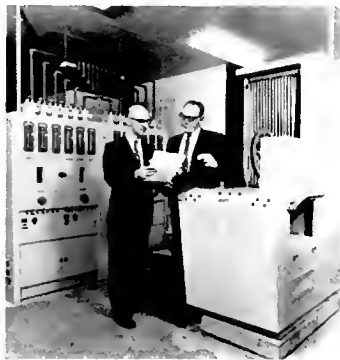
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## QQ QQ QQ QQ

### Holland-Wegman Lab, Buffalo, Begins 16 Color Film Processing

☆ Processing of color motion picture film was initiated on Monday, December 11, at Holland-Wegman Laboratories, Inc., 207 Delaware Ave., Buffalo, New York. A subsidiary of the production company carrying the Holland-Wegman name, the lab thus became the first independent professional color film processing source between New York and Cleveland.

Installation of the Pako Model 56 EK Processor and other equipment, plus the design and construction of renovated ground-floor laboratories will eventually total \$200,000. Color film to be processed at H/W includes Eastman Ektachrome Commercial, Ektachrome MS (medium-speed), and



Holland-Wegman's new color laboratory in Buffalo is setting as Earl Rowell (l) and Robert Rheineck discuss new Pako 56 Color Processor.

Ektachrome EF (high-speed). The lab will handle only professionally-produced 16mm motion picture film. Processing of color film will normally require 48 hours.

Robert C. Rheineck, director of lab operations, explained that the addition of color equipment to the already-operating black and white laboratory "gives Holland-Wegman a full-service operation." The black and white laboratory, managed by Earl S. Rowell, has been at work for 12 years. The company's new 4,000 square foot lab area is fully air-conditioned and humidity is rigidly controlled.

Buffalo television stations and industrial firms throughout the Niagara Frontier area have expressed interest in the new H/W color operation.

Projection Systems, N. Y. Has Fairchild Inventory for Rentals  
Projection Systems, Inc., New York, has expanded its audio-visual equipment inventory to include more than 350 Fairchild continu-

## News Along the Film/Tape Production Line

ous projectors — AV400's and Mark IV's — for rental.

The company also carries a line of Technicolor, DuKane, LaBelle, Pro-Gramo, and HPI products, also for rental.

Fred J. Schaefer, no stranger to the fields of industrial, scientific, and business films, has recently joined the company, it was announced by Allan A. Armour, president.

### Reeves Sound Studio Cuts Cost of Color Videotape Duplicates

☆ Reeves Sound Studios has taken an unprecedented step toward opening the national spot commercial market to distribution on videotape, rather than 16mm color film, by establishing quantity duplication prices more competitive to film.

The new prices range from \$40 for one 60-second or less commercial, color or b/w, including tape, reel and box, down to \$15.50 each for quantities of 18 or more. Earlier this year, duplicate prices were reduced 22 to 48 per cent. With the new reductions, prices for duplicates have been lowered by up to 81 per cent.

The price changes are a result of intensive market surveys underway at Reeves for the past few months, and recent additions to duplicating equipment.

### Acme Film & Videotape Installs a Plumbicon Color Film Chain

☆ Acme Film & Videotape Laboratories, Inc., Hollywood (a subsidiary of Filmways, Inc.), has installed a Plumbicon color film chain, the first of its type in that area, according to Mel Sawelson, Acme's president.

This film chain, combined with all the laboratory's videotape machines, is tied into a new master control booth, complete with audio and video switching. The installation provides Acme with a

complete post-production facility for videotape mixing, dubbing and film transfers.

### Movielab Uses Radio-Dispatch Pick-Up Service in Manhattan

☆ Movielab, Inc., New York, now has in operation a radio dispatch pick-up service for its customers; it has been announced by Frank S. Berman, executive vice-president in charge of operations for the company.

In order to facilitate regular and emergency pick-ups and deliveries, Movielab trucks are now equipped with short-wave, two-way radio permitting drivers to send and receive messages from the laboratory and from truck to truck.

### Modern Movies Film Lab Ad Printing/Processing Equipment

☆ Modern Movies Film Laboratories, Inc., Hollywood, has completed installation of additional new equipment and now has complete facilities for processing and printing Ektachrome, Eastman Color and black and white in 16 to 16mm, 16 to 8mm, standard 8mm and super 8mm.

### New Optical, Effects Equipment for Expanding Anderson Company

☆ A two-year expansion program costing \$250,000 in new equipment and modernization of facilities has been completed by the Howard A. Anderson Co., film optical and special effects company with dual operations at Delu Gower Studios and at 751 1/2 Fairfax Avenue in Hollywood.

The acquisition of four new optical printers, bringing its total in this field to eight, makes the Anderson company the largest in its type in the world. During the two-year expansion program, company president Howard Anderson noted, the firm's volume of business increased 75 per cent and staff has doubled from 25 to 50.

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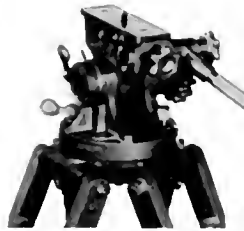
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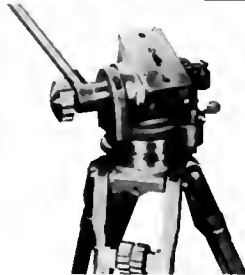
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**PRO-JR. FLUID DRIVE HEAD**

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Insures rigidity, prevents tripod legs from slipping. Adjustable feature permits extensions of triangle to vary leg spread. Collapses for easy portability.

Model "C" with leg clamps. \$39.50  
Model "B" without leg clamps. \$32.00



**Coughlan to Sun Dial Films as Executive Producer, West Coast**

Frank Coughlan has been appointed executive producer for Sun Dial Films, Inc., on the West Coast, it has been announced by Carl V. Ragsdale, president.

Coughlan began his association with the motion picture industry in 1919 at the age of three. He had a varied career in silent films, using the name of Junior Coughlan.



Frank Coughlan; Sun Dial exec.

Some of the films included *Our Gang* comedies, *Let 'er Go Gallagher*, *Marked Money*, *Square Shoulders* and *Slide, Kelly, Slide*.

His first "talkie" was *Penrod and Sam*, co-starring with Leon Janney. Later followed several *Dead End Kids* films, and the *Andy Hardy* series. He was playing the part of Mickey Rooney's pal when he joined the Navy in 1942.

Completing a career as a Naval aviator in 1965, Coughlan remained in Hollywood and has headed his own public relations firm, Frank Coughlan Associates, handling motion picture and industrial accounts.

His final tour of duty with the Navy was a five-year stint as Officer-in-Charge of the Navy Public Affairs Office in Hollywood where he supervised movie productions of Navy-related films in the Hollywood studios. He helped develop the *Ensign O'Toole* television series and was on hand during production of such films as *PT 109* and *In Harm's Way*.

**Deerson Heads Camera Rentals for F&B/Ceco of California, Inc.**

☆ Jacques Deerson has joined the staff of F&B Ceco of California, Inc. as head of the firm's camera rental department. He brings over 20 years of camera experience with him.

As head of the Hollywood camera rental department operation for F&B Ceco, he will supervise the large stock of brand new camera gear the firm maintains, including Mitchell NC, Mark II's, and BNC's Arris, Eclairs, Cinevoices and the only Mitchell BNC Beam-

**NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS**

Splitter Reflex presently available on the West Coast.

**The Camera Mart, Inc. Appoints Irving Schwartz as Controller**

The appointment of Irving Schwartz as controller of The Camera Mart, Inc. and associated companies has been announced by president Samuel Hyman. Mr. Schwartz entered the motion picture field more than eight years ago (at CECO). He is presently chairman of the motion picture division of the National Association of Credit Management, a post he has held for the past six years.

**Paul Heller Joins VIAfilm as Partner; to Produce, Direct Art**

☆ Paul Heller, active in production of the award-winning feature

film, *David and Lisa*, has joined VIAfilm, Ltd. as a new partner in that company. He will serve as producer-art director with VIAfilm's co-founders, Zoli Vidor and Ira Marvin.

**Jackie Vaden, Al Bialek Named Vice-Presidents of Filmexpress**

☆ Jackie Vaden and Al Bialek have been named vice-presidents of Filmexpress, the print expediting division of Filmex, Inc., it has been announced by Robert J. Bergmann, president.

Miss Vaden, who is head of Filmexpress, was formerly with Technicolor Corporation where she was involved in the promotion of Technicolor processes. Al Bialek, sales manager for Filmexpress, was previously associated with

Screen Gems in the same capacity.

**Betty Seabolt Is Now Controller, Treasurer at Capital Film Labs**

☆ Capital Film Laboratories, Inc. has a charming new controller-treasurer. The appointment of Betty L. Seabolt to that post was announced December 1st by president Alfred E. Bruch.

Mrs. Seabolt will serve as chief finance officer of the company.



Betty Seabolt; finance officer.

aided by eight accounting employees. According to Mr. Bruch "Capital's expanding facilities such as in Miami, make it mandatory that we maintain complete financial control of our operations." The new controller-treasurer began her career at Capital Labs 15 years ago.

**Rose-Magwood Productions Names Althen as Midwest Sales Chief**

☆ The appointment of Bill Althen as midwest sales manager in charge of Rose-Magwood Productions' Chicago office has been announced by Ken Drake, vice president in charge of sales. Mr. Althen will replace Mr. Drake, who has represented RMP in Chicago for the past two years. Mr. Drake is now located in New York.

Mr. Althen's background includes working as a freelance assistant director for several Chicago studios and several years Needham, Harper & Steers as Broadcast Producer.

Mr. Drake was formerly head of experimental work at On Film and later V.P. in charge of sales for Hanna Barbera.

**Katz Joins Audio Productions**

☆ Steven W. Katz has joined Audio Productions, Inc., New York and Los Angeles-based film producers, as television account representative. He was formerly with ABC-TV as a network supervisor.

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**Kleinfeld is V.P. of Marketing  
for Sylvania Lighting Products**

Robert T. Kleinfeld has been named vice-president/marketing for the Lighting Products Division of Sylvania Electric Products, Inc. in making the announcement last month, Garlan Morse, senior vice-president and general manager of the division noted that Mr. Kleinfeld is responsible for coordinating Sylvania's marketing activities in all lighting areas.

**Edward Engel to Direct Sales  
for F&B/Ceco of California**

Edward E. Engel is now director of sales, western division for F&B/Ceco of California, Inc. A graduate of USC with a degree in cinematography, he was formerly regional sales executive for Reid L. Ray Film Industries. He comes to F&B/Ceco with over 20 years of experience in film production and equipment sales.

**Santry Now Animation Director  
for Sun Dial Films, Inc. N. Y.**

Philip Santry, a 30-year veteran film animator, has been appointed animation director at Sun Dial Films, Inc. He has been responsible for highly-technical "inner" and "outer" space story boards and animation for award-winning producers within recent years.

**Studio Executive Appointments:**

Filmack Studios, Chicago, has appointed James C. McDonough creative marketing director in the TV, Industrial & Educational Film Division. He was formerly vice-president and creative director for Albert J. Rosenthal & Co., Inc.

John Bennewitz has joined Building, Inc. as executive producer in the New York office. Prior to joining the company, he spent a year in Vietnam as motion picture officer for management in the Joint U.S. Public Affairs Office of the U.S. Information Agency. His previous experience includes eight years' service with Kevin Donovan Films.

Herbert D. Smith is the new executive vice-president for Delecto Films Corporation, New York City. He was formerly vice-president and general sales manager of the Canada Dry Corporation.

Kenneth Hampson has joined the staff of the Barton Film Company, Jacksonville, Florida, where he will be in charge of the sound department.

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**The Jam Handy Organization**, 1775  
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Phone 212/Judson 2-4060.

**Training Films, Inc.**, 150 West 54th  
St., New York 10019. CO 5-3520.

**Visual Sciences**, 599BS Suffern.

### • PENNSYLVANIA •

**Appel Visual Service, Inc.**, 12  
Eighth St., Pittsburgh 15222.

**Oscar H. Hirt, Inc.** 41 N. 11th St.  
Philadelphia, 19107. Phone: 215/  
923-0650.

**J. P. Lilley & Son, Inc.**, Box 3035,  
928 N. Third St., Harrisburg  
17105, (717) 238-8123.

**The Jam Handy Organization**, Pitts-  
burgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

**Cotonial Films**, 752 Spring St. N.W.  
404/875-8823, Atlanta 30308.

### • LOUISIANA •

**Delta Visual Service, Inc.**, 715 Girod  
St., New Orleans 70130. Phone:  
504/525-9061.

## MIDWESTERN STATES

### • ILLINOIS •

#### CHICAGO AREA

**Robt. H. Redfield, Inc.**, 831 So.  
Wabash Ave., Chicago 60605.

**The Jam Handy Organization**, 230  
North Michigan Avenue, Chicago  
60601. State 2-6757.

**Midwest Visual Equipment Co., Inc.**  
6500 N. Hamlin, Chicago 60645.  
Phone: (312) IR 8-9820, and  
Two equipment rental locations:  
571 W. Randolph — AN 3-5076.  
O'Hareland: 6600 Mannheim Rd.  
at O'Hare Inn — Phone 296-1037.

### • MICHIGAN •

**The Jam Handy Organization**, 2821  
E. Grand Blvd., Detroit 48211.  
Phone: 313/TR 5-2450.

### • MISSOURI •

**Swank Motion Pictures, Inc.**, 201 S.  
Jefferson Ave., St. Louis, Mo.  
63103. (314) JE 1-5100.

### • OHIO •

**Academy Film Service, Inc.**, 2110  
Payne Ave., Cleveland 44114.

**Films Unlimited Productions**, 564  
Park Avenue, Mansfield.

**Fryan Film Service**, 2929 Prospect  
Ave., Cleveland 44115.

**Sunray Films, Inc.**, 2005 Chester  
Ave., Cleveland 44114.

**Twymao Films, Inc.**, 329 Salem  
Ave., Dayton 45401.

**M. H. Martin Company**, 1118 Lin-  
coln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

**Coast Visual Education Co.**, 5620  
Hollywood Blvd., Hollywood 28.  
HO 6-1651.

**The Jam Handy Organization**, 305  
Taft Building, 1680 N. Vine St.,  
Hollywood 90028. HO. 3-2321.

**Photo & Sound Company**, 5515  
Sunset Blvd., Hollywood 90028.  
Phone: 213/Hollywood 6-7681.

**Ralke Company, Inc. A-V Center**,  
641 North Highland Ave., Los  
Angeles 36, 933-7111 (A/C 213).

#### SAN FRANCISCO AREA

**Photo & Sound Company**, 116 Na-  
toma St., San Francisco 94105.  
Phone: 415/Garfield 1-0410.

### • COLORADO •

**Cromars' Audio-Visual Center**, 922  
Bannock, Denver 80204.

### • OREGON •

**Moore's Audio Visual Center, Inc.**  
234 S.E. 12th Ave. Portland  
97214 Phone: 503/233-5621.

### • UTAH •

**Deseret Book Company**, 44 East  
South Temple St., Salt Lake, 10.

### Desk-Top A-V Learning Device

Announced by CBS Labs, Viewlex  
☆ A compact desk-top device that  
uses audio and visual material on  
a single, low-cost program ear-  
tridge for the classroom, office or  
home, has been announced by  
CBS Laboratories and Viewlex,  
Inc.

The new programmed learning  
system was developed by CBS  
Laboratories, a division of Colum-  
bia Broadcasting System, Inc. The  
device will be manufactured and  
marketed by Viewlex at prices un-  
der \$350. Cartridges, including  
color pictures and sound, will be  
produced and distributed by CBS  
Laboratories.

Called the CBS Laboratories/  
Viewlex AVS System, it is expect-  
ed to fill a wide range of applica-  
tions for education, industry and  
the home.

AVS consists of two units —  
an integrated audio visual cartridge  
and an electronic playback ma-  
chine. The AVS cartridge, which  
is five inches in diameter and one-  
quarter inch thick, has 18 minutes  
of recorded audio program ma-  
terial and 52 synchronized color  
of monochrome picture frames.  
These picture frames are sealed  
into the cartridges.

The AVS program cartridge  
can be "played" on the system in  
three different operational modes:  
... Automatic, in which the user  
need only watch and listen.

... Manual, which displays indi-  
vidual blocks of aural information  
with the accompanying illustra-  
tion remaining in a fixed position  
until the user decides to proceed.  
... Learn, which enables the user  
to interact with the program by  
selecting the correct answer from  
among several displayed.

The AVS electronic playback  
unit is about the size of a portable  
stereo record player. It has a self-  
contained viewing screen approxi-  
mately eight inches wide and six  
inches high, and a loudspeaker de-  
signed primarily for individual or  
small group use. The machine also  
can project images onto a  
larger screen for group use.

According to Barton C. Con-  
ant, General Manager of CBS  
Laboratories' Professional Prod-  
ucts Department, the AVS system  
can be operated under normal  
room light and is particularly  
adaptable for industrial training  
use.

Accelerated production and de-  
liveries of the system are contem-  
plated for March, 1968, according  
to officials at Viewlex, Inc. •

### Multi-Purpose, White-Surfaced Visual Aid Board Due on Market

☆ A new and simple communica-  
tions device which may have ma-  
jor applications is now being intro-  
duced by Eberhard Faber Pen & Pen  
Company. The Eberhard Faber  
Board visual aid panel has a white  
surface which permits selective  
erasability with use of both per-  
manent and washable color mark-  
ers. It is also a projection screen,  
magnetic board and display panel.

Experimental applications in  
schoolrooms, courtrooms and busi-  
ness conference rooms during the  
past year "indicate that commu-  
nicating in color may have a defin-  
ite and positive effect on the learn-  
ing process," according to C. P. Ma-  
illoux, Eberhard Faber's vice-presi-  
dent in charge of sales.

According to Mailloux, "So far  
the Eberhard Faber-Board visual  
aid panel is in use in a large num-  
ber of schools and industries. This  
is a part of an experimental pro-  
gram we launched because it is  
well known that advertisements  
in color attract more attention and  
are more persuasive than black and  
white. The processes of selling and  
persuading are strongly analogous  
to the process of learning. The im-  
plications for education, we be-  
lieve, are enormous."

Mailloux points out that writing  
on a blackboard with chalk was  
the way to communicate. "Now  
we'd be writing with white pen-  
cils on black paper."

Selective erasability is achieved  
with a combination of water soluble  
liquid markers easily erased with  
a damp cloth and semi-permanent  
markers which are not affected by  
water, but can be removed with  
cleaning solvent. The instructor  
may write a problem on the visual  
aid panel in semi-permanent color;  
a student can then write his solution  
with a washable marker. If the  
answer is incorrect, it can be easily  
removed without disturbing the  
original problem which will remain  
clear and available for another  
try. When the problem is finally  
solved, it can be easily removed  
with cleaning solvent, leaving the  
panel completely clean and dust-free.

The Eberhard Faber-Board visual  
aid panel will be on the market in  
mid-January in a variety of sizes  
and models. A starter kit of liquid  
markers comes with the panel. Eber-  
hard Faber has developed water-  
soluble and semi-permanent mark-  
ers especially suited to the new  
panel.

## The CINE Exhibition:

CONTINUED FROM PAGE 26)  
Information Agency, followed on  
the screen.

The Bell Telephone Laborator-  
s' unusual film, *A Pair of Para-*  
*axes* (made on a computer)  
marked the first time such a film  
has been honored by CINE. A  
sequence from the art film, *The*  
*orch and the Torso*, created by  
ules Engle, and one from *The*  
*rowing Edge*, Empire Photo-  
ound's prize winner, were shown  
that order.

The showing of award-winning  
lm sequences included one from  
e Academy Awards' winner *A*  
*ear Towards Tomorrow*, pro-  
duced by Sun Dial Films for the



illis H. Pratt, Jr., of American  
Telephone & Telegraph Co. (at right)  
reives Labour Film Festival award  
for "Ships and Falls" (produced by  
Arthon Pictures) from Edwin R.  
hinston, of the Canadian Embassy.

EO and from United Air Lines'  
*Discover America*, filmed almost  
irely from helicopters by Reid  
Ray Film Industries. Next . . .  
*The Men*, produced by Gemini  
roductions for Hughes Aircraft;  
*The River Boy* (Marshal Backlar  
and Noel Black) and *The Calypso*  
*nger*, produced by a New York  
niversity student, Paul Glickman,  
ere the concluding excerpts on  
his evening program.

Alden H. Livingston, president  
of CINE, was joined by past presi-  
nts Stanley McIntosh, John  
ory and Willis H. Pratt, Jr. in  
resenting the foreign diplomats  
hosts for the international  
wards ceremony. Peter Cott  
rved as master of ceremonies  
for the Exhibition of Films of  
erit.

General chairman of the awards  
ogram this year was Brig. Gen-  
al Willard Webb (ret) who serv-  
in that capacity for one of the  
ost successful events in the his-  
ory of this voluntary organization.  
mes H. Culver, managing direc-  
r of CINE, was the hard-working  
nan behind the scenes" aided by  
argaret Chilcutt and Janice

Chrabas of CINE's permanent  
staff in its Washington headquar-  
ters office. •

\* \* \*

### W. T. Grant Slidefilm Spurs Employees on Charge Accounts

Charge account customers are  
more loyal customers. They buy  
more, and buy more frequently.  
W. T. Grant Company wants as  
many of them as it can get for its  
nationwide chain of 1250 stores,  
and is using a new film to en-  
courage employees to help "sell"  
the opening of new charge ac-  
counts.

Called *Spin for a Win*, the 15-  
minute sound slidefilm likens this  
kind of sales effort to playing a  
Las Vegas roulette wheel—"the  
more you try, the more chance  
you have to get a winner—espe-  
cially when the bets cost nothing!"  
The film tells the where's, when's,  
why's and how's of pointing out  
to customers the advantages of a  
charge account. And says that if  
you make the right presentation—  
even if they don't open the account  
today—they may come back and  
do it tomorrow.

*Spin for a Win* is the 105th in  
a series of training films made for  
the W. T. Grant Company by  
Seymour Zweibel Productions, of  
New York, with Susan Wayne  
producing and directing. The  
series, which began in 1954, is  
considered to be one of the most  
successful in the retail merchandis-  
ing industry. •

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## BETTER MANAGEMENT THROUGH AUDIOVISUAL COMMUNICATION:

(CONTINUED FROM THE PRECEDING PAGE 22)

this lower-cost standardization ultimately through forces of international competition.

As I look out upon this audience, now dominated by 16mm experience, I wonder how many here can recall how 35mm dominated the scene twenty years ago. 8mm sound was hardly considered feasible and only 35mm operators were considered to be "professionals."

I am reminded of Max Planck, who helped revolutionize physics. He observed that "a new truth does not triumph by convincing its opponents and making them see the light, but rather because its opponents eventually die and a new generation grows up that is familiar with it." So let it be said once again — there is no such thing in reality as the status quo.

### Rewards of Innovation and Invention

Consequently, the race in which we are involved is fascinating, often exhausting, but fully rewarding with innovation and invention for the mind that stays young. In the film profession you see first hand new ideas as moving into creation, becoming real, often exciting your own image of their potential long before the applicators ever get around to exploiting the idea.

We must encourage our imagination without worry of attribution. We must always know that the A-V profession is fundamentally a real, live dynamic medium. We don't have to read action into our profession; rather its action should be read into us, for that's its purpose.

Unfortunately, some videotape people think of 16mm motion pictures as competition, a threat to be annihilated or ignored. And some 16mm people return the compliment. So you can readily anticipate the reception of new 8mm, sporting a sound track and projectual limitation of 16mm image for an average size audience.

### Each Tool Has Role in Quality Spectrum

Actually, each has its use and place in the quality spectrum. No one can deny the superiority of a 35mm original, especially when reduced to 16mm or perhaps down to an 8mm print. But good quality is found in 16mm originals and also internegatives that are further reducible to acceptable quality 8mm.

You don't have to compete in a film arts festival to make a good briefing documentary. And when we play film on color video or tape transfer back to film prints, we risk a loss in color balance both on the video tape original and in the transfer process. Even so, it is important that all staff elements of the A-V media compromise and cooperate to get out an acceptable quality presentation.

It is important to get out an acceptable quality job — but also to get it out on time — because the timing of presentations is related to the timing of decision processes — and these processes lead to decisions timed beyond our control except as we can speed up production methods and refine presentation techniques.

The impact of new hardware and its cross-

utilization in producing management presentations provides a real challenge for my staff at the Pentagon. We frequently perform under deadline pressure completing visual aids, briefing narratives, TV scripts and public speeches. We also provide Hq USAF and the Secretariat of the Air Force a complete range of presentation services, including critiques of briefing conference facilities, a film library, theater projection equipment and recorders with operators.

But vital to the daily disciplines imposed "quality versus deadlines" is our constant urge to be creative. Fortunately in today's tense environment, new ideas are presented almost daily. Pentagon operations would be stabilized within 24 hours without presentation.

### When Words Fail, Try A-V Creativity

Creativity discretely expressed in A-V terms can often make your point in a complex presentation where words alone might fail. It's a bit illusive, however, when you try to document it. Somewhat like the song "On Clear Day" — you can see forever more.

Now, as to the future of audio-visual communication for management, I am certain that creativity — as a high-value, by-product of imagination — will continue to get high level attention, if not full acceptance. But if acceptance fails for you, do not be discouraged. The U.S. Patent Office reflected public opinion of the airplane in 1903 by refusing to even consider such absurd ideas. Forty years later the Smithsonian Institute gave full credit to the Wright Brothers for bringing powered flight to man.

### Take Note of History's Changed Course

As for me, I cannot — even on a clear day — see forever more. Rather I will simply suggest that you take note of history. History has recently and radically reversed itself. The future depends on the present. The "here and now" generation have a point. We can destroy or build on a grand NEW scale. Our major problem and challenge is to keep abreast of today's operating alternatives and goal-oriented employees as new concepts and gadgets cascade upon the scene. In historic perspective here is what has happened:

Scholars tell us "man, as a social animal was recognizable back in the Stone Age, g

## The operation was success...but the patient died

You, too, can lose "patients" through so small detail . . . such as titles not up to the standard of the rest of your production. Guard against loss of clients by protecting your large investment in time and money by a very small investment in Knight titles.

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2. If you can deal with top management in top corporations....
3. If you know the difference between an executive speech and a four day sales meeting and how to go about solving the problems for both....
4. If you are interested in joining a design firm specializing in audio-visual productions who already have top corporations as clients....

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**BETTER MANAGEMENT THROUGH  
AUDIOVISUAL COMMUNICATION:**

crally dated at about 100,000 years ago." His technology improved slowly for some 80,000 years until he developed the Mark-I war club. Technological revolutions have since occurred at ever-shortening intervals. Technological revolutions are the fast, sometimes unexpected but always radical breakthroughs. In your lifetime you have witnessed and lived more technological and social change than all generations before you.

**The Breakthrough in Space Photography**

Who among you saw and accepted calmly the recent operational breakthrough in photography — the first color photographs of the full earth? Among my colleagues in the Pentagon, where matters of Vietnam predominate the scene, it was viewed without comment. This is another paradox of the age we live in. We are taking new breakthroughs for granted. This one is credited as a fall-out or a by-product from stabilizing a Defense Department Gravity Experiment Satellite in near synchronous orbit at 18,000 miles in space. The television camera that made the picture is equipped with an ordinary 16mm movie lens with a 22° field of vision, using successive vidicon tube exposures by blue, yellow and red filters to produce the side benefit of full color. A few years ago you might have been shocked to see this reality. Today, your children take it for granted.

**In Comparative Time, We're Minutes Old**

We must now collapse the time scale in order to anticipate the future in audio-visual communications. If we take the old stone age as the beginning of human history, and think of it as a single day, we can see the "here and now" accelerating pace of our technological progress more clearly. If the cave man started chipping stone just 24 hours ago, we find that the Christian era is now just 29 minutes old. The industrial Revolution began four minutes ago. Jet-powered planes are now 25 seconds old and we have "endured" the space age less than 15 seconds.

(Excerpted from Col. Stokes' IEPA Conference address)

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# SUPER-8 TODAY: GALE

(CONTINUED FROM PAGE 14)

hooves all interested film people to expedite the realization of a truly practical cartridge film system.

Just as importantly, if I can use the comments of a majority of the people I spoke with, why doesn't Eastman at least provide an optical reproduction capability on its projectors too. But it is at this point one gets the greatest objection, for the current market seems to support both magnetic and optical systems and a variety of cartridge design.

## Industry Has "Short-Term" Need

The industrialists especially are easy to convince that you can buy any projection system and get film conformed to it just as long as it fills a specific short-term industrial need. As we have mentioned before, there are many excellent projectors on the market, and they are all selling their equipment relying on this basic philosophy.

But who is doing anything to please the educator? There are many companies (including Eastman) and people making strenuous efforts to facilitate the use of film and audio visuals in educational programs, but I believe that Technicolor has come closest to providing the ideal projector for Super 8mm sound reproduction.

## Fairchild Offers Both Formats

I think Nat Myers at Fairchild fairly stated his company's position, . . . "Both formats (regular and Super 8mm) will be around for a long time to come. We expect our 1968 volume in Standard 8 to exceed our volume in Super 8 by a fairly large margin. We have, however, made the Super 8 version available because we believe that supplies of pre-stripped stock and availability of laboratory facilities will begin to be 'adequate' by the end of the year, and because some of our potential customers would continue to delay the placement of orders if we could not assure them of Super 8 format availability."

I think the one thing most critics (including myself) in this industry forget is that in order to remain in business and make a profit, one must offer a product (hardware or software) that is needed now by their customers. It won't do any good to have the hardware manufacturers band together with the theoreticians to make a system that will sell 10-15 years from now. They must make a profit now, and the existing market now,

unfortunately, calls for varied hardware and software. So let's not totally blame the manufacturers, they're only jockeying for competitive positions within a fledgling, unsettled market. However, there still is a need for getting together.

## Viewpoints of Film Distributors

The major film distributors have their own feelings about the Super 8mm market.

Wilbur S. Edwards, Executive Vice President of Encyclopaedia Britannica Educational Corporation, while addressing his friends in education during the recent DAVI Convention in Atlantic City, stated EB's position this way: "When, and if, you as educators, feel you have available a sufficient number of 8mm sound projectors from enough manufacturers to meet your needs and to buy under competitive conditions, you can be sure that the . . . materials you have used . . . will be available in 8mm sound."

Henry Kakahashi of the International Film Bureau summarizes his Company's position by saying that they too are going to ride along with the market and not push it one way or the other. They will not actively promote either the magnetic or optical/cartridge load system.

Ellsworth C. Dent of Coronet explained his Company's position with these words, "We are going to ride with the market." He doesn't believe Super 8mm sound film market will make great advances until the confusion is cleared up regarding the numerous variations of film format and projection systems.

## Amortizing of Production Costs

A pattern begins to develop when you talk with the old line distributors. Program material 10 minutes in length sells for between \$80-95 in Super 8mm. These prices, quite frankly, are just not low enough to make 8mm prints move. Yet the distributors, because they historically amortized their production costs over the number of 16mm prints they sold, think they have to do the same thing in 8mm because, to their way of thinking, 8mm is in competition with 16mm.

This just isn't so right now. A smart distributor will realize that 8mm is a separate medium, not affecting 16mm sales at all. If this be the case, why not sell existing library material in 8mm at a reduced price so it will be attractive

to the educational customer; in this manner, the distributor will then get a profit from a new market he is helping to create without hurting to any appreciable degree his present sales in 16mm.

## They'll Meet Demand of Market

However, once practical systems are devised and educators and publishers "join the team", the educational film production companies will be glad to package their product in any form the market will use. Publishers have their own distribution network and will have no difficulty in making the necessary contacts among educational customers. It will then be entirely conceivable that some form of Super 8mm product will eventually replace much of the present 16mm in these educational applications.

## Ealing Active in 8mm "Loops"

One very smart distributor is Ealing Corporation in Cambridge, Mass. My meeting with them was quite revealing. George Howard says they control a large percentage of the existing 8mm loop market . . . and there is not enough lab capacity now to handle all of Ealing's requirements. Ealing expects they will be almost entirely in Super 8mm in the near future. From their vantage point, Ealing is looking to Super 8mm as an answer to a new market. They believe that 8mm will not compete with 16mm but be a separate medium . . . designed to provide school systems with new materials to help the "teacher-pupil" relationships spoken of earlier. Mr. Howard also believes that Super 8mm will ultimately have to go optical.

## Three Phases for 8mm Sound . . .

Al Rosenberg at McGraw Hill has another way of explaining what will happen. "We hope to develop the 8mm optical sound market so that in a few years when a good low-cost cartridge or magazine projector becomes available, the market will be there. By that time, the field should be purchasing 15 or 20 times as many prints as it is doing now. The purpose of McGraw Hill's program is to develop an audio-visual market comparable to the text-book market. We feel this is going to take a number of years, but to quote a prominent educator in the far West: Phase One of 8mm with sound was experimental. Phase Two is now at hand — the transitional stage. During this period the schools will discover the unique contributions of 8mm — not as a replacement for 16mm but as an additional resource. This transitional period might take a minimum of five years. Phase

Three will be the major conversion to 8mm".

## Key Forces Need to Cooperate

We see, then, that the confusion in the equipment manufacturing industry has not helped the distributors — and the distributors (with the exception of McGraw Hill and Ealing) have not helped the equipment manufacturers . . . so the whole market has been progressing at a snail's pace, and will continue to do so until the distributors decide to sell Super 8mm prints with optical tracks at a reasonable price; then the equipment manufacturers will be forced to produce compatible optical read-out Super 8mm projectors . . . hopefully with a compatible cartridge.

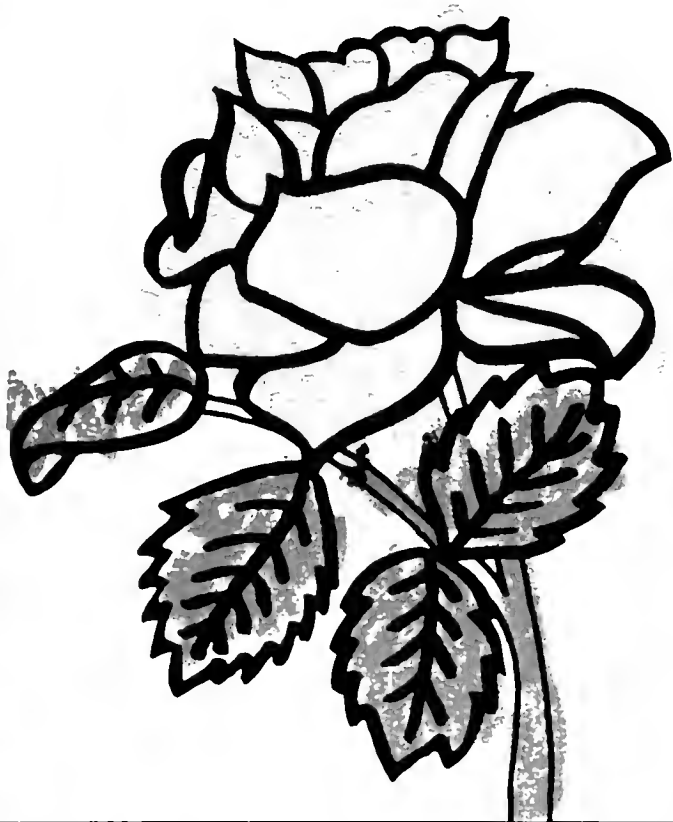
## Labs Process Customer's Work

The only fellows we haven't brought into the picture yet have been the labs. Compared to Eastman Kodak, the labs have relatively little to say about which system (magnetic or optical) will prevail. They fervently hope it will be optical, but they realize Eastman's presence.

So Calvin is printing both ways. Bill Hedden, Vice President of Calvin explained it this way, "We just can't comment on the enthusiastic predictions for large print orders in the future. Admittedly we would like to have all 10,000 print orders. Maybe these will come with time, however we are sure that there will be 5, 50, 100 print orders just like in 16mm. We do not expect the price economies on these quantities to be the same as the 10,000 print variety. In fact, we cannot see the economies in 8mm from printing price savings, large orders or small. We feel the advantages of 8mm are more going to be from increased utilization through cartridge loads, lightweight projectors, new film type usage, rather than from the economies of big savings in print price"

The Gutenberg age of 8mm film is at least 10 years away, and it's going to take a lot of realistic cooperation on the part of Eastman labs, producers, distributors and users to standardize the medium.

Then let the film manufacturers, distributors, equipment manufacturers, labs, and producers make Super 8mm under the standard . . . and let them battle in a free economy for their share of the market. In this way, industry, education, government and the taxpayer would benefit. This seems the only way to settle a situation that (in my judgment) has developed out of hand in this medium.




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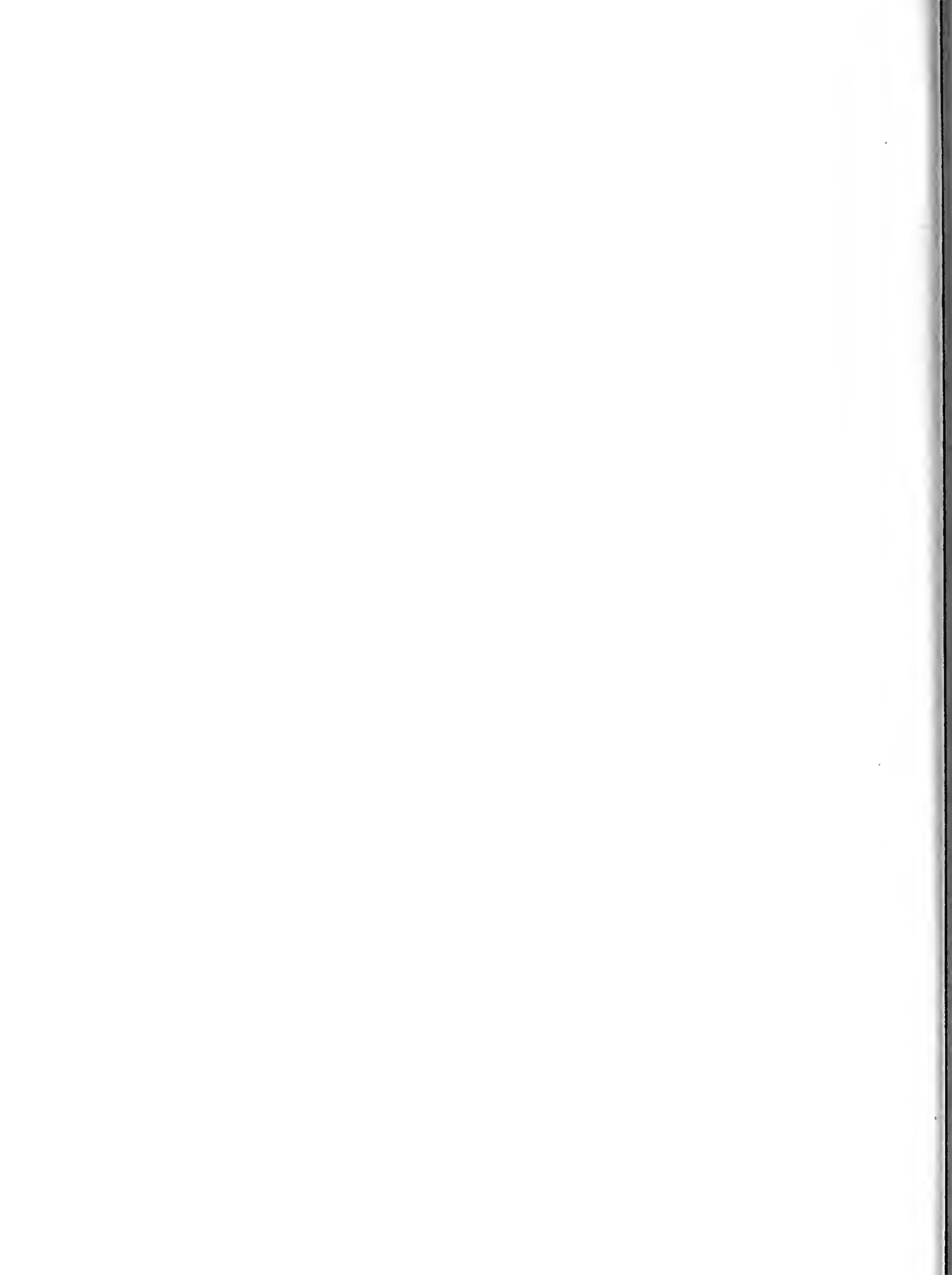
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